

CHAPTER - II

Domination, Dissension and Acculturation: *The Lion and the Jewel*

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The play – *The Lion and the Jewel* was performed at the Ibadan Arts Theatre in 1959 and was the first major play to draw on traditional Yoruba poetry, music, and dance to enact a Nigerian story in English. Performance of the play enabled Nigerian drama to become a part of the world theatre. Wole Soyinka wrote *The Lion and the Jewel* while working at the Royal Court Theatre, where it also received its first British production in 1966.

As the aim of the thesis is to find out the issues and challenges to the society regarding marginalization and resistance, every small and big incident and the fact bearing the same will be traced down here. This play is a delineation of traditional values reasserting against the invasion of modernism purveyed by the colonial people. Terming *The Lion and the Jewel* as an allegory of imperial resistance a critic opines regarding the play “the ways of resistance against the British imperial propaganda is allegorical” since the resistance in the story “is not violent anti-colonial struggle” (Habibullah 34). Soyinka takes this allegorical ‘attack’ to express his deep sense of identity and cultural assertion. “Allegory becomes a site upon which post-colonial cultures seek to contest and subvert colonialist appropriation through the production of literary, and specifically anti-imperialist, figurative opposition or textual counter discourse” (Slemon 11).

The plot of *The Lion and the Jewel* came to Wole Soyinka’s mind from an unfair practice that he found in Western society. Charlie Chaplin (1889-1977), an iconic English comic actor, filmmaker, and composer, at the age of sixty married a girl of merely seventeen. This theme Soyinka applied to his home society, and that is how Baroka and Sidi, the pivotal characters in the play came into existence. In almost every society, whether it is western or eastern, old or modern; women have been treated unjustly by men who often use women as a ladder for their social upliftment.

The Lion and the Jewel depicts the scenario of malpractices against women both through traditional and modern mentality very vividly.

The story of the play takes place in a typical Yoruba village in Ilujinle. The head of the village is a traditional chief, namely Baroka, who is very powerful in terms of physical prowess, strength, vigour, virility and societal hold over his clan. These qualities are the symbol of a 'lion', which is a part of the title of the play. Another prominent character in the play is Sidi whose purity, preciousness and beauty render her the titular and symbolic name – 'jewel'. Another leading character is Lakunle, an opponent against Baroka, posing to be modern, vehemently anti-traditionalist, physically weak and is belittled by villagers. Both Baroka and Lakunle want to marry Sidi. They both try to propose Sidi in their own way; thereby, trying to overpower each other. Another important character is Sadiku, Baroka's one of the several and the eldest wife.

All these four characters have been taken from a special set of place and time when Nigeria was experiencing a new phase. The African society, at that juncture, was struggling between traditionalism and modernism. The colonizer started impacting Africa, and there had been many changes in society. The old traditions of the aboriginals and the new ones introduced by the colonizers started to co-exist and confront. The modern culture gained increasing popularity, thereby overpowering the life of natives. Nevertheless, it was not easy to spread the colonial lifestyle since a majority of local people had refuted the idea straight away.

The opening scene of the play exposes the play's setting, which is very symbolic in terms of the theme of changing scenario in Nigeria. The "edge of the market" (Soyinka 3), where the play starts is symbolic as a market at any place is the heart of the locality. The play develops its story in all three acts with the scenes either in the market, "A road by the market" (19) or in "The village centre" (30). So incidents taking place in the story denote two facts, first, they concern the public rather than any single or a few individuals, and second, they are very deep-rooted facts. The "immense Odan tree" (3) is the symbol of old traditional presence and the "bush school" (3) where the schoolmaster – Lakunle teaches is the representative of modernity. When the village girl Sidi "carrying a small pail of water on her head...a true village belle" (3) encounters Lakunle "dressed in an old-style English suit,

threadbare but not ragged, clean but not ironed, obviously a size or two small too small” (3), it becomes evident that a collision is going to take place between traditional and modern values, old and new images, profound and superficial life styles.

Apart from these, when the first scene starts there is a background sound, and the sound is a chant of the “Arithmetic Times” like “three times two are six, three times three are nine” (3) coming from the pupils studying inside the school. This arithmetic theme indicates the calculative tune of the play. Baroka, the traditional chief of the village, wins Sidi with a very calculative trickery devised with the help of his experience and foresight. His prey, Sidi, on the contrary, is portrayed as a very simple and strongly traditional but not as cunning as Baroka is.

Women’s degradation in the society and this is very apparent in the attitude of men section that takes them less seriously. For example, when Sidi enters the scene at the opening of the play, the little lads from the window of the school hurl jeering sounds at her. The pupils, “aged roughly eleven, who make a buzzing noise at Sidi, repeatedly clapping their hands across the mouth” (3). It shows that this particular society treats women disrespectfully, and the upcoming generation is preparing for the same under the surveillance of elder people. If children commit mistakes, they are meant to be corrected by their guardians and teachers, but in this given scenario the teacher, Lakunle, is not seen to have any intention to teach his students any moral lesson, and as a result, they are also developing the mind-set of treating women as an object to laugh and whistle at.

The very first dialogue of Lakunle, the Western-educated man, also indicates the patriarchal mind-set. Sidi enters the scene with a water pail on her head, and at the first encounter, Lakunle says her “Let me take it” (3). On her denial, he snatches it and admonishes her. Apparently, it seems a generous approach from Lakunle’s side to help Sidi in her work, but successive behaviours of him with Sidi and other women prove that he hardly has any respect for them. Moreover, just picking up a small pail of water which the girl was carrying “on her head with accustomed ease” (3) can never really unburden her of the burden male chauvinistic society has piled on her through ages; rather, it shows the superior tone with some vested interest which is

going to be exposed very soon with the development of the story wherein he profusely abuses her as “Uncivilised and primitive – bush girl!” (10).

Freedom of women is curtailed when men impose their whims and fancies upon women, without caring for their wish or approval. Girls cannot celebrate their own choice in our society; Soyinka portrays male mentality through Lakunle. After admonishing for carrying water pail on the head that may shorten her head and so very soon her neck may disappear from her body, Lakunle starts giving a lecture over Sidi’s attire. Pointing out “in the direction of her breast” (4), he chides her -

How often must I tell you, Sidi, that

A grown-up girl must cover her...

Her...shoulders? I can see quite...quite

A good portion of – that! And so I imagine

Can every man in the village...

Casting their lustful eyes where

They have no business....

You could wear something.

Most modest women do. But you, no.

You must run about naked in the streets. (4)

Sidi, in this play is portrayed as a girl who stands up and retaliates at male chauvinism. She refutes the “big loud words/ And no meaning” (5) uttered by Lakunle with her repartees. She is not ready to be suppressed just because she is a girl, instead, she rebuffs at him and asks him not to nag. It is Lakunle only for whom Sidi has draped the dress “so high and tight” (4) that she can “hardly breathe” (4), and yet he is critical of her dress. Lakunle exposes the collective mentality of the place he lives in. He is worried, Sidi’s “uncovered” (5) dress invites “the bad names,/ The lewd jokes/ the tongue-licking noises” (5). Treating a girl in this way by society is to demean

them as an inferior being. Sidi in return calls him a “madman /Of Ilijunle, who calls himself a teacher!” (5).

