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

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To my dearest parents, my brother Yasser and my sister Lydia, and all my family who have supported me along my academic journey.

- Younes

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Abstract

This dissertation was a thematic study conducted on the representation of intellectuals in the plays *The Lion and the Jewel* (1962) written by Wole Soyinka, and *My Children! My Africa!* (1986) by Athol Fugard. The purpose of this dissertation was to study the characters' social functions as intellectuals, whether organic or traditional, as well as the implementation of the notion of hegemony in the plays. The first chapter dealt with the types of intellectuals found in the play *The Lion and the Jewel* and showed the clash between modernism and traditional values in Nigeria. Chapter II was dedicated to *My Children! My Africa!* and looked at the characters from the perspective of Gramsci's formation of intellectuals, and were found to be opposites from an ideological standpoint. Our findings asserted the divergence in the types of intellectuals the characters of the plays presented, and showed a clash between characters of opposing ideological stances that try to reinforce their social hegemony. Therefore, the conclusion that we have reached was that the playwrights expressed different viewpoints of the same issue in different ways.

Key words: Apartheid , African literature, Gramsci, intellectuals, modernity, organic intellectual, tradition, traditional intellectual, hegemony.

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I. Introduction

The present dissertation embarks on a thematic exploration that draws inspiration from Antonio Gramsci's theories of intellectualism, using them as a framework to delve into the compelling narratives woven by Athol Fugard in "My Children, My Africa" and Wole Soyinka in "*The Lion and the Jewel*". In this intellectual journey, we traverse the intricate landscapes of these two remarkable plays, exploring the complex interactions among intellectuals in their respective societies and the profound consequences of tradition, modernity, and cultural identity as a central focus. Through the prism of Gramsci's ideas, we navigate the thought-provoking narratives crafted by Fugard and Soyinka, illuminating their enduring relevance in the broader discourse on intellectualism and postcolonial thought. It has to be noted that Intellectualism, as a powerful force in human history, has consistently shaped societies, challenged societal norms, and driven progress.

It transcends geographic boundaries and time periods, manifesting itself through the thoughts, ideas, and actions of those who engage deeply with the world around them. The African continent, too, bore witness to the influence of intellectualism, especially during the era of European colonial dominance. This period of intense intellectual activity in Africa, characterized by the writings and actions of well-known individuals such as Athol Fugard, and Wole Soyinka, reflect a crucial chapter in the continent's history a time when intellectual thought became a potent tool for resistance, identity reclamation, and the pursuit of freedom. Exploring intellectualism in Africa during colonial rule unveils a compelling narrative of resilience, cultural preservation, and the seeds of change sown amidst adversity.

During the 19th, as Africans sought to assert their independence and reclaim, their cultural identities, there were instances where cultural changes took place. In some cases,

Africans embraced aspects of western culture that were introduced during colonialism. This could be seen in the adoption of western languages, clothing, and educational system and governance structures. The Impact of western culture led to shifts in social norms, lifestyles, and values among certain segments of the population.

The reason that pushed us to do this research is our big interest and curiosity in this kind of works that deals with common subject and share same issues. Despite the fact that the two authors have a different writing style and belong to a different generation in literature. Both of them share the same issues, they place intellectualism at the heart of their narratives and explore the roles and responsibilities of intellectuals within their respective societies and the broader impact of intellectual thought. when traditional values and customs collide with the forces of modernity and change. They often use this clash as a backdrop to highlight the challenges faced by intellectuals in navigating these shifts additionally, they both deal in their works with the tensions that arise. *My Children! My Africa!* by Athol Fugard and *The Lion and the Jewel* by Wole Soyinka are two perfect plays that shows somehow the similarities of both authors, as both plays explore the enduring consequences of colonialism and the clash between traditional and modernity.

1. Review of literature

Athol Fugard's and Wole Soyinka's plays have been subject to much academic criticism. Within the context of this research we will try to focus on some of the most representative reviewers of Fugard's and Soyinka's works with reference to both plays, *The Lion and the Jewel* (1963) and *My Children! My Africa!* (1990).

The Lion and the Jewel by Wole soyinka was first published in 1963. When the book was first published, it received positive reviews from literary critics over its inclusion of a wide range of themes relevant to life in Africa.

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

Another previous analysis was made by Ashli Watts in her article entitled "Tradition Vs Modernity: Wole Soyinka's *The Lion and the Jewel*". Watts begins her article by setting the stage for the conflict between tradition and modernity in "*The Lion and the Jewel*". She notes that the play is set in a Nigerian village that is grappling with the changes brought about by colonialism and modernization. Watts argues that Soyinka presents a complex portrayal of this conflict, one that is not simply a clash between two opposing forces, but rather a nuanced and multifaceted struggle. One of the ways in which Soyinka portrays this conflict is through the character of Lakunle. Lakunle represents the modernizing force in the play, Watts notes that Lakunle is portrayed as a "proud advocate of modernity", and he often dismisses traditional practices as backward and outdated.". However, Watts argues that Lakunle's attempts to modernize the village are often portrayed as naïve and impractical. In contrast to Lakunle, the character of Baroka represents traditional Nigerian culture. Watts notes that Baroka is portrayed as a wise and respected leader who understands the importance of tradition. She suggests that Baroka's character serves as a foil to Lakunle, highlighting the flaws in his modernizing agenda. The author also explores the role of women in the play and how they are caught in the middle of the conflict between tradition and modernity.

From the time of the play's first opening, *My Children! My Africa!* garnered much academic and journalistic interest. In the article entitled "*The dialectic of the self and the other in Athol Fugard's My Children! My Africa! As a post-colonial play*" (2016), Sahar Abdul-ameer Al-Husseini has dealt with one aspect of the play in depth, exploring the dialectics of "self" and "other" as they can be perceived through the characters interactions. The author argues for the inherent otherness of Mr. M despite his narrow spectrum of self within the confinement of his educational realm. In such a fashion we may quote Sahar Abdul- Ameer Al-Husseini : "Mr. M is also seen as 'other' for he represents the group of black teachers who accept the Bantu education system as an instrument of segregation, and who teach according to Eurocentric culture of the West or the white in particular." Moreover, Thami is shown herein as having awareness of his otherness and subsequently working towards establishing his own national identity independent of the colonizers through any means necessary, as is mentioned in the article: "in fact, Thami and his mates Try to find their 'self' through violence which Frantz Fanon regard [sic] as a 'cleansing force.'" In addition to these two characters, Isabel represents the white "princess" for she is actively benefiting from the blacks, her servant is not even accorded a name which refers to her passivity in the cultural context of Isabel's life. Integration of whites and blacks after the apartheid system.

