

Cultural clash in Wole Soyinka's play: *The Lion and the Jewel*

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Abstract

The present paper attempts to explore the cultural clash that has been created in postcolonial era in the Wole Soyinka's play *The Lion and the Jewel* (1963). It further investigates the cultural clash between tradition and modernity culture from Wole Soyinka perspective. As African culture is greatly affected by European colonization in the mid-1900s, some Africans have thought that the European reforms would help them, while others believe that they just destruct their culture. Europeans have ruled African people for long time without resistance because of Africans' inability to stop them. Through examining the cultural encounter between the hegemony and the inferiority, as well as between the east and the west has been faced by local counter resistance against the European cultural hegemony and dominance in the context of the play on the practice and nature of postcolonial literary criticism. African people have varying beliefs, morals and behaviors which have shaped a way of interaction and thought patterns to form their culture and the way of life. However, with the coming of Europeans to Africa, European culture is existed as sharp weapon in the colonized country. Thus, Soyinka highlights the colonial and postcolonial suffering in Nigerian society. He further portrays post-colonial Africa, where modernity and tradition are in constant conflict. Soyinka creates his characters to challenge themselves in an atmosphere punctuated with the defenders of modernity in one camp and those who are deeply rooted in the traditions and customs on the other side. The focus of this study is to demonstrate how Soyinka uses characters, themes, and plot that examine the clash between cultures in Nigeria and western society as represented in Wole Soyinka's play *The Lion and the Jewel*. Furthermore, the study concludes that Soyinka manages to reflect to the world that the dominated culture is the traditional one besides, reflecting the view of the world, beliefs, and condition of cultures.

Keywords: culture, colonialism, post-colonialism, hegemony, tradition, modernity, western

Introduction

The play, *The Lion and the Jewel* is set in the village of Ilunjunle in Yoruba West Africa. Oxford University Press published the play in 1963. Wole Soyinka is a well-known Nigerian dramatist who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature. He is a prolific writer and versatile genius of Africa. His works are based on society, culture, tradition and politics of Africa. Akinwande Oluwole Soyinka is one of eminent African playwrights in era of twentieth century. Soyinka is one of the foremost contemporary writers and advocates of his native culture. He is considered as one of the giant Africa's keen literary artists who have written richly to boost and advocate the African cultural norms and values. He was born on 13th July, 1934 in Abeokuta, Nigeria Protectorate, now, It is called Ogun State, Nigeria. He won notable Nobel prize on 13th July. He was a distinguished lecturer and professor of Comparative Literature at the University of Ife, Nigeria. Nowadays, it is called Obafemi Awolowo University. He studied at the University College in Ibadan (1952-1954) and University of Leeds, UK (1954-1957). His outstanding literary plays such as the Road (seen at Theatre Royal, Stratford in 1965), *The Lion and the Jewel* (staged at London's Royal Court in 1966), Camwood on the Leaves, "Kongi's Harvest, Madmen and Specialists, and the Jero plays".

(George, 2003) ^[12] states that "Soyinka has got vigorous roots and feelings towards his culture in Yoruba that is regarded as basic element of his life. Hence he wants to prove for the world the originality his culture of his native Yoruba that is

relevant to his work as an artist who uses western forms" (p. 267). According to George (2003) ^[12], Soyinka wants to prove worldview that African people have plenteous cultural traditions and systems of thoughts that can be used as an alternative to Euro- American traditions.

Soyinka's plays have been renowned for dexterity in combining of African dramatic traditions with western structural elements. In his plays under study, *the Lion and the Jewel*, he took ideas from these dramatic components such as ritual, songs, storytelling, dance, masque and mimicry through the whole actions of the play. Therefore, this study confirms that Wole Soyinka is regarded as creative playwright who got benefit from his Yoruba traditions and religion by diminishing satirizing against African culture by western colonizers in order to justify the ideals of the African culture.