Lakunle considers his brain to be bigger than and superior to women’s. Men in general, mostly gender biased ones, not only believe that women are physically weak, but also they are incapable of thinking as men can do. Similarly, Lakunle also accuses Sidi – “For, as a woman, you have a smaller brain/ Than mine” (5). Male dominated society bears the ego of keeping males at a higher position in terms of intelligence too. He claims all these information he has gathered from the book only –

A natural feeling, arising out of envy;

For, as a woman, you have a smaller brain

Than mine...

Please, don’t be angry with me,

I didn’t mean you in particular.

And...it isn’t what I say

The scientists have proved it. It’s in my books.

Women have a smaller brain than men

That’s why they are called the weaker sex. (6)

Perhaps, Lakunle was inspired by great scholars like Aristotle who expressed their thoughts about women to be inferior to men. Aristotle in his famous book *Politics* opined-

The male, unless constituted in some respect contrary to nature, is by nature more expert at leading than the female, and the elder and complete than the younger and incomplete...The relation of male to female is by nature a relation of superior to inferior and ruler to ruled...The slave is wholly lacking the deliberative element; the female has it but it lacks authority; the child has it but it is incomplete. (Borghini)

So, apparently, according to the ‘book’, Lakunle is not wrong. In human history, many scholars and philosophers championed the same view which advocates the outlook of women’s inferiority. His behaviour towards Sidi is obnoxious in terms of denigrating and mistreating women. He tries to convince Sidi that women have a smaller brain than men and so they are reasonably called the weaker sex. He proves himself to be bearing the attitude of holding back the women in society.

‘Book’ represents education, which plays a pivotal role in human civilization, but both book and education are controlled by the hegemonic power. Education lies in the hand-ful people who control society and the world and they decide whom to give education or not. It might be true that Lakunle is just a “mere village school teacher” (Soyinka 12), but he has received education from a foreign country and been importing their knowledge to his place. At that time, arguably, Lakunle could make it because he was a male. Had he been a female, it could not have been possible. And it is a proven fact that the girls have been deprived of education since ages. Women are made to “neither read nor write nor think” (35). We do not get any information from the text whether Sidi has received any school education or not. At Lakunle’s school also we see boys protruding their faces out of the window, and no mention of girl student has been made. The educational deprivation and lack of awareness keep women on the back foot; it keeps Sidi unaware of the developments that take place in the outside world. The world where Sidi lives in is far away from proper education and technological advancement.

Anyway, Sidi seems to be deprived of school education, since she also belongs to the same society where discourse about women’s education is subsided, and she keeps protesting against any type of discrimination against her. Her logic is strong and irrefutable as she got a natural tendency to speak out against injustice. Being humiliated, she counters Lakunle with indignant riposte and gives him some points to think over:

...You and your ragged books

Dragging your feet to every threshold

And rushing them out again as curses

Greet you instead of welcome. Is it Sidi

They call a fool – even the children –

Or you with your fine airs and little sense!...

The weaker sex, is it?

Is it a weaker breed who pounds the yum

Or bends all day to plant the millet

With a child stripped to her back? (5-6)

The shallow minded flabbergasted Lakunle could not react to Sidi whom he had thought of keeping at bay. She has come out to be a radical and an anti-establishment revolutionary. Soyinka portrays Sidi as a person with a mature and sound mind. Lakunle, an aboriginal, trying to act like an Englishman, rejects all traditional things irrespective of their good or bad aspects. When Sidi replied to him that it is the women only who do the jobs of pounding etc. he changes the topic and starts narrating his plan about bringing new technologies available in foreign land: “In a year or two/ You will have machines which will do/ Your pounding, which will grind your pepper/ Without it getting into your eyes” (6).

There is a comparative reflection of town and village in the play. The binary study vividly presents before us the concept of how town people push off the village people towards the periphery. It is a fact that, in most of the cases, people living in the city look down upon the people who belong to the village, without properly knowing the real fact that where life is more peaceful, more meaningful – in a village or a town. It is true, there are many advantages of living in a town, like one can have modern technologies, as in the case of the text, ‘camera’ about which village people of Ilijunle have no idea. So using modern apparatus, people dominate and control others who have no access to those instruments, for example, “devil’s own horse” (means bicycle) (11), “one-eyed box” (means camera) (11), magazine, picture over a magazine and so on.

Often, just as the White people think it is their burden to civilize the Black people, similarly, people from the urban place also feel the same towards the people living in the village. Lakunle, a poor Westernized person, who had been to Lagos, a city in Nigeria, at that time populated by the colonizers, after returning to his original village, says – “...it is this village I shall turn/ Inside out” (6)

Lakunle, being a self-acclaimed town person, keeps blabbering and boasting about the city. He is set to teach lessons even to the village chief Baroka. He brags about Lagos as “city of magic” (6) and Badagry as a place where “Saro women bathe/ In gold” (6). To Sidi, these things carry no meaning, and she is irritated with Lakunle’s gasconade. That his love for Sidi is torturous is proved when after being irked she suggests him to better go and find a town woman who may meet all his modern expectations: “Go to these places where/ Women would understand you/ If you told them of your plans with which/ You oppress me daily” (7).

It is shown that people from an urban area or who are influenced by urban culture blindly turn away from the cultures and customs practised at a village. Obviously these two places are different from each other, and naturally, the fabric is also different, but demeaning each other’s way of life is definitely a vexation. Lakunle wants to marry Sidi, but he denies paying the “bride-price” (8) which is, to her, really something big and a matter of prestige and honour to a girl. Marrying a man without taking bride-price amounts to, as Sidi explains “They will say I was no virgin/ That I was forced to sell my shame/ And marry you without a price” (8). Lakunle is not ready to marry Sidi by observing the village tradition. There might be many reasons behind his denial. Perhaps he is unable to pay due to his financial weakness as – on the basis of which we can see – his source of income is merely teaching in a bush school. Another reason may be that he is stubborn and not willing to go by traditional rules. Also, it may be discerned that it is a demand raised by a woman, and his chauvinist attitude does not allow him to bow his head before her. Anyway, a significant point here indicated by Sidi, is the virginity of women. Sidi is afraid if she marries someone forgoing the bride price she will be taken as “no virgin” (8), “A laughing stock” (8) and “A cheap bowl for the village spit” (8). The male supremacist community has been nurturing this female-demeaning practice since time immemorial. A girl must be a virgin at the time of marriage, but it does not generally

matter whether the groom is a virgin or not. In the play, *The Lion and the Jewel*, this dichotomy is vividly portrayed. From Sidi, we come to know that in her place if a girl loses her virginity, she is no more a girl to be taken home as anyone's wife, but at the same time, Baroka uses his virility to an unmarried girl who is Sidi herself. He tricks Sidi to come to his house and seduces her taking advantage of being physically stronger. He is not only called "the lion" (33) for being the chief of the village but also known as "the fox" (23) for his cunningness. He circulated a false rumour about the end of his manhood in order to trick Sidi to come to his bedroom, where he seduces her. But from Sidi's account – what we come to know – it is not less than an attempt to rape. We see a mentally shattered Sidi when she comes out of Baroka's house. She "bursts in...has been running all the way... throws herself on the ground against the tree and sobs violently, beating herself on the ground" (52). She wails and snubs both Sadiku and Lakunle and on being asked if she is any more virgin or not she "shakes her head violently and bursts afresh in tears" (53). So, after seeing the condition of Sidi one can easily figure out what Baroka has done with her in his private room. She admits she "felt the strength/ The perpetual youthful zest/ Of the panther of the trees" (57) It demonstrate that, men can have desires, sexual liberties while women cannot – that is the basic idea of this double standard society.