Additionally, to the above-mentioned article, Dr. Isam M. Shihada in his academic paper entitled *My Children! My Africa! : Athol Fugard's vision for non racial South Africa* (2007) discusses the racial issues which hindered African society's integral unity by installing a system in which segregation reigned on a governmental level. The author raises Fugard's pacific views which were expressed in the play through employing symbols of order and encouraging conversation and diplomatic dialogue in moving from this state of separation into harmonious social state. He claimed: For Fugard what is most needed is not only an artificial integration of black and white students teaming up for a school contest but the more difficult

integration of cultures, art and insight in the service of humanity, an integration that is based on mutual understanding and respect and not hegemony in which one culture seeks mastering over another. Dr. Isam M. Shihada dissects the play further by stating the ways in which this peaceful integration may occur. The educational system needs to eradicate the practices which implement self-hatred and subservience in Bantu schools. The plot explores the characters' actions in a way that best concretizes Fugard's attitude on these racial issues in order to bring about their unnaturalness and attempt to create a cultural milieu for the two communities to coexist.

2. Working Issues and Hypothesis

As seen in the above review of literature, it is obvious that Athol Fugard's *My Children! My Africa!* (1986) and Wole Soyinka's *The Lion and the Jewel* (1959) received a great amount of criticism which explored the plays from many perspectives. Nonetheless, to our best knowledge, no research has so far ventured to study the plays from the viewpoint of Gramsci's intellectual theory to explore the characters and the plays' themes. Moreover, they are compared to some other literary works but no comparative study has involved them together. It is evident that both authors were banned due to their resolute support for social protests and their unyielding dedication to challenging injustices in their respective countries. They made it clear that they would not tolerate injustice within their nations. To underscore their resolve, both writers devoted their literary creations to championing freedom, equity, and peace. While their circumstances differed, it is imperative not to dissect their works separately, as they share common attributes and viewpoints. Despite their distinct surroundings, their shared commitment to these ideals binds them together.

In fact, both plays have some things in common. For example, both plays are set in Africa and both examine the impact of colonialism and its aftermath on African communities.

However, there are notable differences between the two as well. Fugard's play focuses on the specific historical context of apartheid and the fight for education and equality, whereas Soyinka's work emphasizes the clash between Western influence and cultural preservation in a Nigerian village. These particularities make for a fertile ground for analysis on the basis of Antonio Gramsci's work on intellectualism to understand the methods the characters used to defy the existing hegemony in their countries.

3. Methodological outline

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

II. Methods and Materials

1. Methods

In order to approach the issues of social injustice and the fight of individuals against apartheid and colonialism in order to install a fair system, we have borrowed the theory of Antonio Gramsci about intellectuals that he developed in his *Prison Notebooks* using his two developed concepts of the organic and the traditional intellectual. We are then going to apply these ideas on the study of the main characters of Fugard and Soyinka's plays.

Antonio Gramsci was an Italian Marxist philosopher and journalist who developed a theory of intellectuals from his famous *Prison Notebooks* (1947) which is considered by scholars as an original contribution to political thought in the 20th century. Gramsci's theory of intellectuals was developed in the early twentieth century in response to the political and social upheavals of his time, including the rise of Fascism in Italy and the failure of Socialist movements to gain traction in Western Europe. Gramsci's theory of intellectuals seeks to explain the role of intellectuals in social and political change and to identify the conditions necessary for a successful revolutionary movement.

Gramsci's theory of intellectuals was developed in the context of the struggle for political power in Italy, and as an ideological revolution against class struggle made by fascists. Where he saw the ruling class use its control of cultural institutions to maintain its dominance over society, he argued that the key to successful social and political change was creation of a counter-hegemonic culture, one that challenged the dominant ideas and values of the ruling class. He believed that this culture could only be created through the work of intellectuals who were committed to revolutionary change. According to Gramsci, Intellectuals are people who hold influence over society through their ideas, knowledge, and

cultural production. This includes not only academic and professionals but also artists, journalists, writers who shape public opinion and cultural norms.

a. Organic intellectuals

One of the central concepts in Gramsci's theory of intellectuals is the organic intellectual. According to him, organic intellectuals are those who emerge from the working-class or other subaltern groups. They may not have formal education or credentials but they possess a deep understanding of conditions and experiences of their communities. Organic intellectuals as Gramsci explain in his *Prison Notebooks* are "distinguished less by their profession, which may be any job characteristic of their class, than by their function in directing the ideas and aspirations of the class, to which they organically belong" (Gramsci, 1947, p. 131). As a result, they are those who actively participate to develop alternative perspectives and ways of thinking that challenge the dominant culture and social order, or in other words, they challenge the established hegemony. They are intellectual members of a social class, and are defined not by their job descriptions as by their social functions as instigators of change, as opposed to the other type of intellectuals which Gramsci calls the traditional intelligentsia.

b. Traditional intellectuals

The second central concept in Gramsci's theory of intellectuals is the "traditional intellectuals" which are those who operate outside of society. Gramsci claim in his *Prison notebooks* that:

the "traditional" professional intellectuals, literary, scientific and so on, whose position in the interstices of society has a certain inter-class aura about it but derives ultimately from past and present classes relations and conceals an attachment to various historical classes formations (Gramsci, 1947).