The purpose of this paper is to analyze Wole Soyinka's play, *The Lion and the Jewel* from the angle of clash of cultures to urge others to have knowledge of the works of African literature. The play *The Lion and the Jewel* is characterized by culture conflict, ribald comedy and love, where the old culture represented by the uneducated people in Ilunjunle, led by Baroka, Sidi and the rest, clashes with the new culture led by Lakunle, who is educated, a school teacher by profession, is influenced by the western ways. The play is depicted as the cultural clash between cultures. That cultural clash came as a result of dissension between Lakunle the schoolteacher who is influenced by Western culture and Baroka who is uneducated and represents the traditional one. This study pinpoints the notion of culture that has been centered on the

clash between old and new, western and tradition. The researcher tries to highlight not only the dilemma of Nigerian people but also the Africans continents as a whole.

In the light of play, *The Lion and the Jewel*, there is defiance between the tradition and modernity. The researcher connects the modernity to the influence of British culture on the way of Nigerian life. Lakunle who stands for modernity and the change in the play faces a barrier with Baroka who stands for the tradition. The clash in this study has different angles. Thus, it may be as a result of generation gap, education age (old and new), mind and belief. The clash may be among the characters themselves.

Throughout the entire play, there is a clash between Baroka and Lakunle for Sidi's hand in marriage. Baroka, Lakunle, and Sidi display internal and external clash with tradition and modern culture. She realizes the value of both tradition and modern culture. That's why it is barely to adopt one of them over another. So, this exposes the clash between modern and tradition. It represents many of Nigerians who are puzzled which one they prefer to live in. At the end of the play, it shows who would be the winner, Sidi or Baroka: Baroka who represents static and traditional values or Lakunle who search modernity, social changes, and hopes. At the end of the play, Tradition will be the prevailed in Nigerians' community that is represented in Baroka by winning the girl Sidi that represents the new generation.

Clash between cultures

The play, *the lion and jewel* focuses largely on both the African culture and the foreign culture. Soyinka sheds light on the fact that African countries are conservative by their culture and tradition that's why it's so difficult to accept any foreign culture. Culture according to Madzingira (2001) ^[17] is the totality of human endeavors in a given time and place. People are constructs of their culture. Culture gives people their identity and dignity. It is every day expression and future aspirations. Culture and development are intertwined because culture underpins development and reinforces it. The British colonizers have been faced resistance by the African natives. They don't give any chance for any colonizers to be settled down in their land.

The play displays the significance of each culture that should be allowed to be done in a way peculiar to the people. Cultural clash is as a result of the varieties of cultural values and norms of manner, attitude and behavior of people from different cultures. Cultural clash can be a conflict between two opposing cultures. Cultural clash can be resulted of individuals' dissension from the same society. Furthermore, it can be a clash within the same society or more than one society. As matter of fact, clashes arise owing to human dissension. Thus, that culture has considerable influence on the daily life and even on community members. Conflicts between individuals lead to conflict between cultures as well. LeBaron (1993) ^[15] states that "culture is an influential factor in conflict, whether it plays a central role or influences it subtly and gently. For any conflict that touches us where it matters, where we make meaning and hold our identities, there is always a cultural component" (p.1). *The Lion and the Jewel* narrates an entertaining play including four main characters. Lakunle is a young man. His occupation is a schoolteacher. His age is of twenty-three years who is disseminated western culture onto the people of Ilujinle. He wore fashion western dresses. Lakunle began chatting to Sidi who is the jewel. Sidi has been captured by a photographer

and published in a magazine. Bale Baroka is the Lion of Ilujinle, who is headman and has multiple wives. Both of Lakunle and Baroka love Sidi. The final major character is Sadiko, the lion's head wife.