Commodification and commercialization of women are also a societal phenomenon as portrayed by Soyinka in this play. From old traditional society to a newer modern society, women are treated in the same way. The African born Lakunle has changed his mind to follow the European way of living, so, has a different view on marriage and wife. Keeping in his mind a notion that women have a smaller brain, he also commodifies them. His concept of a modern wife is all about how attractive she looks in modern make-up. A wife, in his view, is –

Just like the Lagos couples I have seen

High heeled shoes for the lady, red paint

On her lips. And her hair is stretched

Like a magazine photo. I will teach you

The waltz and we'll both learn the foxtrot

And we'll spend the week-end in night clubs...

Be a modern wife, look me in the eye

And give me a kiss – like this.

[kisses her] (9-10)

Lakunle has forsaken his culture and adapted the European notion of love. He describes his dream wife just as he has seen in modern cities. Also the approach to kiss Sidi is completely opposite to African culture as their notion of love is different from Europeans. Charles Larson in his seminal work *Heroic Ethnocentrism: The Idea of Universality in Literature* observes, in romantic approaches in African culture there are “no erotic love...no kisses, no holding hands” (qtd in Bressler 274). Lakunle’s advantage puzzles and disturbs Sidi and she has trouble understanding what he actually means with his actions.

The wave of the commodification of women for business purpose comes with the influx of Europeans in the region. The world of grandeur advertisement is the concept of the West. Banner, poster, picture, flex, for promoting a product or publicizing is the trend started by the developed countries. Beautiful female bodies have been used weirdly to advertise and promote selling of products. One can find on electronic or print media innumerable products which are advertised along with attractive females. In the play *The Lion and the Jewel* it is shown when in Ilijunela “The Stranger. The man from the outside world” (Soyinka 11) comes riding “devil’s own horse” (11) along with “the one-eyed box” (11). In his earlier visit, he had clicked pictures of the beautiful village girls. He now returns to the place again along with the “book” (11) – the magazine, which carries those pictures. To promote his magazine, he gives extra space on the cover page to Sidi who looks beautiful and is able to attract customers. The Third Girl is excited and shouts :

The Bale is still feasting his eyes on the images. You are beautiful. On the cover of the book is an image of you from here [touches the top of her head.] to here [her stomach.]. And in the middle leaves, from the beginning of one leaf right across to the end of another, is one of you from head to toe. (11)

The dilemma of the transition period is delineated well in the play. The backdrop of the play in which the incidents take place is a period of mass change. There is a growing confusion whether to cling on to the old things or slither out the way towards new things provided by the colonizers. In every aspect of life, the change was visible, and in these situations, three viable options were feasible for the indigenous people. First, there were some staunch traditional people who outrightly rejected any modern culture. Second, some people relished the foreign taste of modernity quite happily being agnostic towards their traditional way, some went with both. That the village is split between old and new about embracing new culture is represented by the school run by Lakunle. From Sidi, we hear that village people call him “mad” (10) but still they send their children to his school to be taught by him. Sidi herself is confused. She exclaims: “The village says you’re mad.../I wonder that they let you run the school.../You will ruin your pupils too/ And then they’ll utter madness just like you” (10).

This proves Lakunle certainly enjoys some support in his village while he has been looked down upon by others. The ensuing cultural clash is imminent here between the old and the new ideologies.

The plays of Soyinka give space and due representation to all the power dynamics in the society. He is not a blind supporter of his traditions and he too realises that often outdated systems are detrimental to human progress. In the plays like *The Lion and the Jewel*, *A Dance of the Forest*, *Death and the King’s Horseman* Soyinka shows that it is not advisable to retain and hold on to those traditional systems which are counterproductive. On the other hand, he does not support European progress blindly in the name of modernism. According to Blishen, – “Soyinka is not a writer who believes that ‘progress’ is always a good thing. As a small example, he shares Baroka’s view that modern roads are ‘murderous’” (11-12)

The Lion and the Jewel is a play where Soyinka is neither upholding the old traditional values nor denigrating the modern. He crafts the story beautifully by putting the social situation in the text simply as it exists without making an effort to give an upper hand to either of the sides – neither the traditionality nor the modernity – leaving the audience or the reader of the drama to constitute their own meaning and discretion for the society. There is Lakunle, whom we think as a representative of

modern society, but an objective analysis would prove it otherwise. It is because there is a lack of proper understanding of the essence of modernity in the name of Western culture. What is shown in the play is, in an interview, Soyinka explains – “... a misconceived, very narrow and very superficial concept of Western culture as stated by Lakunle... Lakunle is not a representative of Western culture...” (Gibbs 79). Similarly “Baroka himself does not represent the traditional culture in this play” (80). What both the characters represent are, actually, Lakunle – a poor figure who wants to disguise himself with modern and educated sentiment; Baroka – a traditional figure having little moral consciousness.

The four main characters – Baroka, Lakunle, Sidi and Sadiku – none of them, during the progress of the play, bears a comfortable relationship with one another. Every first encounter between two characters is a scene of showing or establishing superiority of one over another.

The people with modern sentiment tend to vilify the old fashioned. Sometimes, they behave haughtily which may seem intolerable. Lakunle berates everyone around him and he addresses his fellow villagers “uncivilized” (Soyinka 10) “devil” (12), greedy dog” (19), “old hag” (21) “die-hard rogue” (23), “woman of the bush” (33) etc.

Sidi is a radical character, she stands up and fights back in order to save her own dignity. She is a girl who hardly cares for Baroka or Lakunle since both of them have tried to use her for their own interest. Sidi is stronger in her personality than Lakunle. She can not digest the insult being called as weaker sex, and she refutes instantly with sharp retorts. She rejects Baroka’s proposal – more out of egotism than fidelity to Lakunle or to oppose the polygamous system – but when she hears that Baroka is impotent, she decides to pretend that she will accept him, in order to taunt him for his sexual impotency.

Baroka intends to seduce Sidi by inviting her to his home, and he plans accordingly. When Lakunle hears this, he despairs, but instantly he realizes that the barrier to their marriage has been removed because Sidi is no more a virgin, so, she does not merit a bride-price any more. He asks her again to marry him. But Sidi

rejects saying that she can not endure the touch of more than one man. Instead, she chooses to marry Baroka. She says:

...did you think that after him,
I could endure the touch of another man?
I who have felt the strength,
The perpetual youthful zest
Of the panther of the trees?
And would I choose a watered-down
A beardless version of unripened man?
...Do you see what strength he given me?
That was not bad for a man of sixty,
...But you, at sixty, you'll be ten years dead. (57)

This clearly hints that the notion of phallocentrism is the ultimate winner. In fact, there are other instances that indicate phallocentrism, e.g. sower of the seed is taken as the source of power. By seducing Sidi, forcing her to marry Baroka, whom she used to hate and disgrace, it is proved that virility remains an essential condition of the right to rule.