Gramsci stated that traditional intellectuals either come from the ruling class, the bourgeoisie or they assimilate themselves into it. Gramsci adds that “the traditional and vulgarized type of intellectuals is given by the men of letters, the philosopher, the artist. Therefore journalists, who claim to be men of letters, philosophers, artists, also regard themselves as the ‘true’ intellectuals.” They are those who help maintain and reproduce the hegemony of the ruling class. They legalize its values by using their intellectual authority and cultural capital to shape public opinion and reinforce social hierarchy.

c. Cultural Hegemony

‘Cultural hegemony’ was coined by the Italian thinker in order to denote a strategy used by Civil Society in order to influence the subordinate groups. A Civil Society in this context, as distinguished from Political Society, is made of institutions which are normally thought of as private, such as churches, the media, and political parties. Furthermore, when it comes to dealing with the subordinates of a certain regime, it is crucial to recognize the influence of both societies, for the lower classes are the recipients of the trickling down of the influence of Civil Society, as dictated by the Political one. In other terms, the ruling party of the government spreads their ideology over its people, in many ways, one of which is non-violent. This way of going about it works through cultural hegemony. This term is used today to refer to a domination based on people’s consent, or the manufacture of consent. Hegemony being a way of influencing people’s consent by the ruling class implies that the desired ideology is indirectly made to infiltrate the lower classes’ lives until it becomes their Commonsense. Gramsci emphasized how Commonsense is in fact an inherited or adopted understanding of life as is willed by the ruling class. Thus, intellectuals come into play, to whether reinforce the ideology of the ruling class (traditional intellectuals), or to counteract it (organic intellectual). It is therefore important to understand counter-hegemony, which is a

current of thoughts or practices aimed at fighting off the established narrative of the ruling class.

2. Materials

This part of our work is written to familiarize the reader with the plays and their authors on which we are going to apply the methods. It comprises of synopses of Wole Soyinka's *The Lion and the Jewel* (1962) and Athol Fugard's *My Children! My Africa!* (1990) as well as short biographies of the two authors.

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

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

and progress in Nigerian society. At the end of the play , Sidi end up to choose Baroka, who embodies traditional African values.

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

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

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

While Mr. M urges Thami to remain committed to education and peaceful means of protest, Thami grows disillusioned and becomes involved in underground anti-apartheid activities. Political unrest escalates outside the school walls, and tensions rise within the community. The characters are faced with difficult choices, moral dilemmas, and the

consequences of their actions. The play reaches its tragic climax when Thami is caught in the crossfire between his allegiances and is forced to confront the consequences of his choices. The play ends with Mr. M's assassination.

c. Biography of Wole Soyinka

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

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

d. Biography of Athol Fugard

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

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

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

e. Historical Overview of Nigeria

In the 1850s, the British used trade policies to influence African politics, including overthrowing rulers who stood in the way of the profitable palm oil trade. In the 1880s, competition with French colonial powers in Africa prompted a policy shift, and in 1882, the northern and southern protectorates were established. The Berlin Conference of 1884–1885 gave European leaders the territories they each had the rights to, under what was known as "spheres of influence." The two Nigerian protectorates were joined in 1914 under British rule, forming the Colony and Protectorate of Nigeria. Britain instituted a policy of indirect rule through native authorities, who collected taxes and performed local administrative tasks. In the North, it worked through the Fulani ruling classes, who used the British in order to retain their power and acquire wealth. Because rulers were no longer accountable to their people, corruption and poverty spread, and many Muslims began to see the Fulani leadership as agents of their colonizers. At the same time, a rising African intelligentsia—graduates of Christian missionary schools—began to challenge British rule in the South. Christianity spread rapidly from the 1860s onwards, in large part due to the mission education system. Colonial administrators encouraged conversion to Christianity in the South as part of their mandate to "civilize" Africa. Mission schools became training grounds for the intellectual, commercial, and military elites. However, Western education was limited to Nigeria's South, where Wole Soyinka's play takes place.

From this overview, we see that British rule brought significant changes: Western education, the English language, and Christianity spread widely during this period, influencing Nigerian society and introducing new ways of governance, social hierarchy, and

ruling class behaviors. The British outlawed slavery in 1807 and advocated for "legitimate commerce," such as the trade of palm oil and cotton, developing an internal infrastructure to facilitate these markets. By the 1820s, the British had established connections with the Sokoto Caliphate, whose highly structured society and religion struck colonial administrators as more "civilized" than the war-torn groups they encountered in the South. With the discovery of quinine in the 1850s, the British had treaties and trade policies in place throughout the North and the South.

f. Historical Overview of the Apartheid System

South African Apartheid is a segregation system based on race under an all-white government, which dictated that Black and non-white South Africans had to live in separate areas from whites and use separate public facilities. This also restricted the contact between the two ethnicities and limited it. Every different racial group was physically removed from the other according to their location and social life.

It all began in 1948, after the National Party won the elections, and Apartheid became a social project of the government that legislated it with a list of laws and regulations. First, it became illegal for South African citizens to enter into interracial relations with white men or women, and citizens were henceforth classified into one of four groups: Indian, Black, White, and Colored (non-whites). The locations where each group had to live were decided based on race, which meant that there were specific places where Black people were not permitted to enter. Subsequently, millions of unprivileged citizens were forcibly removed from their homes and relocated. Black South Africans were forcibly removed from their homes and forced into tribal living spaces according to their ethnicity, while whites occupied towns and cities. Blacks were not allowed to participate in elections or even vote in politics and were reduced to labor for the whites. Schools were also separated by a series of legislations.

One of these laws was the Bantu Education Act, instilled in 1953 and going into effect on January 1, 1954. This law governed the education of Black South African pupils and students (called Bantu by the South African government), and it was part of the government's sanctioning against non-whites in the country. In 1949, the government appointed a commission of anthropologists to study and make recommendations for the education of native South Africans. Their findings urged the government to take charge of Black South African education to benefit the country's socioeconomic plan. The report stated that schooling should be tailored toward the needs and values of the communities in which the schools were located. These recommendations led to the Bantu Education Act. Under the act, the Department of Native Affairs became responsible for Black South African education. The act required Black children to attend government schools, where teaching took place in their native tongue. The syllabus included English and Afrikaans, as well as classes in crafts, social studies, and Christian religion. The education aimed to train children for manual labor and menial jobs that the government deemed suitable for Blacks. It was explicitly intended to instill the idea that Black people should accept subservience to white South Africans. Funding for these schools came from taxes paid by Black communities, meaning Black schools received only a small fraction of the resources available to their white counterparts. This resulted in a profound shortage of qualified teachers. Segregation and marginalization of non-whites and Black natives of South Africa led to the rise of political movements aimed at fighting white authoritarianism and cruel rule. However, these movements faced armed repression from the government. A series of mass mobilizations and campaigns took place, leading to the arrest and conviction of many activists, as well as the banning of all political organizations.