Yoruba traditional culture

The Yoruba are one of the largest African ethnic groups south of the Sahara Desert Cultural clash is the most predominant theme of the contemporary African fiction. Actually, the experience of colonization was a mixture of both bitter and sweet experience for the continent of Africa and indeed Nigeria, this is because the same colonialist and explorers who exploited the African and Nigerian economy. The Yoruba cultural values, ethics and norms have been bastardized in the name of civilization and western education. Yoruba is one of cultural prominent places that belong to the Nigeria wherein the practices of Yoruba traditions and customs are typically presented in the play, the lion and the jewel. The culture of Yoruba originated as oral tradition, not as written tradition. Yoruba language is the common mother tongue language for most of Yoruba people. The Yoruba culture is characterized with distinguished cultural folktales, religion, and philosophy. Yoruba cultural thought is a evidence of two epochs, the first epoch that background about mythology and cosmology. The history also has been created in oral culture during the time which Oduduwa was the head and a superior seer. The second epoch is the epoch of metaphysical discourse. (Kola, 2006) points out that Yoruba notion is fundamentally account in genre and form, interpreting and pointing to the knowledge of things. Therefore, hundreds of aphorisms, folktales and lore have been used by Yoruba people have hundreds of aphorisms, folktales and mores, and they think that any mores that widens people's horizons and presents food for thought is the beginning of a philosophy.

Nigerian writers have written profusely and dealt with many characters and situations from their oral literature and folklores. Ojaide (1992) ^[21] emphasizes that Yoruba tradition gives Soyinka an African identity, and also, the use of Yoruba materials supports a nostalgic act which promotes readers with an African perspective to be able to empathize with the play more.

In many Yoruba folktales, there is often an innocent maiden who is charmed by a handsome stranger who later changes to a monster; Ojaide noted that these kinds of stories were told to sentimental young girls to warn them of the danger that would happen to them should they be deceived by attractive young men whom they knew nothing about. As it said, "Don't let handsome strangers lead you into the woods" (p.35) became one of the most explicit morals that could be drawn from these kinds of tales (Lindfors, 1974) ^[16].

According to Euba (1998) ^[9], Yoruba traditional worldview is based on a cyclic universe role of the artist as someone who can see properly, idealistically and can see between things to connect them with each other. African writers have used masks and rituals to turn society and culture away from imperial and colonial effects to traditional and cultural values, hence, a post-colonial act that emphasizes the continuation of traditional and indigenous rituals and religious rites in spite of the influence of European evangelists.

In Soyinka's plays, Yoruba mythology, theology and Yoruba customs, traditions are obvious features because he believes that if African and Yoruba writers do not write about their

traditions and rituals, who will? Soyinka also believes that African people and scholars should write about their own myths, legends and customs like Shakespeare did in the Elizabethan age (Appiah, 2006) ^[5].

Similarly, according to Lindfors (1974) ^[16], he asserts that, "bearers of a culture are better equipped to interpret that culture than aliens who have experienced its realities only vicariously, and believe that those who share a writer's background can understand his purpose better and easier (p. 89). Yoruba culture and tradition has become globally significant Hence, Soyinka used the theme of 'Don't let handsome strangers lead you into the woods' in his play, but in a different way. In *The Lion and the Jewel*, the so-called protagonist Sidi is a beautiful girl, who has many suitors among whom there is a middle aged man called Bale, who already has several wives. In order to feed her curiosity and stubbornness, Sidi wants to turn the middle aged man down, so she goes to his house. At first she tries to mock him because of his impotency, but later she turns to be his prey. We might say that this theme has been inspired from Yoruba folktales, and Soyinka changed it a little to fit it to the present time, which somewhat follows the moral that "Do not always follow your curiosity, curiosity can act as a stranger that is against you. And worlds that are linked to one another through the transitional passage that is full of mysteries and knowledge.

Cultural practices of Yoruba

This section explores the cultural practices of the Yoruba society in their importance. Culture could be categorized into material and immaterial concepts. The material concept involves physical expression of culture which covers expressions such as technology, architecture and art. The immaterial concept of culture is the intangible cultural heritage of a society which involves marriage, rites, music, dance, kinship, and so on. The play, *the lion and the jewel* explores the cultural practices of the Yoruba society and their importance as illustrated in the play. These cultural practices are acknowledged to influence and guide the conduct of the people living in it.