Earlier it has been stated that this play traces the facts where suppressed ones raise their voice and sometimes claim to have more authority than the oppressor. The play *The Lion and the Jewel* also highlights many such instances where females suffer acute gender discrimination. But side by side we can find women characters who retaliate and take action against the unjustified wrong doings. There is a rise of self-esteem in Sidi after securing bigger spaces on more than one page of the magazine, and especially when the Bale of the village has been featured in the magazine in an insulting way because "His image is in a little corner somewhere in the book, and even that corner he shares with one of the village latrines" (12). In other instances, male suppresses the female and they stay quiet, but when they are supposed to protest

back, only a few of the women stand up, while the rest prefer to stay inactive. Sidi falls in the first category. She feels herself “...more esteemed/ Than Bale Baroka,/ The Lion of Ilujinle...greater than/The fox of the Undergrowth,/ The living god among men...”(12). After realizing that now she is famous, she gathers confidence and tends to change her mind to reject Lakunle, her love interest, declaring – “I am not sure I’ll want to marry you now” (12). The custom is only men can choose or reject any woman in the matter of marriage, but here Sidi shows that not only man, even if a woman gets confidence, she can also dare to say yes or no using her own free will.

Sidi is a character who can appropriately be defined as a model of resistance and she is not afraid of male power. She rejects Baroka’s proposal of marriage straightway. In that society, where marrying a Bale is an “honour” (20) and being the last wife of a Bale opens the door to become the senior wife of the successive Bale, must be a covetous position which she refuses to accept. She does not desist herself just by turning down the offer of the village chief; she also starts ranting on Sadiku, and gives ear-burning vituperations profusely devaluing the chief:

head of the lion’s wives

You’ll make no pray of Sidi with your wooing tongue

Not this Sidi whose fame has spread to Lagos

And beyond the seas

He seeks to have me as his property

Where I must fade beneath his jealous hold...

Baroka merely seeks to raise his manhood...

An age of difference!

See how the water glistens on my face

Like the dew-moistened leaves...

But he – his face is like a leather piece

Torn rudely from the saddle of his horse...

...charred and lifeless, as after a forest fire!

...I am young and brimming; he is spent (20-22)

Society is not accustomed to the idea of hearing any negative thing by a wife about her husband. Sadiku being hurt and shocked could not say anything. Awe-struck, she was about to leave the spot but managed to request Sidi – if she is not interested at all in marrying Baroka, then – “at least come to supper at his house tonight” (22) hosted in order to felicitate the “daughter of Ilujinle” (20) who had brought great fame to her people by securing a place for her beautiful photo on the magazine with which her “fame has spread to Lagos/ And beyond the sea” (20). As Sidi is aware of cunningness of Baroka and she is not cowed down by him, she refutes Sadiku again saying “Tell your lord that Sidi does not sup with/ Married men” (23) Because she knows “Every woman who has supped with him one night,/ Becomes his wife or concubine the next”(23). This spirit of protesting against male power is rare in society. Even if there is some, one day or other, their voices get strangled, either due to the lack of support or by the invincible male power. It happened with Sidi also, the end of the play shows Sidi compromising to live with Baroka instead of Lakunle, about whom – though not wholeheartedly – but at least, she had thought of getting married to. She initially detested Baroka, but yet she is forced to live with him and has to leave Lakunle because she has been vanquished by Baroka’s vicious trickery and physical prowess. She loses her virginity to him, and she would not compromise with the sense of morality in her. She firmly asserts she wouldn’t “endure the touch of another man” (57).

The culmination of the play suggests a concept that Soyinka asserts victory of conventionalism over modernity, but a careful analysis cannot ignore the fact that Sidi’s surrender to Baroka is not predominantly wilful but a result of forceful domination. Baroka’ who devises a plan to lure Sidi to her home, through Sadiku, spreads the rumour that he is no more a potent man as he has lost his manhood. He wanted to marry, with a foolish hope, because, he lies to Sadiku “That, with a virgin young and hot within,/ My failing strength would rise and save my pride” (28). Hearing this the daring Sidi got an “idea” (32) in her mind to teach Baroka a lesson by

being physically present before him at night pretending that she wouldn't mind being his next wife, while he would not be able to "loosen his trouser cords" (32). She thought she would "mock the devil" (32). It was a pre-arranged plan. She had been enticed to enter his home alone. She was molested by a physically powerful man and lost her maidenhood, and social decorum impelled her to start life with her molester only. She did not have options either. Lakunle, her lover on the other side, being a lover "of spirit/ Not of flesh" (54) demanded to marry her even after she is raped, but claimed, "That we forget the bride-price totally/ Since you no longer can be called a maid" (54). She had laid down her claim earlier that if Lakunle wanted to marry, her "bride-price must first be paid" (8). In this situation, while Lakunle did not agree to go by the tradition she follows, and on the other, she is 'touched' by Baroka, she chose to live where she would feel more respected, not with someone who would treat in a foreign style which is alien to her.

The Lion and the Jewel has very limited casts to play roles, every persona in it is different in their identity, they have individual characters, different natures, and distinct features. Yet in the whole play, not a single male member is presented who does not bear a male chauvinistic attitude. The dramatist has not incorporated any such character, perhaps, to symbolize the fact that there are many conditions, places, in a society where women spend their lives under the grip of male chauvinists only without ever coming in contact with a situation where men bear an unbiased, neutral mentality.

A woman is not considered equal to a man in most of the societies; the violation of their right is a universal phenomenon. This characteristic gets synchronized with the language of people. Consciously and unconsciously, through day to day language, the process of undervaluing women keeps prevailing in society. When a man defeats a woman, it is simply a 'man' who does, but when a woman defeats a man, the language gets changed. It becomes, for example, "a mere woman" (12). A village girl describes the fact that Sidi has kind of beaten Baroka the Bale as her images have been given more importance on the magazine while he has been portrayed in an insulting manner. After hearing this, Lakunle, Baroka's bête noire, expresses his schadenfreude by lauding: "This is/ Devine justice that a mere woman/ Should outstrip him in the end" (12).

In the play, during the episode of miming the first visit of “the stranger” (11) to the village, there is a very subtle emblematic presentation of male domination over female. Sidi’s selection of “four girls who are to dance the motor-car” (14) is a psychological reflection of a society, where, in most of the cases, males play the driver’s role. Here too, on stage, four girls are chosen – not boys – to play the role of a motor car which is driven by none other but Lakunle, a male.