In the 1980s, mounting internal and external pressures forced the government to reconsider Apartheid. The regime became increasingly brutal, but international isolation due

to its inhumane practices left it with no choice but to submit to pressure. Eventually, in 1994, political prisoners were released, freedom of association was established, and democracy was restored in South Africa. This led to the election of Nelson Mandela, the country's first Black president.

III. Results

Our research study has been conducted by borrowing from Gramsci's concept of intellectuals and hegemony, and we have applied the organic and traditional types on the plays' characters written by Wole Soyinka's *The Lion and the Jewel* and Athol Fugard's *My Children! My Africa!*

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

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

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

IV. Discussion

Chapter I: Intellectuals in *The Lion and the Jewel*

This section of our work analyzes the organic and traditional intellectuals of the play *The Lion and the Jewel* written by Wole Soyinka. Borrowing from Antonio Gramsci, we are going to categorize the main characters according to their ideological belonging within the setting of the play to better understand the manifestations of these two types. Additionally, we are going to look into the clash between modernity and tradition that imposes itself and emerges from the historical and political tensions of Nigeria in the twentieth century, propelled no doubt by the expansion of colonialism and the effects of contact between Western cultures and the indigenous ones.

1. Lakunle as an organic intellectual in *The Lion and the Jewel*

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

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

Before going into details about the play, one must know that The 1960s marked a remarkable change in Nigeria, as the influence of Western culture became increasingly evident. This cultural shift played a significant role in shaping the intellectual landscape of the country, where some individuals remained deeply rooted in Nigerian culture while others

embraced Western values and ideologies. The emergence of intellectualism during this period was closely linked to the growing exposure to Western education and ideas. Nigeria's journey towards independence had been accompanied by a significant expansion of the educational system, which was primarily modeled on Western standards. As a result, a new generation of educated Nigerians emerged in the 1960s, and they played a pivotal role in the intellectual and cultural transformation of the country.

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

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

narratives that resonated both nationally and internationally. Furthermore, the 1960s also witnessed the rise of intellectual discourse in Nigerian print media. Newspapers, novels and magazines provided platforms for intellectuals to share their ideas and engage in debates about the future of the country. These publications became vehicles for critical analysis of political, social, and cultural issues, contributing to the shaping of public opinion.

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

As he says to her “you could wear something, most modest women do. But you, no, you must run about naked in the streets, does it not worry you?”(Soyinka, p,4). Lakunle once more shows his displeasure and makes an offense to Sidi's clothing. Lakunle's comment reflects his desire to modernize the village and its people, including Sidi. He believes that adopting Western customs and dressing in more modest attire would be a step towards progress and civilization. He sees the traditional practices, like Sidi's dressing, as primitive

and incompatible with his vision of a more sophisticated society which qualifies him as a traditional intellectual. Lakunle is deeply infatuated with Sidi, a beautiful and charming village maiden he wants to marry her. his love toward Sidi in The play is portrayed as idealistic and influenced by his modern and Western-influenced perspectives. He sees Sidi as a symbol of progress and desires to mold her into a more "civilized" woman according to his Western ideals.

Lakunle's affection for Sidi is genuine, but it is also tainted by his patronizing attitude. He believes that his education and exposure to Western ideas make him superior to the traditional villagers, including Sidi. He wants her to abandon her cultural roots and adopt the Western ways that he perceives as more advanced. Throughout the play, Lakunle struggles to understand the true essence of love and how it differs from his notions of control and manipulation. His love for Sidi is often misguided and clouded by his desire to change her rather than accepting her for who she is. He even refuses to pay the bride price due to his ideological beliefs and his desire to challenge traditional customs. He sees the bride price as a backward and outdated practice. He perceives it as a form of commodification, where women are exchanged like property, as he asserts: "To pay the bride price would be to buy a heifer off the market stall" (Soyinka, p. 9).

Lakunle's attachment to Western culture changes his behavior and attitudes and makes him more independent, which is one of the factors that makes him even more of a traditional intellectual. He dresses in Western-style clothing, advocates for modernization in the village, and is critical of African beliefs such as polygamy. His desire to marry Sidi, the village beauty, reflects his aspiration to embrace Western ideals of beauty and romance, which conflict with the traditional values of the village.

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

2. Baroka as an Organic Intellectual

According to what has been said in Antonio Gramsci's theory, organic intellectuals are those who arise from and represent specific social groups, classes, or movements. These intellectuals are deeply connected to the experiences, needs, and consciousness of their respective communities.

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

the community. His wisdom and experience make him a trusted figure in resolving conflicts and ensuring the well-being of the village, he also resists the influence of Western modernity, particularly through his rivalry with Lakunle, who represents modernity and Western education. This resistance is a hallmark of his commitment to preserving traditional values and customs. It underscores his role as a guardian of the community's traditional way of life, actively defending it against external influences. This can be seen when Baroka arrives, he addresses Lakunle with a greeting of "Akowe" Teacher wa Misita Lakunle." The term "Akowe" refers to a teacher, indicating that Baroka recognizes Lakunle's role as an educator in the village, this shows at the beginning that Baroka has a complex relationship with Lakunle and does not fully accept Lakunle and his modern ideas in his village but he shows respect to him after all. In the second act, Baroka jokingly scolds Lakunle for trying to take Sidi's virginity, and he playfully suggests giving him a slap to wake his brain as he says " You tried to steal our village maiden head Have you forgotten? If he has, serve him a slap To wake his brain" (II, 2, p. 17). Baroka's playful remark and quick recall of the threat of a slap highlight his understanding of social norms and the boundaries of behavior within the village as well. This understanding is characteristic of someone deeply connected to the social fabric of the community.