Moral commitment of Women

One of cultural aspect is morality that deals with human behavior; it is an intangible aspect of culture. Adisa *et al.* (2014, p.335) ^[2] citing Mbiti (1969) ^[18] points out that good manners reflect on itself in many moralities; chastity before marriage and sincerity among couple, hospitality, generosity, "kindness, justice, truth and integrity as essential virtues, avoiding stealing, keeping covenant and avoiding falsehood, protecting the poor and weak, especially women, grants honour and respect to older people, and avoiding cheating". In *the Lion and the Jewel*, Soyinka portrays the morals of the Yoruba people through his characters in the play. Sidi shows morality when she refuses to put the bucket of water down she carried on her head to Lakunle who wants to make her to rest of the load. The load represents adherence to hard work. Thus integrity is the type of trait in hard work. Sidi does not want to be deprived of this integrity which is key to her Yoruba culture. Lakunle regards her as an illiterate girl. Sidi looks at Lakunle's action as a shameful act as the Yoruba culture, it is part of the responsibility of a woman to bring and carry heavy bucket on the head. Lakunle criticizes her as it is not a civilized way of carrying loads.

LAKUNLE: "Let me take it.

SIDI: No.

LAKUNLE: *Let me. (Seizes the pail"*

SIDI: *Have you no shame? (Soyinka, 1)*

Soyinka also depicts Yoruba morality through the same character, Sidi, in another example when she lost her virginity to Baroka. Lakunle willingly accept to marry her, but she does not accept him to marry him.

LAKUNLE: *Dear Sidi, we shall forget the past. But you will agree, it is only fair that we forget the bride-price totally since you no longer can be called a maid. (Soyinka, 1963, 60) ^[28]*

Sidi rejects his marriage proposal because of her moral stand that a woman is bound to the man that deflowers her based on her words:

SIDI: "Marry who? You though Did you really think that you, and I. Why, did you think that after him, I could endure the touch of another man?" (Soyinka, 1963, 63) ^[28]

According to Familusi (2012) ^[10], "chastity before marriage, on the part of the woman, is essential. A woman who is not pure at marriage is a shame not only to herself, but also to members of her family and society. It follows that virginity is a cherished virtue in Yoruba society. This practice has become outdated due to the influence of western culture. Virginity is no longer publicly celebrated, and its loss has ceased to be a thing of disgrace". In the play, Soyinka portrays the Yoruba culture of manners and virtue. Yoruba culture requires women to live only with one man, particularly the man to whom they lost their virginity. It is taboo and against their culture for women to court more than one man. Familusi (2012) ^[10] says that the duty of the Yoruba woman is bound to be loyal to her husband. "A Yoruba proverb says: *A ki i moko omo tan, ka tunmale omo*" meaning it is not proper to know one's daughter's husband and her concubine.

Sidi is a representative of the Yoruba manners and shows the moral life in the play. This moral value leads a woman to remain a virgin until her wedding day. Sidi maintains her virginity until she falls into Baroka's hands and eventually gets married to him.

Fertility for Yoruba culture

In the *Lion and the Jewel*, Soyinka identifies the reality of the invisible world of the gods; the spirit, the unborn and the dead. The Yoruba people believe that human life is a persistent, starting from the spirits of the unborn child to the existence of a child to the spirits of departed predecessors. This creates a complete life cycle. According to the Yoruba, the predecessors regulate the human life. He functions the characters of Sidi and Sadiku to live out the essentiality of the religious Yoruba worldview. In the Yoruba mind, some forces such as ancestors, the living and the unborn could revolve and give the meaning to human life. Thus, giving birth a child after marriage is a very essential part of the Yoruba culture. According to Ngcobo (1988) ^[20], he says, "marriage among Africans is mainly an institution for control of procreation. Every woman is promoted to marry and bear children in order to express her womanhood to the full. The basis of marriage among Africans implies the transfer of a

woman's fertility to the husband's family group" (p. 19). due to the impacts of western culture on African and Lakunle is the character in the play who does not see child bearing and other Yoruba cultural beliefs as necessary in marriage overrides his Yoruba culture; the society, therefore, refers to him as a mentally derailed being. They see him as someone who is in a state of confusion in between the two cultures and cannot use his newly acquired Western culture in a way that will benefit his society; instead, he challenges the Yoruba tradition of child bearing. In his conversation with Sidi, his lover, he promises her that she does not need to undergo the process of child bearing as he is not getting married to her to bear children.