Lakunle...takes over from Sidi, stations his cast all over the stage as the jungle...The four girls crouch on the floor, as four wheels of a car. Lakunle directs their spacing, then takes place in the middle, and sits on air...the four ‘wheels’ begin to rotate the upper halves of their bodies in perpendicular circle. Lakunle clowning the driving motions, obviously enjoying this fully. (14-15)

The author also has shown how female workers are physically abused, even in public spheres. In the same scene in which Lakunle, by sitting on air, drives an imaginative car formed by four wheels played by girls, and following the car’s break down “climbs out of the car and looks underneath it” (15). He does not waste the opportunity to grab girls for his perverted pleasure. While playing the role of the stranger – which perhaps he forgets at the moment being so close to many girls– he starts moving around the car.

Examines the wheels, pressing them to test the presser, betrays the devil in him by seizing the chance to pinch the girls’ bottoms. One yells and bites him on ankle. He climbs hurriedly back into the car, makes a final attempt to re-start it, gives it up and decides to abandon it. Picks up his camera and his helmet, pockets a flask of whisky from which he takes a swig, before beginning the trek. (15)

Baroka comes in between the mime and disturbs the proceeding. While “All go down, prostrate or kneeling with the greetings of ‘Kabiyesi’, ‘Baba’ etc. All except Lakunle begins to sneak off” (16). Baroka greets Lakunle in a traditional way but is displeased while being returned with greetings in European fashion. He mocks Lakunle’s good morning as “guru morin guru morin” (16). It seems that the conflict between these two people has been quite old as Baroka, might be sarcastically or seriously, asks

Lakunle “our man of knowledge, I hope you have no/ Query for an old man today” (16). To Lakunle’s surprise, Baroka is not annoyed by the dance but he insists on continuing it. Baroka has no knowledge that Lakunle is trying to woo Sidi. When he accuses “You tried to steal our village maidenhood” (17), he is actually speaking to the character Lakunle is playing, not to Lakunle himself. He asks Lakunle to carry on the performance of the role he is playing. Till now, we saw Lakunle claiming to be very smart and daring, but in front of Baroka he loses his nerve and has “No complaints” (16) at all.

Dance is a traditional performance in African culture. The dance of the lost Traveller in the play is a celebration of Yoruba tradition. We can compare it to today’s ‘street-theatre’ which has been valued by Soyinka as a great platform for the development of African drama. These theatres with low cost/no cost ideas to propagate ideologies of social changes is a palpable way. Lakunle, who claims to be a European follower, we find, does not have much problem in getting into the play and even into the skin of Traveller’s character. Despite his modern outlook, he could not afford to get rid of his own culture completely as he has been born and brought up there.

Wole Soyinka has portrayed the African polygamous society where a man can have as many wives as he wishes and in a polygamous society, the importance is always given to the male, and he is the one who takes the decision. He uses wives as long as he wishes, and after marrying a new wife, he sidelines the older ones. Soyinka also exposes the fact that after one chief dies, his successor marries the last or the most favourite wife of the deceased. As the custom goes, this wife, as the first one to her new husband, becomes senior to all the successive wives and receives all honours in the family. In this play, Baroka, the Bale had multiple marriages, and his house is full with several wives, from Sadiku, the seniormost to Ailatu, the most favourite. At the age of sixty-two, he desires to have relation with more girls, and his latest fancy is Sidi. He sees Sidi’s beautiful pictures on the magazine, understands her value and decides to own her. The moment he looks at Sidi dressed “with a piece of cloth only partially covering her” (16), his irresistible pruriency makes him crave for Sidi. After Sidi and her group leave the stage, he declares “Yes yes...it is five full months since last/ I took a wife...five full month...” (18).

According to the tradition, a Bale can have as many as wives as he can, but he has to follow some conditions like treating all equally, distributing resources equally to all wives and children, avoid discrimination among wives and children. Baroka, the Bale of the village, has many wives. His harem is already full with his number of wives from Sadiku to latest favourite wife, Ailatu. The desire for more girls has not left him even at the age of sixty two. The play is a Nigerian bedroom farce, for its convention of polygamy. (Reddy 410)

Soyinka's characterizations of Baroka and Lakunle are to bring up the issues of conflict between Western and African mind-sets. As it has been mentioned that there is not a single character that is found to bear a good relationship with another, it is the same in the case of Baroka and Lakunle too. They both try to overpower and sideline each other to accomplish their respective goals. Both Baroka and Lakunle are indigenous people, and Baroka supports traditionalism; Lakunle, on the contrary opposes the same. Baroka is the Bale, the traditional chief of the village. Leaving his village, Lakunle lived in towns of modern people and was heavily influenced by their culture. He wants changes in his Ilujinle, and in this regard delivers a long monologue:

Within a year or two, I swear

This town shall see a transformation

And wives shall take their place by men.

A motor road will pass this spot

And bring the city ways to us.

We'll buy saucepans for all the women

Clay pots are crude and unhygienic

No man shall take more wives than one

That's why they're impotent too soon.

The ruler shall ride cars, not horses
Or bicycle at the very least.
We'll burn the forest, cut the trees
Then plant a modern park for lovers
We'll print newspapers every day
With pictures of seductive girls.
The world will judge our progress by
The girls that win beauty contests...
Who here can throw a cocktail party?
We must be modern with the rest
Or live forgotten by the world
We must reject the palm wine habit
And take to tea, with milk and sugar. (Soyinka 34)

The marginalization and resistance have been substantially thematized in the confrontation of Baroka and Lakunle. These two characters portray the approaching modernity and struggling traditionality in African society. Through Baroka, the author proves that though he is a staunch supporter of traditionalism, but not completely against welcoming the new phenomena into the old boundary. And through Lakunle, he shows that imitating western culture blindly does not really build up actual modernity.

The time period against which the play is set is a transitional phase when the western culture had started to have a grip over the native inhabitants of Nigeria. People with a new sentiment started becoming open to it. They were pro-colonizer and helped invaders colonize themselves in terms of culture, habit, lifestyle, and occupying the land etc. They had yielded to the new idea and thought of

indoctrinating it into the age-old accepted idea. But the way to conquer was not so easy as far as there were the counterattacks and hard resistance from the aboriginal people.

Modernity is not an evil manifestation but pretending imprudently to be a modern is one. With the passing time, every creature in the universe has to adapt to a new situation in order to survive. But every creature has its own way of evolution, and forcing upon someone any new concepts for which one is not ready or imposing something which is not compatible with the receiver, would definitely be damaging. Lakunle is a prototype of the forceful colonizers, not a representative of true modernity. Without assessing the need and evaluating what would be the suitable way to bring changes in underdeveloped countries, the colonizers indiscriminately applied their own systems in the name of civilization which actually was the destruction of an established society. They thought themselves superior and instigated a sense of inferiority among the aboriginals. Anything that belongs to those colonized countries is worthless except their treasure, wealth and female beauty. The religion of indigenous people stood invalid to the invaders, and the missionaries started spreading the message of the Bible. Instead of humanity, domination was their priority. Regardless, how hollow they are from inside, they want authority, supremacy, and power to control over natives. Lakunle is a very apt example of this inhuman 'modern' people. Though he is an indigenous man, he is immensely influenced by the lifestyle of the Europeans. The problem with Lakunle is that he is stuck with the foreign lifestyle only without having the capability of judging what modernity actually is.