While Baroka represents traditional values, he also demonstrates a nuanced approach. His comments are a playful way of emphasizing the importance of respecting cultural norms, particularly concerning relationships and virginity. This balanced approach reflects his role as an intellectual who acknowledges the value of traditional customs while navigating the challenges posed by modernity. Throughout the play, Baroka is a character who serves as the village chief in the Nigerian village of Ilujinle. His primary aim in the play is to assert his dominance and authority over the village and its people. Baroka is determined to preserve the traditional way of life in the village and resists modernization and change. He is particularly

interested in maintaining his reputation as a "lion" and a powerful figure, this reveals his type as an organic, Valeriano Ramos says "their interests are more nearly identical with those of the dominant classes" (Ramos, 1985). That's exactly what we see in Baroka's character. This is shown in his dialogue with Sadiku, the village elder who calls him "my lord" Baroka's answers with "you have my leave to speak" (II, 2, p. 26).

Organic intellectual are those who are instrumental in a class's struggle against hegemony. Baroka, the village chief in Wole Soyinka's play, can be interpreted as an organic intellectual in the sense that he is actively engaged in a struggle for cultural and social hegemony within his community. Baroka embodies traditional African culture and values, and he uses his intelligence and cunning to maintain his authority and influence over the people of the village. In doing so, he resists the encroachment of Western values and influences that are brought to the village especially by the character Lakunle, this is shown in the play when Baroka states "and where would the village be, robbed of such wisdom as mister Lakunle dispenses daily? Who would tell us where we go wrong? Eh, mister Lakunle?" (II, 2, p. 17). Baroka's actions and strategies can be seen as instrumental in the class struggle against hegemony within the village. He employs various tactics to assert his cultural and organic authority, such as pretending to be powerless to achieve his goals. This can be seen in his dialogue with Lakunle during his arrival he says "well, the play was much alive until I came. And now everything stops and you were leaving us after all, I knew the story and I came in right on cue. It makes me feel as if I was chief aseje" (II, 1, p. 16). In his entry, Baroka acknowledges the significant role he plays in the village and how his arrival has disrupted the status quo. He implies that he has strategically entered the scene at the right time to shape events as if he were Chief Baseje, a revered figure from the past.

As a village chief and as man of principle, Baroka even uses a strategic plan to pursue Sidi, the beautiful and coveted village girl. He pretends to be powerless, a cunning move that

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

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

Sidi's Choices: Balancing Tradition and Modernity

In Wole Soyinka's *The Lion and the Jewel*, the clash between tradition and modernity is a recurring theme that is vividly portrayed through the character of Sidi. As a beautiful and highly sought-after village girl, Sidi represents the embodiment of traditional values and ideals within the village of Ilujinle. Her character serves as a symbol of the enduring cultural

conflict that is at the heart of the play. This chapter aims to explore the multifaceted role that Sidi plays in the clash between tradition and modernity, as well as the contrasting influences of Lakunle and Baroka in her journey. Sidi's character is introduced as the embodiment of traditional values and aesthetics. Her youthful allure and desirability make her the center of attention in the village.

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

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

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

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

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

apart as an intellectual in her own right, capable of making choices that influence her own destiny and the destiny of the village.

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

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

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

1. Thami as an Organic Intellectual

This section investigates Gramsci's theory of the organic intellectuals they are found in the characters of Fugard's play *My Children! My Africa!* We will rely on the definitions he provided in *Prison Notebooks*. He explains that the organic type of intellectuals rises from society and develops its ideology based on the lived conditions of his people. This is projected in two of the play's characters, who grow up in the segregated parts of South Africa and deal with the implications of the Apartheid system. Apartheid system as an official policy began in 1948, when the National Party, led by Dr. Daniel Malan, came to power in South Africa. The aim of apartheid was to maintain and institutionalize racial segregation by classifying people into different racial groups and determining their rights and privileges based on their racial classification. The policy aimed to preserve white minority rule and ensure the separation of different racial groups in all aspects of life, including residential areas, education, healthcare, and employment. "Apartheid refers to the implementation and maintenance of a system of legalized racial segregation in which one racial group is deprived of political and civil rights". The apartheid system is a political policy that appeared in South Africa in the 20th century. Although it has only been officialized in 1950 with the Population Registration Act, its

practices, regarding racism against nonwhites, began long before the main objective of these practices was to render all the nonwhites under the control of the white minority. This was executed with legal action consisting of passing laws and acts aimed at separating the different ethnicities. For instance, they took over eighty percent of the South African lands and established separate facilities for the whites and blacks and colored.

An instance of this systematic segregation is the Bantu Education Act (1953) which created schools specifically for the black race and made their curriculums destined to teach the students manual labor and menial jobs, and stray away from real developmental education that the white students get. Consequently, this led to a conflict between the two races living in the same country. This is found in the play's character Thami Mbikwana, who grew up in the segregated parts of South Africa and dealt with the implications of the apartheid system. The apartheid system as an official policy began in 1948. The aim of apartheid was to maintain and institutionalize racial segregation by classifying people into different racial groups and determining their rights and privileges based on their racial classification. It is a systematic segregation against nonwhites, of which the main objective was to render all the nonwhites under the control of the white minority and created schools specifically for the black race and made their curriculums destined to teach the students manual labor and menial jobs. Consequently, this led to a conflict between the two races living in the same country.

One of these Bantu schools was the setting of the play *My Children! My Africa!* where many scenes took place. Zolile is the name of this high school where Thami is a brilliant student. He has grown up in a black neighborhood, and has witnessed firsthand the injustices of the Apartheid system. As a result, Thami is neglectful of the ideas of his teacher by the name of Mr. M who opposes his revolutionary ideas. Thami believes that what is taken with blood shall be restored with blood, a loose quote from Frantz Fanon's philosophy. That means education was no effective way to react nor is what is called the pen's revolution.

Instead it should be a real revolution even if it spills blood as ransom. Moreover, Thami has different ways to demand the rights of his people, which has the goal of freedom and equality. In fact, we will analyze the previous character according to Gramsci's theory of Intellectuals in which Thami is considered as the traditional intellectual.