Lakunle: "*Sidi, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross...*

SIDI: *Heaven forgive you! Do you now scorn Child-bearing in a wife?* (Soyinka, 1963, p.7, 8) ^[28]"

To him, child bearing is not important according to his new belief, which he uses against his Yoruba culture. According to Alaba (2004) ^[4] as quoted by Ojo (2012) ^[22], the primary purpose of marriage among the Yoruba people is to sustain Yoruba race through legitimate and responsible procreation. Sidi, an archetypal character of Yoruba culture, seeks to preserve her cultural heritage and rebukes him sharply because child bearing makes a complete family life and generational continuity. Sadiku also portrays the essentiality of child bearing in the family life of the Yoruba people when she prays for Sidi for her to give birth to children as she decides to marry Baroka:

SADIKU: "*I invoke the fertile gods. They will stay with you. May the time come soon when you shall be as round-bellied as a full moon in a low sky*". (Soyinka, 1963, 64) ^[28]

Songs, Dance and Mime

Songs, dance and mimes are the major components in the play. (Colin, 2004) ^[8] states that "the people cannot properly create poetry, record history, educate children, celebrate at festivals, praise or abuse, entertain, marry, or even die without music"(91).Songs and dance in Yoruba land are means of communication such as, expression of joy and storytelling. Soyinka has made use of these elements to forward the action of the play. In traditional Yoruba music, social meaning is communicated when structural elements are interpreted within social situations in which they are performed. According to Omojola (2012) ^[26], he claims that, "music in traditional Nigerian societies provide an efficient means through which community-shared values and skills are passed from one generation to another", (p. 3). McDougall (1987) ^[19] points out that "usage of dance as the illumination of dramatic form" (p.102). In the first part of the play, "Morning," Sidi and her village girls and Lakunle performs a dance and mime of "the dance of the lost traveller". In the dance, the villages enact the experiences of the western photographer on his first visit to Ilujinle. The second mime is performed by Lakunle to Sidi and Sadiku about the coming of the railway, and of its rerouting away from the village when the Bale bribes the Surveyor. In this episode, Lakunle seeks to expose the wiliness of self-indulgent Baroka by telling them how the Bale has sabotaged all schemes of connecting the village to modern civilization. The next dance is performed by Sadiku after Baroka has confided in her the

loss of his manhood.

SADIKU: *Ask no questions my girl. Just join my victory dance.* (Soyinka, 1963, 33) ^[28]

Sadiku gloats over it and places a carved figure of Baroka in the village centre and she performs "victory dance". The fourth mime is the wrestling match between Baroka and a wrestler. The wrestling motions are mimed in order to impress Sidi with his prowess and virility. Baroka keeps on talking warmly and affectionately to Sidi and defeats the wrestler also. McDougall ((1987)) ^[19] opines regarding the act of the Bale: "His argument is shaped and timed so as to suggest almost inevitably the descriptive metaphor of dance" (p.111). The final song, dance and mime are performed in the end of the play, after Sidi has announced to Lakunle that her intention of marrying Baroka and bear his children. Sidi sings and dances the "dance of virility".

In traditional Yoruba music, social meaning is communicated when structural elements are interpreted within social situations in which they are performed.

The Yorubas are singing people. Their songs are permeated with their beliefs and they employ songs in every sphere of their lives, in worship, in naming ceremonies, in weddings, in funerals, in wrestling, in cultivating the farm, in working, in going to war, in praising the rulers, in rocking babies to sleep and in many other activities. Such songs are usually accompanied by drumming and dancing (Awolalu & Dopamu, 2005 cited by Omobola, 2014) ^[25, 24]. Music and dance go hand-in-hand in Yoruba culture".

Belief in Gods

Abiodun (2004) ^[1] argues that prior to the influence of western culture; the Yoruba mostly avoided criminal acts because of the fear of being destroyed by the gods. Such fear deterred most of them from engaging in criminal acts. Sometimes, the gods punish the guilty person with lunacy, death or any other evil. However, with modernization and westernization that the Yoruba people had experienced, less emphasis has been placed on these two gods as agents of supernatural punishment. The aesthetic of Yoruba culture and religion in their belief in. Sofola (1994) ^[27] states that the Yoruba culture, particularly the non-material aspects, the humane, moralistic, humanistic and spiritual values are seen as superior.