The character of Lakunle is portrayed in a very subtle manner by the author. First of all, he is a promoter of western culture but has been given the identity of a comic person who is mocked by the villagers. In contrast to Baroka and Sidi who appear to be of sound mind, Lakunle emerges as a bit casual and unsound one. He wants to wear a foreign identity, but he cannot get rid of his Yoruba blood. He hates the Bale and laughs at his misfortune but secretly envies his voluptuous zeal. He wants to lead western lifestyle but is interested in marrying a common village girl like Sidi. Since he is a literate man having foreign education, he could easily have got a city girl but he sticks to his village only. And when it comes to choosing between

Sidi and his modern idea, he clings upon his new ideas. His hollowness is exposed by his ridiculous costume. He is even unable to get the proper way of dressing in the way he wants to copy. Soyinka makes a mockery of English imitator by Lakunle's 'mimicry' a postcolonial literary concept advanced by Homi K Bhabha. It "is an exaggerated copying of language, culture, manners and ideas. This exaggeration means that mimicry is repetition with difference, and so it is not evidence of the colonized's servitude. In fact, this mimicry is also a form of mockery" (qtd in Huddart 38). He appears "in an old-style English suit, threadbare but not ragged, clean but not ironed, obviously a size or two too small. His tie is done in a very small knot, disappearing beneath a shiny black waistcoat. He wears twenty-three inch-bottom trousers and blanco-white tennis shoe" (Soyinka 1). This mockery made by Soyinka conveys a resistance against colonialism. With his hollow western attire, Lakunle appears like a mere joker. He is not the real but just an imitation of the image of western culture. Symbolically he is given the role of an image clicker in the mime presented by Sidi. He represents just an illusion of modernity but not an authentic modern person. In other words, Lakunle, the rival of Baroka, represents neither progress nor Western cultures but only the outward glossy image. Erapu illustrates that: "The school teacher turns out to be a man with a missionary zeal to transform the village from 'primitivity' to 'modernity'. Lakunle is a romantic and a dreamer on the one hand and a jester with an imperfectly hidden zest for life on the other hand" (3-4). Like the colonizers, he is also interested in dominating the aboriginal people, but that too is impossible to him as he is just an imitator.

Soyinka stimulates a counter-discourse through the character of Lakunle using a concept propounded by French philosopher Jean Baudrillard. Baudrillard in his book *Simulacra and Simulation* talks about people affected by 'simulacrum' which, as he explains, "is the generation by models of a real without origin or reality: a hyperreal" (qtd in Habibullah 1) Simplifying the concept, Habibullah illustrates: "people construct some sort of hyper-reality that is parallel to reality; this hyper-reality comes from the constructed reality of images we think of and know" (Habibullah 35). He also adds "if this simulacrum, a key that explicates the postmodern condition, can be used from the postcolonial point of view, the simulacrum will reproduce designs of cultural and racial 'otherness' reminding us of the immediate past and offer the framework to make the colonial intruder an 'other'

through caricature” (35). In the play, Lakunle is the victim of simulacrum and Soyinka uses it to ‘otherize’ him in his own society for his failure to adopt either culture properly. The fact is more intensified when he is directed by Sidi to perform the actions of the lost Traveller. This Whiteman is a stranger to the village and Lakunle has already made himself a stranger to the culture of the village. So, one stranger imitating another is the best example of the simulacrum. Soyinka’s unique characterization creates a counter-discourse against the intruders themselves.

The play profusely advocates that Lakunle is nothing but a “book nourished shrimp” (Soyinka 67). To impress Sidi, he uses Biblical language hearing which she, far from becoming happy, gets bored and irritated. He exhibits his bookish knowledge to eulogize her while exhibiting his love: “My Ruth, my Rachel, Esther. Bathsheba/ Thou sum of fabled perfections/ From Genesis to the Revolutions” (19).

Lakunle earned his education from a foreign institution from where he gathered lots of new and different ideas in his head. Unlike his fellow native people, he is an educated person that gives him advantages. Coming out of the old mentality, he can think objectively that his birthplace Iijunle is in need of change for development to become like a town. He wants to develop the entire African continent to give it a touch of modernity. He believes that he can change the whole country but he thinks he should start with his own village first as he believes “charity ...begins at home’ (6). He has already changed himself as he has put himself into the shoe of Western people. But he does not have enough power to influence the village people. He is unable to pursue even his own love interest, Sidi in convincing her that Western culture is somehow better than theirs. He regrets “A prophet has honour except/ In his own home” (6) for people in his village do not give him enough importance. The villagers do not let Lakunle subjugate them; rather, instead of treating him seriously, they take him very lightly. In pursuance of becoming an elegant Englishman, he ends up making a clown out of himself. Sidi gives him a suggestion to be “a court jester” (17) instead of continuing as a schoolteacher. All his effort to love and change her goes in vain. From both his beloved and most of the villagers, he receives a cold shoulder as he looks at village traditions contemptuously. He condemns Sidi’s demand of bride-price frivolously: “A savage custom, barbaric, out-dated,/ Rejected, denounced, accursed,/ Excommunicated, archaic, degrading,/ Humiliating,

unspeakable, redundant, Retrogressive, remarkable, unpalatable” (8). He wants to express more contempt, but his stock of English vocabulary is exhausted. He claims that he possesses only “the Shorter Companion Dictionary” and has ordered, “The longer one” (8). His phraseology could not make Sidi understand anything; rather, it increases her vexation. She does not get affected by his bombastic gibberish and strictly commands him to “Just pay the bride price” (8).

Lakunle is a victim of what Bhabha calls ‘hybridity’. ‘Hybridity’ operates when a person comes into contact with more than one culture. After experiencing multiple cultures a “third space of enunciation” (Bhabha 37) develops in a person. This ‘space’ makes a gap between two cultures and the concerned person fails to communicate to either of the cultures fully. Lakunle was born in Yoruba and brought up in Western culture. He wants to advocate Western-style “like civilized beings” (Soyinka 9) but fails to do so, he also doesn’t feel home with Yoruba culture, so, he cannot fit himself in any culture.

In the play, Soyinka’s point of view regarding the traditional conformity is exemplified by the character of Sadiku as well. Along with two other characters – Baroka and Sidi – Sadiku is also a representative of traditional value. She is a pure epitome of tradition and her life is completely shaped and dominated by long-established rituals and systems in her community. According to the custom, she had to marry both a father and his son. She arranges brides for her present husband. She is also very much skilled in traditional dancing; she herself claims: “I could twist and untwist my waist with the smoothness of a water snake...” (52). As it is very much expected, being a female, she has conventionally been treated and used as men’s property, and when required, utilized. Like other female characters, she is also an example of a typical oppressed lady, but, in this play, similar to Sidi, she bears a ferocious craving to wreak vengeance on the oppressor. She is a specimen of social victimization in the name of tradition and culture. During the “Noon” scene she enters the play, and the freshness of “Morning” scene vanishes with her deceptive tone. She has been sent to Sidi by her husband to deliver a proposal of marriage with none but her own husband! The dark, intriguing theme of “Night” scene starts very aptly with her frenzied soliloquy to celebrate her belief that she has succeeded in overpowering male power, a belief which later proves to be completely false, designed to use her as

a bait in order to entrap another girl. We come to know during the conversation that Sadiku was married as the last wife to some Okiki, the Bale and after that Bale's death, according to the tradition, she had had "the honour of being the senior wife of the new bale" (20), and eventually the new Bale, son of Okiki, who is Baroka here, later got married to several women in due course of time. Ironically, now that she is "an old woman" (19) to the "youthful sixty-two" (28), she is no more needed in his scheme of things except in service of devising a plan to bring newer wives for her husband. She has to carry the false charge attributed by Baroka, who is also an image-conscious person despite his shameful acts. He does not take – again ironically – the 'blame' of multi-marriage on himself but accuses Sadiku, for procuring new wives.