One of the central characters of Fugard's play *My Children! My Africa!* is Thami Mbikwana, a black student from Zolile high school. He is an activist of anti-apartheid system, this character is known for his love and jealousy towards his community South Africa, and this is exemplified by the rhetoric of his debates with the white character Isabel, who is from the white suburbs of the country. Thami is hyper-fixated on his grandparents' traditions and beliefs; in act I, scene 1, he evokes them and calls upon his comrades to consider him, not as a friend, but as an oracle warning them of the great dangers of submit to this "so-called Western Civilization, that has meant only misery to Africa and its people" (I, 1, p. 16). In addition to this, he mentions that ideas for women's liberation are an implicit layer of sexual exploitation that the "opposition" tries to promote. Through this passage, we see that Thami's ideology is completely for the restoration of his community's culture and traditions. Given his upbringing in the poor neighborhoods of the segregated Bantu region, his childhood and the processes of his thought formation were heavily affected by those of his surroundings. The patterns of the black society's values impacted Thami, and consequently, he developed the same sorts of reasoning; hence his propensity for their ideals. The type of intellectual he subscribes to is therefore the organic type. Gramsci's reading of this type in his *Prison Notebooks* defines the organic intellectual as someone who wishes to preserve the ideology of the class he belongs to. He is made from the same class as his peers, he speaks their language and shares their struggles, and therefore opposes any challenging to this dominant status quo.

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

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

In the fifth scene of the opening act, Thami makes an implied comment about his views on revolution. It is apparent that he coined the idea that revolution is statistically feasible, from a young age. Thami, as he recounts, had a Bible, and in it, there was a picture of the ancient Egyptian slaves who worked on building the pyramids. These slaves were “a hundred to one” (I, 5, p. 79) compared to the guards that kept them in check, and so, in Thami's perception, could have abolished their slavery if they chose to turn on their guards. As he explains to Mr. M, it was only a matter of choice for the people to revolt. The people, in this context, refers to South African Blacks, against their white oppressor minority, because, in the eighties' South Africa, the Apartheid system was in full action. As segregation took root in almost every aspect of society, the black community had to react to maintain their values, and such retaliation must amount to the intensity of a revolution. Thus were his ideas on the matter, although he did not share them with his teacher Mr. M who thought it best to lead a pen's revolution. This can be observed in the ensuing discussion between the two which served to contrast and highlight Thami's thoughts although in an indirect manner. Additionally, he posits that the most important condition for such a revolution to take place is a matter of choice. He inquires Mr. M about his willingness to make such a choice, to which Mr. M replies positively at first, but soon remarks the Lawlessness of such acts that would constitute retribution against the white.

Thami claims: “No, I'm not. That's his trouble. He's got eyes and ears but he sees nothing and hears nothing”. (I, 5, p. 24). Through this dialogue, Thami once more shows that he takes offense at Mr. M's different opinions when it comes to what is going on with the blacks. This latter does not, according to Thami, show any sense of engagement towards his

own cause, despite Mr. M's alternative and strong beliefs in what makes a revolution honorable. Thami does not see his views as worthy of listening to. Thami thinks that the way Mr. M thinks is matching with the ideology of the white people, as a result of this, a conflict arises between these two characters. Thami's consciousness of his surroundings makes it clearer that he is an engaged party in his society and has formed ideas about what he thinks is right based on his lived experiences. He then transforms his ideology towards sensitize his peers. This consideration confirms that he is exclusively subscribed to Gramsci's theory of "traditional intellectualism". He is one of the people, and displays intention to participate in finding a solution for restoring their "rights". The conflict of Thami between his teacher, and their ideological grappling, according to Thami, ensued out of the "old-fashioned ideas" (I, 5, p. 63) of Mr. M that are not accepted anymore by his people. Thami strongly opposes his teacher's outdated ideas, expressing his disagreement with a resolute "no. His ideas about change are old-fashioned. And what have they achieved? Nothing. We are worse off now than we ever were. The people don't want to listen to his kind of talk anymore" (I, 5, p. 63).

He determinedly states that his teacher's ideas about change are outdated and belong to the past. Moreover, he attacks them as being counterproductive and as participating to the propagation of the Westerners' control over South Africa. In Thami's view, these ideas have achieved nothing, and, if anything, have made their situation worse than ever before. He proclaims that the people and students' community are no longer interested in listening to such invalid talk. Thami suggests a different approach to fighting for their rights, advocating for the use of what Mr. M calls "vandalism and lawlessness" (I, 5, p. 25) to attain freedom and dismantle the segregation system in South Africa. Thami's perspective on the other hand, reflects frustration with the lack of progress and makes a call for more radical and impactful actions to bring about favorable changes. Thami as an engaged intellectual student, and as a

child who grew up in the midst of the Apartheid segregation system, allowed him to develop an understanding of the requirements of change in his society, to go from the worse to a better one, taking his people from darkness to brighter days. This push towards the keeping of indigenous South African values is what the fight of organic intellectuals, and according to Gramsci, intellectual struggle is an integral part of civil society's evolution. The conflicting viewpoints expressed by intellectuals like Thami can contribute to social change by challenging the new narrative imposed by the white supremacy, and presenting alternate perspectives. These intellectuals may offer new ideas and suggestions to address the perceived failures of Mr. M's commitment.

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

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

In this context, Thami announces that a meeting was held the previous night led by the comrades for the purpose of boycotting the class the next day, and a general stay at home. According to them, the transformation should begin from them to achieve the goals. Therefore, as organic intellectuals, they feel responsible for making change and saving the others from the discrimination started and institutionalized by the whites, and say no to the apartheid system. The mention of a meeting in the location emphasizes the importance of collective action and decision-making. Gramsci highlights the significance of organizing and

mobilizing individuals around a common cause. In this case, the decision to call for a general stay-at-home movement and the subsequent boycott of classes signifies a collective resistance to the status quo. Gramsci argues that organic intellectuals play a crucial role in shaping society's ideas, values, and beliefs. They have the ability to challenge and disrupt the existing power structures. Ultimately, Thami's strict views of his fight and his beliefs in the necessity of an armed revolution led him to participate in various acts of rebellion organized by his comrades and those who share the same ideology. The play ends with him following the path of the armed revolution, being ready to sacrifice his own life if need arises for the cause he subscribes to, and this is shown by his words:

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

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

2. Mr. M as a Traditional Intellectual

In the play, Athol Fugard shows to the audience that the intellectuals, especially the students, are the most powerful type in any society that seeks to change its current position irrespective of any type of restriction. In the play *My Children! My Africa!*, the character of Mr. M, who is the teacher symbolizes one of those restrictions to the liberation of the black community in South Africa according to Thami. Mr. M., through his conversations with his students and beliefs, stands as a countercurrent figure to Thami in the play, embodying the

traditional intellectual. As a black teacher at Zolile High School, he refuses to engage in armed revolution, deeming it too low for his standards. His position as a teacher and holding a respectable often influential social status, Mr. M chooses to maintain the status quo of society despite the obvious repercussions it has on those less educated than him. He experienced firsthand the unfair Apartheid system imposed by the white supremacists, His distance from the more aggravated forms of persecution that the blacks go through is an apology for his serving the very system that presses his own people.