Drumming as vital cultural tool

Soyinka shows in his play, *the lion and the jewel*, the significant of drumming which is part of the Yoruba cultural. Drumming is a profession in the Yoruba land.According to Colin (2004) ^[8], drumming as one of important tradition practices in the Yoruba that supplies drummers with cultural knowledge and practices f. Colin (2004) ^[8] points out that "The technique employed in Yoruba drumming enables a drummer of sufficient skill and dexterity to literally "talk" with his drum. This is possible because Yoruba is a tonal language, and the specific drums used by Yoruba drummers allow them to mimic the tonal utterances in order to approximate actual speech." The drumming is used in ceremony to entertain the people in their society. Soyinka shows this through the character of Sadiku:

SADIKU: *Have you any money? Don't be a miser. Will you let them go without giving you a special performance?*

LAKUNLE: *If you think I care for their obscenity...*

SADIKU: *Come on, school teacher. They'll expect it of you.*

The man of you, the man of learning the young sprig of foreign wisdom. You must not demean yourself in their eyes you must give them money to perform for your lordship. (Soyinka, 1963, 56 - 57) [28]

Lakunle is not interested in all the sides of the Yoruba culture. So he did not want to give money to the drummers. Sadike put her hand into his pocket and took out money which she gives to the drummers. They drum to her praise. (Akpabot, 1983) states that drumming plays an important role in physical, emotional, spiritual and communal life of the Yoruba people and their communities. Drumming acts as a musical bridge between humans and gods. Therefore, it is an essential part of Yoruba culture, enabling the worshippers to appeal to the gods for assistance and intervention in their daily lives. The drummers play a vital role in the religious experience of the Yoruba people and act as agents of cultural transmission through their drumming traditions and practices and by beating drums of Yoruba origin. Drummers perform to celebrate, mourn, entertain, praise and communicate during relevant situations like birth, death, planting, harvesting, and peace and war situations.

The value of Bride price

Soyinka portrays the significance of bride price to the Yoruba people over the plot of the play. Soyinka points out the conflict between western and African culture through the character of Lakunle who, in the play, is presented as being confused with the western ideas. He disagrees with paying the bride price when he proposes to Sidi. He sees the payment of bride price as an old Yoruba culture which should be abolished. Bride price plays an extremely significance in the Yoruba cultural practices. As a common practice in Africa, payment of bride price is believed to be sacred, symbolic and has cultural implication. Bride price is given to the bride by the bridegroom or family by monetary or in the form of goods, it can be given before or during wedding ceremony. According to Farahmandian (2012) [11], bride price is money or property given by the bridegroom to the family of his bride. The more money can be paid to bride, the more honors the bride is, but if a girl marries without Dowry it is assumed that she is not a virgin or she is not worthy to marry. He believes that the western idea should supersede the old Yoruba culture. He, therefore, seeks to turn the village of Ilujinle to a westernized village by changing all the Yoruba cultural beliefs to western ideas. Sidi, who upholds strongly her Yoruba culture, refuses to marry Lakunle without paying her bride price as this idea is against her cultural belief. She will not give herself cheaply to Lakunle. She is also aware that without payment of bride price, the community will see her as a maid without honor.

SIDI: I shall marry you today, next week Or any day you name. But my bride-price must first be paid Aha, now you turn away. But I tell you, Lakunle, I must have the full bride-price. Will you make me a laughing-stock? Well, do as you please But Sidi will not make herself A cheap bowl for the village spit. (Soyinka, 1963, p.7)

Sidi is a virgin and a beautiful Yoruba girl who will not yield to Lakunle's persuasion except if he pays her bride price to honour her. She loves Lakunle but loves and respects her culture much more; that is why she insists on getting the bride price before they get married.

SIDI: They will say I was no virgin that I was forced to sell my shame and marry you without a price.