I know Sadiku plays the match-maker
Without the prompting. If I look
On any maid, or call her name
Even in the course of harmless, neighbourly
Well-wishing – how fares your daughter?
– is your sister now recovered from her
Whooping cough? – How fast your ward
Approaches womanhood! Have the village lads
Began to gather at your door? –
Or any word at all which shows I am
The thoughtful guardian of the village health,
If it concerns a woman, Sadiku straightway
Flings herself into the role of go-between
And before I even don a cap, I find
Yet another stranger in my bed! (44)

It may be true that Sadiku goes door to door to collect brides for her husband, but this is an example of unconscious victimization. In that particular society, the social norm has made it very normal for a wife to find new wives for her own husband and get herself distanced from him. “By this act, the society emphasizes that wives have to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society” (Kumar 92).

Sadiku is an example of psychological resistant. She has been oppressed in her life by several men, and she is exalted when she sees those oppressors in their misery. She feels she has an active role in making both Okiki and his son Baroka impotent; both the father and the son had been and have been her husbands. Sadiku is a person who could not react directly against wrongs meted to her. But her uncanny reaction after hearing the news of losing manhood of her husband says a lot about her long quelled agony. She could not help herself host a furtive celebration for self-gratification after Baroka tells her “I am no man, Sadiku. My manhood/ Ended near a week ago” (Soyinka 27-28). In a full evening, she goes out of the home and reaches “The village centre...with...a carved figure of the Bale, naked and in full details. She takes good look at it, bursts suddenly into a derisive laughter, sets the figure in front of the tree” (30) and starts yelling, leaping, dancing around the tree along with “her ghoulish laugh” (30) She feels like achieving the greatest thing in her life having “dried him up” (30). She brags hysterically that it is ultimately women who control men by exhausting them sexually:

Race of mighty lions, we always consume you, at our pleasure we spin you, at our whim we make you dance; like the foolish top you think the world revolves around you...fools!...it is you who run giddy while we stand still and watch, and draw your frail thread from you...till nothing is left but a runty old stick...take warning my masters we'll scotch you in the end. (30)

Sadiku's woe is actually a widely practised phenomenon. The reason for her delightment after seeing the downfall of her husband can be many, for example, long abandonment, sexual exploitation, forced labour and many more. These things are common to almost every woman. The account given by Sadiku about her “unopened treasure-house” (30) with “rusted key” (30) is a sexual metaphor which is experienced by the majority of the women in our society. Sadiku experiences this age-long

suppression, and she is fully aware that not only she but other women in the community are also the victims of this unjust, biased practices. She tells Sidi that the victory over this male member is not the victory of her only but also of “Every woman” (31). This consciousness proves the fact that females are aware of their subjugation, and when the right time comes, they will raise their voice.

Sadiku is critical of Lakunle for his impotency in providing bride price, as she thinks, in the guise of modernity; it is actually his inability to earn money needed in a traditional marriage. She is convinced that Lakunle is cut off from reality. She derogates him as: “You less than man, you less than the littlest woman” (32) She makes it clear that imitating foreign attire and blabbering their tongue would not earn him Sidi: “Why don't you do what other men have done? Take a farm for a Season. One harvest will be enough to pay the price, even for a girl like Sidi. Or will the smell of the wet soil be too much for your delicate nostrils?” (33).

Baroka is the traditional chief of the village who wants to represent old customs and cultures. Through him, Soyinka demonstrates two aspects of a person, first, he is a person who represents himself as women's oppressor, and second, he inculcates an anti-imperialist nationalism. He uses women for his sensual pleasure, and the social system of polygamy gives him a very easy access to gratify his lust. He marries multiple women and keeps the latest or favourite ones close to him, and the moment he feels that he finds no more interest in her, he looks for the alternative. The time span between the two marriages is not much; he gets bored with a wife in even less than a half year. To him, it is a “five full months” (18) since he has not taken a new wife. He changes wives frequently like a stronger wrestler throws away a weaker one and invites new contestant. “I change my wrestlers when I have learnt/ To throw them. I also change my wives/ When I have learnt to tire them” (39). He is all amorous and lovey-dovey when courting a lady but mercilessly cruel when dismissing a wife from her position of being favourite to him. Before the seduction scene, Baroka speaks all kinds and love loaded words like “Sidi, my daughter, you do not know/ The thoughts which prompted me/ To ask the pleasure that I be your host/ This evening”(43), she is “eye's delight”, “deep and wise beyond her years” (45), “the village goddess” (46) a girl who “must inherit/ Miracles which age alone reveals (49)” and so on to court her; but when he makes his mind to dismiss his present favourite

wife he behaves with her very coarsely. When Baroka is displeased with the way of “plucking hairs from his armpit” (25) by his wife Favourite, he, ignoring her plea that she will “learn” (25), rebukes and banishes her: “You have no time, my dear./ Tonight I hope to take another wife./ And the honour of this task, you know,/ Belongs by right to my latest choice.../ Away, you enemy!” (25-26).

In another context, Baroka also stands for resistance in this play. As in the introductory part of the thesis, it was discussed that a person could have multiple roles. At one place one can dominate someone, and at another, he or she can be dominated by someone. Baroka dominates his village, suppresses women. On the other hand, while it comes that his position faces danger, a situation where he is about to be dominated; he defensively stands strong and combats European power. Far from being intimidated by Lakunle’s personality who is well educated having foreign degrees, Baroka treats him like a kid. It becomes more evident seeing the fact that all the boasting and lauding of Lakunle about modern culture get evaporated as soon as he encounters Baroka. Baroka makes him stand like an obedient boy having “no complaints” (16). While enacting the visitor’s role putting allegation on him, Baroka asks his people to “serve him a slap” (17) and forces him to dance for his entertainment.