Mr. M believes that education and knowledge are powerful tools to contest oppression and eventually achieve equality and freedom. He even states: “I am a man who in the eager pursuit of knowledge forgets his food and in the joy of its attainment forgets his sorrows, and who does not perceive that old age is coming on” (I, 1, p.1). That means he is so engrossed in gaining knowledge that he forgets to eat and does not realize how old he's getting. For him, education and knowledge are the most pragmatic means to coexist with the colonizers and to attaining a semblance of freedom in a state of peace and tranquility. This seals his type as traditional of whom Valeriano Ramos. says they "serve an articulatory role, in voicing what is happening and/or needs to happen, but without engaging in action against it" (Ramos, 1982). Mr. M only believes ideas and words possess the transformative ability to elevate societies from the depths of despair to the heights of progress, and sometimes get poetic about it in his declarations. In light of this, he organizes a debate between a black student from Zolile High School and a white student from a white girl High School. The purpose of this debate is twofold; first, to challenge prevailing notions and vehicle the students' capabilities from different schools, while also raising understanding between the black and white communities, to continue his role of articulation and influence students' thinking through voicing his own ideological stances. Mr. M's character highlights the importance of education and intellectual pursuits in the fight against discrimination and inequality. He believes that the exchange of

ideas is enough for societies to be positively transformed. However, his efforts to bridge the gap between black and white communities are met with resistance from some individuals named 'the Comrades' with the student Thami among them. Mr. M was influenced by Confucius' ideas, the great philosopher and thinker from China who advocated the importance of education and the pursuit of knowledge. He emphasizes the study of history, poetry, music, and the classic texts as a means of cultivating wisdom and moral understanding, and believes that education could play a transformative role in society by promoting ethical behavior, social harmony, and good governance. This translates to a character engrossed in the study of letters that most people do not have access to and that he uses to sway opinions in the favor of the hegemony of the whites. As a result, Mr. M states in his debate with Thami::

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

In this scene, Mr. M, the intellectual character in the play, is speaking to his student, Thami Mbikwana. Mr. M expresses his belief in the power of words and their ability to bring about change and justice. This character draws a parallel between himself and Confucius, the great Chinese philosopher, suggesting that they share a common belief in the transformative power of words and the pen's revolution. He sees words as a means to address injustices, pass judgment, and even execute punishment, metaphorically. He believes that by using words effectively, a person can make a difference and correct the wrongs in society. In a hegemonic society, it is indeed the power of words that

Moreover, the teacher encourages Thami to use his words and influence as a leader among his peers. He believes that Thami's role as a student leader gives him as he has the opportunity to engage with others; particularly those who have become involved in political activism, and guide them back to the classroom. Mr. M sees Thami as a potential agent of

change, emphasizing the importance of using words to communicate, persuade, and guide others. This quote also reflects his conviction that education, dialogue, and intellectual discourse can be powerful tools for social transformation. It also highlights the theme of the play, which explores the complexities of education, racial dynamics, and the challenges faced by intellectuals in apartheid -era South Africa. Despite all these words, society rejected Mr. M's engagement, viewing it merely as articulations meant to propagate the system with these excuses. This caused a conflict between him and the student community, especially with his student Thami. Thami and others perceived him as an informant, as Thami mentioned in his conversation with Isabel: "He was an informer Isabel. Somehow somebody discovered that Mr. M was an informer." (II, 4, p. 137). In this passage, Thami's claim that Mr. M is an informer and symbolizes not only a breakdown of trust between the students and their teacher, but the rift that exists between the Traditional intellectual Thami and the Organic that Mr. M represents. The term "informer" usually implies that someone is providing information or spying on others for the benefit of an external authority or power. Thami's accusation indicates that he believes Mr. M is betraying their shared cause or ideals by giving students' names to the police. This revelation leads to a sense of betrayal, disappointment, and even anger among the student community.

Mr. M is seen as wearing a white mask over black skin from the others, trying to assimilate the culture and beliefs of white people into his own, disregarding black people's urgency for change in their own country that is infested with a destructive white minority. Mr. M tries to defend his subscription to his community's cause by saying: "does that noble fight of ours really have to stoop to pulling down a few silly statues" (I, 2, p. 81)? but Thami realizes that Mr. M subalternity does not wield him from taking on the oppressors' side, unbeknownst to him. As a result Mr. M was killed by the comrades during the movement. Mr. M is regarded as an Organic intellectual due to his staunch opposition to the armed revolution.

He embodies the kind of intellectual who is engaged in a battle of words, firmly believing in their power. For him, education and knowledge are the most pragmatic, therefore disregarding any concrete action towards freedom, and in this he betrays his community who retaliate by killing Mr. M.