LAKUNLE: An ignoble custom, infamous, ignominious. Shaming our heritage before the world. (p.7)

Arowolaju (2005) [6] posits that "bride-price is required traditionally or culturally of a man for the woman. In the case of the presence of the bride is not a virgin at her night of wedding. That's considered a disgrace not only for her family but also for her society". Sidi reproached Lakunle, when he tries to cuddle and kiss her because of discrepancy in culture and her reaction further restates the importance of the payment of bride price. Olarinmoye (2013) [24] states that "the bride price is basic term to rectify a marriage".

LAKUNLE: Bush-girl you are, bush-girl you'll always be; uncivilized and primitive- bush-girl! I kissed you as all educated men and christians- kiss their wives. It is a way of civilized romance.

SIDI: A way you mean, to avoid payment of lawful bride-price. A cheating way, mean and miserly. (Soyinka, 1963, p. 9) [28]

If the groom wants to give bride dowry before marriage, It is regarded cheating on women. Bride price is given to the family of the bride in gratitude of her nurturing from infancy to maturity. It demonstrates the ability of the man to continue to take care of their daughter as they begin life's journey together. A marriage is further considered illegal and incomplete when the bride price is still outstanding, and until the man does the right thing, the woman's family will not accept him as an in-law.

Polygamy in Yoruba culture

Polygamy remains one of the key topics in various societies. It is through cultural practices, beliefs and also on the individuals' choices that people decide to be committed to polygamy lifestyles. Polygamy is traditionally acceptable Yoruba cultural life. It is a 'prominent feature' of culture life. It is a prevalent practice among the Yoruba people. Men can marry more than one wife according to his passion, as long as he supports all of them. Horton (1993) [13] states that the customs of marriage of the Yorubas gives permission for men with polygamy and the man can get married with practice of marrying a deceased male relative's widow and adopting his children. The traditional Yoruba society is pastoral in nature, which demands many labors. Therefore, father can get married more than one wife to get many children. Toyin Falola in his book "Culture and Customs of Nigeria", states regarding polygamy, "...the role of the family as an economic unit of production. Particularly for those in agrarian production, a huge family supports the labor necessary for the maintenance and growth of the business". And he adds more, that the tradition allows widow inheritance, in which a man marries the widow of a deceased brother. That reveal when a married man dies, his younger brother has the right to marry any of the brother's wives, if he wishes. This practice indicates that woman and her children are under care, economically and socially. Omobola (2014) [25] writes that the "the polygamy has been used in Yoruba people. A man gets married more than one wife owing to his office, for example, the headman. At other times, rich and successful farmers take on more than one wife for sake of manpower to keep up the workload on the farms.

Furthermore, brothers take on their dead brother's widow as she remains a member of the family. Meanwhile, to have children by the widow is optional and oftentimes decided by the entire family". in the play, the lion and jewel, Soyinka depicts Yoruba culture using the character of Sadiku, Baroka's head wife, when she ridicules Baroka's loss of manhood. She recalls how his father also lost his manhood before his death after which she married Baroka and became his senior wife.

SADIKU: So we did for you too did we? We did for you in the end. A- ya-ya-ya ... we women undid you in the end. I was there when it happened to your father, the great Okiki. I did for him, I, the youngest and freshest of the wives. I killed him with my strength (Soyinka, 1963, p. 32) ^[28]

Sadiku is a good representative of this Yoruba tradition. She understands her role within the polygamous setup, which is why she tries to woo Sidi, the village girl, for her husband. Sidi rejects his proposal because it is coming after her fame is known to the world. Sadiku then reminds her of the benefit of being another wife to the Bale (Chief).

SADIKU: Sidi, have you considered what a life of bliss awaits you? Baroka swears to take no other wife after you. Do you know what it is to be the Bale's last wife?... I'll tell you. When he dies – and that should not be long; even the Lion has to die sometime- well, when he does, it means that you will have the honour of being the senior wife of the new Bale. And just think, until Baroka dies, you shall be his favourite. No living in the outhouses for you, my girl. Your place will always be in the palace; first as the latest bride, and afterwards, as the head of the new harem... it is a rich life, Sidi. I know. I have been in that position for forty-one years. (, Soyinka, 1963 p. 20) ^[28].