Baroka, the deep-rooted traditional man, in contrast to Lakunle, the imitator of the colonizers, stands assertively. Against half-split, confused Lakunle, Baroka appears much more confident and with a definite aim. Soyinka embodied Baroka’s character with great brilliance. He has criticized Nigerian Bales and traditional chiefs for their inhumanity, but through Baroka he affirmed that he is supportive of accepting some of the positive advancements of the western world. The play *The Lion and the Jewel* clarifies Soyinka’s view regarding modernity; he elucidates which aspects of modernity he wishes to welcome and which he does not. Through the character Lakunle, he advocates the fact that mere copying of western system is not the actual modernity. He labels these people in society rather as a grotesque caricature. Our society helplessly bears them. In an interview Soyinka says “Lakunle - for me he is caricature. We have caricatures like that in our society. There are walking caricatures all over the Place. The ‘been-toos’ are caricatures” (Gibbs 73). What aspects of modernity actually he wishes to accept is indicated through Baroka’s

approach towards it. Baroka holds power in his tradition-following village, and he is a shrewd businessman. He perceives that a new apparatus like stamp making machine popular in the western world can be a harmless upgradation for his environment and he gets a stamp machine installed at his place. He is aware of the fact that even his village people admit to being backward, and he would be more than happy to do something for his underdeveloped motherland:

Our beginning will

Of course be modest. We shall begin

By cutting stamps for our own village alone...

For long time now,

The down-dwellers have made up tales

Of the backwardness of Ilujinle

Until it hurts Baroka, who holds

The welfare of his people deep at heart.

Now if we do this thing (making stamp), it will prove more

Than any single town has done! (Soyinka 47)

Following modern tradition, Baroka has also introduced the concept of union which he must have heard from the Western countries, and he let his workmen constitute a trade union and did not mind giving them a day off. It clearly shows that he is also responding to the wave of change but without disturbing the traditional beliefs and sentiments. He does not support the colonizers' scheme of deforestation and laying down the asphalt road affecting the peaceful ecological balance of his village. He devised his own plan of bribery to shoo away the agents who came to cut trees and clear the place needed for laying down the railway track. He ushers development but within the boundary of traditional compatibility, he is not against the overall development. In this regard, Soyinka puts his own words in Baroka's mouth:

I do not hate progress, only its nature

Which makes all roofs and faces look the same.

And the wish of one old man is

That here and there...

Among the bridges and the murderous roads,

Below the humming birds which

Smoke the face of Sango...we must leave

Virgin plots of live, rich decay

And the tang of vapour rising from

Forgotten heaps of compost, lying

Undisturbed...But the skin of progress

Masks, unknown, the spotted wolf of sameness... (47-48)

Baroka is worried about the prevailing social fabric and natural system in his village. An aggressive materialistic change in a well-established natural environment will break the ecological balance. He points out the essence of nature and gives a piquant example of vapour rising out of heaps of compost: the decaying organic material in orchards or grassland naturally becomes soil-fertilizer for growing plants. Baroka could not find this variety "Among the bridges and the murderous roads" (47), rather he anticipates a "sameness" (48) which urges him to "revolt" (48). He resists the foreign invasion in his place, and the colonizers could not move him from his position. Even though he has not imported knowledge like Lakunle, he is wise and visionary. He differentiates himself from Lakunle and gives valuable pieces of advice:

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 school teacher

And I, must learn one from the other...

The old must flow into the new...

Yesterday's wine alone is strong and blooded...

Though...old wine thrives best

Within a new bottle (48-49)

He definitely stands for his ancestral inheritance but is not completely unaccommodating towards the new ideas. He advances the thought that in a joint effort of old and new, the best must prevail. There is a saying – 'the wise man is one who, knows, what he does not know', Baroka does not claim to know anything and everything. Rather, he is ready to learn from a child and even from Lakunle, his competitor. It seems like Baroka is Soyinka's one of the favourite characters. He speaks about him:

I love the old man. I think he is wily, reactionary bastard, but he is so thoroughly grounded in his roots that he wins. I mean, never mind whether he is on the side of tradition or reaction, the important thing is that he has no doubt about where he comes from and where he belongs. He even knows how to manipulate, how to keep under check, in control, the putative forces of new order which threaten his being. (Gibbs 72)

Baroka is a character who acts like a floodgate or levee which is used to stop, restrict or control the flow of water of a river or underground streams. He stands strong against the wave of foreign aggression and regulates their entry into his reservoir according to the need of the hour.

The Lion and the Jewel is a remarkable play depicting the issues concerning maturity-immaturity, sincerity-insincerity, traditionality-modernity, suppression-demonstration, marginalization and resistance, and so on. Injustice in society is instrumented by both internal and external force. It is not that society is badly affected only when outsiders invade the land, many a time suppressors, oppressors and

persecutors stem from within also. It is a play exposing women's suppression and their reactions. It portrays the clash between two generations, between an octogenarian chief and a young man, between traditional culture and western imitation.

Soyinka loved the traditional culture of his country. His love was based on sound knowledge and deep understanding of the elements in Nigerian heritage that have perennial worth. He was fully aware of the strong points in the Nigerian tradition. For Soyinka, he points out that the man who is genuinely modern is not the one who turns his back upon tradition but rather the one who reinterprets it creatively and rationally. He also accepted the fact that tradition can help people go into the future without being uprooted or alienated from the past. (Moawad 187)

Soyinka gives us the message that suppressing any people continuously will bound them to revolt one day as the women do in the play. Women like Sadiku during their life time keep serving men silently only to burst out in the end. Soyinka also strikes the consciousness of people by letting them realize that imitating other's culture blindly and forgetting one's own will make the society hollow like the husk. Natives, who neglect their own cultural heritage and adapt foreign fashions, need to introspect. Soyinka teaches what to celebrate in our society and what to undermine.

Postcolonial reading points out that colonialism is not only engaged in physical suppression and exploitation of less powerful people but also in infecting the psychology of indigenous people. The play establishes a counter-discourse against the discourse of racism and dominance in society. It brings forth the development of psychological resistance, which takes time and gets manifested eventually. The author also foregrounds the negative impact of hybridization on native people. This play carries a voice for suppressed people and conveys a constructive counter-discourse against hegemonic power.

Wole Soyinka is considered a postcolonial writer writing back from the margin to the centre. He exposes how the colonizing sentiment constructs the way to bring into existence the concept of the 'Other'. He condemns the hegemonic power for dividing society between middle and margin.

Soyinka has an inevitable inclination towards subversion, and his subversive strategies divulge both the dimension of domination and the postcolonial responses to this domination. He perceived that Europeans were trying to change and stereotype his Yoruba culture to adapt the colonial exploitation, and the African artistic and cultural essence was becoming either dependent upon Western ideas or forced into silence. Soyinka rejects European stereotyping by confirming the complexity, humanity and even ambivalence of African culture. (Habibullah 33)

He developed a new kind of literature in Nigeria with his English writing, differentiating himself from the standard version of English Literature. Soyinka, in his *Myth Literature and the African World* calls this way of writing of rejecting the Western influence by lauding one's own cultural discourse about self as "process of self-apprehension" (xi). This self-apprehension constitutes a uniqueness of a particular writer's literature in terms of nationalism from any other literature of the world. Soyinka, in his works set a unique trend by recalling the pre-colonial culture along with welcoming the positive aspects of colonial advancements. Though there is an acute urge in him asserting "Nigerian cultures against the values imported from the imperial center" (Habibullah 34) he does not deny the positive aspects of Imperialism, and "That is why the drama welcomes any technical, technological, and scientific development and modernity, and discourages such development that brings any form of Eurocentricism, essentialism, Manicheanism, racism, patriarchy, and slavery" (43).

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