3. Isabel Dyson

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

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

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

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

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

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

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

One day, Isabel was called in by her principal to inform her that the black school had started a debating society and had invited them to go there. A comrade of hers, upon accepting this “challenge” urged her not to use too many “big words” given that English was not the black students’ first language. This goes to show the perception the privileged white students have of the blacks. They readily look down on them and undermine their abilities. She ventures into this unfamiliar territory as an outsider during an inter school debate. As she immerses herself in the world of Breakwater however, Isabel is confused, for she was surprised that her expectations were not met, but exceeded. She also found it exciting, unlike the debates at her own school, and made friends with Thami. When they were talking, she

started to talk to him about her life. She said she was the rebel of her family for always seeming to disagree with them on various matters at the dinner table. This means that she has always had an open mind. Her debate with Thami incited her thirst for knowledge and, by their collision, she comes to lend more ear to the struggles of the black for they are not just unsightly homes at the edge of town anymore, but people with real lived experiences. At first she is shocked that Thami has the sense of humor to joke about the police and riots, in this case she claimed: “oh...you caught me off guard. I didn’t think you would joke about those things” (I, 1, p. 29). In her mind, it was off limits for them to discuss it, and this also proves the difference they have between the black and whites. However, as the play progresses, her ideas prove flexible to growth and change. Her initial discomfort fades away, replaced by a profound sense of belonging and engagement. Her severe wit and intellectual ability allow her to navigate the complexities of South African reality. Isabel while debating with the black student from Zolile high school, discovers a new world of black in the same society, a new world where black skins suffer from the discrimination and apartheid system, therefore, she contends:

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

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

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

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

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

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

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

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

First, Wole Soyinka’s play “*The Lion and the Jewel*” reveals the meeting point between hegemony and its intellectuals. Hegemony as a word means “dominance” and Hegemony as defined by Valeriano Ramos is a system in which a dominant class gains political leadership over subordinate classes by convincing and winning them over to support its interests and objectives. Intellectuals play a major role in affecting the dominant mindset of a particular group within a society. We have seen the appearance of this a couple of times in the play mentioned. However each of the intellectuals in the play shows it differently, traditional intellectuals seeks the preservation of their class's values, while simultaneously upholding established societal norms. In the opposing side, the organic intellectual works to change the dominant societal beliefs. This represents a sort of Counter hegemony.

In Wole Soyinka’s Play “*The Lion and the Jewel*” three important characters are involved differently in the hegemonic practices of Nigerian society. If we take the example of Baroka , the village chief ,aims to protect and preserve the traditional cultural values and practices of the village against the encroachment of Western influence. Thus, he can be seen as challenging and countering the hegemonic practices that seek to impose Western values and norms on the community as he claims to Sidi: ”only straight and truthful Like a freshwater reed. But I do find your school teacher and I are much alike. The proof of wisdom

is the wish to learn Even from children. And the haste of youth must learn its temper from the gloss Of ancient leather, from a strength Knit close along the grain. The schoolteacher And I, must learn one from the other" and he adds, "The old must flow into the new".

On the other side, Lakunle believes that the village should embrace Western-style education, dress, and technology as a means of progress.: Lakunle realizes that the villagers are deeply attached to their traditions, and they resist change, especially change imposed from outside sources. He encounters resistance to his attempts to modernize the village and challenge traditional customs. From the beginning of the play, Lakunle tries to impose his hegemonic attitude, especially to Sidi, he attempts to impose his perspectives by saying to Sidi "it isn't what I say, the scientists have proved it. It is in my book women have a smaller brain than men". Lakunle belief in the superiority of Western ideas and technology over traditional African customs and practices that is shown in the play in act two scene one when Lakunle says to Sidi " don't you worry. In a year or two you will have machines which will do Your pounding, which will grind your pepper Without it getting in your eyes. he means by this that the technological advancements will replace traditional female roles like pounding yam and grinding pepper, suggesting that his vision of progress is superior to Sidi's perspective.

Second, Athol Fugard's play *My Children! My Africa!* shows intersecting elements between hegemony and its intellectuals. As intellectuals are important in influencing hegemonic attitudes of people in society, we have seen manifestations of this. However, it is used differently by the two types, for the traditional intellectual seeks maintenance of their class's values, the organic intellectual goes to shift the dominant ideology in society, therefore seeking to create another sort of hegemony, or what is known as counter-hegemony. Thami and Mr. M therefore, are implicated in the hegemonic practices of South African society in different ways. For instance, Thami wishes to propagate South African traditions to his

comrades at school by appealing to their higher considerations of their ancestors. He even refers to himself as an oracle, sent to warn against giving into the counter-hegemonic currents of the modern thought system that Isabel advocated for in their debate, he proclaims proudly:

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

On Mr. M's behalf, he realizes that maintaining the status quo goes against development, and is therefore opposes his student's position, and welcomes Isabel into the school as well as her modernized views. He also organizes debates with the two students who have opposing points of view. He even joins them in act II to conjoin their intellects together, which is one more way in which Mr. M wants to eradicate the distance that exists between the two ethnicities. Mr. M follows his logic to the end, where he does what he can to stop the traditional intellectual Thami from imposing his hegemonic attitudes once more on the south African society that he believes has come a long way since. He thus informs the police on the names of the students who participated in the boycott, one of which is Thami, "his protégé" (3, p. 126), and then he admits his act by saying: "That's right Thami. I am guilty. I did go to the police" (3, p. 127).

This chapter has dealt with many aspects of African culture's intertwinement with different forms of dominance over people of the continent. The colonization of Nigeria by the British instated a situation of institutionalized dominance over natives that reinforced slavery, mistreatment, and using Nigeria for all its resources, both human and natural for the benefit of the British empire. Similarly the apartheid, though being a different form of domination that direct colonialism, sank its claws in the very foundation of South African constitution making the black majority subject to the white minority that ruled the country, and in so doing, the

whites took advantage of large sums of land and exiled natives to secluded areas where every aspect of their lives were controlled including education.

These practices however, both in Nigeria and South Africa did not go unchecked for revolutions ensued that put an end to both these forms of colonization. Two forms of existence took place, first the armed resistance, and second the peaceful one through anti-hegemonic currents seeking to restore or maintain African culture and identity as we have seen in "*The Lion and the Jewel*" and "*My Children! My Africa!*".

V. Conclusion

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

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

In both plays, the reader can define which character is organic and who is a traditional by examining the characters' roles, beliefs, and actions within the plotlines. If we take the example of Lakunle in "*The Lion and the Jewel* ", he is organic rather than traditional, Lakunle is seen within the play as someone who is eager to modernize the village but is not aligned with Western ideals but his own African ones, whereas in Fugard's *My Children! My*

Africa! we may clearly discern the type of intellectuals that are Mr. M and his student Thami, while Mr. M represented Gramsci's formation of these social agents as an traditional, whereas Thami's rebellion and violent streak puts him in the category of organic intellectuals

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

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

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