Sadiku explains the benefit of wife inheritance to Sidi; whenever the Bale dies, the new Bale inherits the wives of the deceased, and his last wife will be the head wife of the new Bale and receive all glory of the family. Specifically, polygamy is significant such that the wives and the children, collectively, can contribute to the progress of farm work. This ensures that widows are under economic protection in the family, which keeps the society in peace and harmony.

Conclusion

Soyinka, a seasoned Nigerian African playwright has revealed the fact that his life and background enhance a great deal of knowledge to the prosperity field of African literature. Soyinka criticized post colonial writers against the Euro-centric hysteria in the post colonial countries especially Africa. He preaches each African to save their nature from the infection of the West. The play, *The Lion and the Jewel* depicts the clash between traditional African culture and modern western culture. It focuses on cultural clash in Yoruba. It portrays culture as fundamental to human existence. It shows cultural clash that came as a result of contact with western culture. The culture and the tradition of the people remains as part of their life and adds value to the society. Soyinka depicts the clash between headman of the village and a young teacher. Soyinka has presented Lukunle as representative for modernity while Sidi and Baroka represent for traditionalism. A young teacher man adheres to all the vulgarity and superficiality of the western world and

thus appears as a caricature of a modern human being. He also accepted the fact that tradition can help people go into the future without being uprooted or alienated from the past. The play *the Lion and the Jewel* illuminates the vision of Soyinka. At the same time, sticking superstitiously to tradition can also reduce a human being to the status of an early man. Soyinka argued that British colonization found its justification in the ideology of the nation as the British came to Nigeria only to plunder African resources for the sake of developing their countries. He was never interested in developing the occupied country because colonization had hidden aims. In fact, different people of Africa have neglected some of their cultural heritage and adopted the white man's culture (western culture). So, this leads to a clash between those who kept their heritage and the other of western culture. Wole Soyinka's; in *the Lion and the Jewel*, works can also be criticized from a feminist view. Women are really considered the second sex, essentially created for serving men.

The horrid rupture which has been happened for the inherited rich values in Yoruba culture from past to the present is a result of the diversion of interest to western culture as well as metaphors of a post-colonial society. Lakunle in *The Lion and the Jewel* who incorrectly adopts western culture and was found to be eventually confused and having no sense of belonging. The playwright neither approves Baroka representing the old order nor Lakunle who represents the new values unnecessarily. He, however, satirizes the two cultures in order to bring about the application of the best of each of the two cultures. As a result of colonization and the subsequent introduction of western cultures, the Yoruba experienced transformation which eventually results in the abandonment of Yoruba cultural values could make the society a better place. As exemplified by the playwright, the culture and tradition of the people remains part of their life and adds value to the society, and an attempt to disrupt this will lead to a total destabilization of the social system. Thus, the idea of assimilating the whole western culture without balancing it with the Yoruba culture would lead to a total societal disorder. It is, however, acknowledged that the western culture and the Yoruba culture have both desirable and undesirable aspects. The Yoruba youth should promote their cultural beliefs and embrace a lifestyle of simplicity, decency, honesty and confidence which is one of the fundamentals of the Yoruba instead of a quest for materialism brought by the colonizer, thus leading to callousness and confusion. There is also the need for the unwavering propagation of the best of Yoruba value systems in this era of globalization while the Yoruba accept or probably modify the best of western culture.

The Lion and the Jewel shows the triumph Baroka over Lakunle and many readers and critics regard this as a victory of old Africa over foreign-educated parvenu or upstarts. It is true that the vitality of Africa has been demonstrated and the established rulers have been shown as dignified, arrogant and powerful. But the way Soyinka presents Baroka is not acceptable to those who want to romanticize traditional African leaders. Baroka is not a straightforward conservative; he has made many a significant innovations and his language shows his familiarity with alien idioms and ideas. Several small African nations make a large part of their national income by selling beautiful stamps to collectors abroad. It is not then too surprising that the Bale should view stamp sales as a major source of revenue.

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