



**WOMEN AND PATRIARCHY: A POSTCOLONIAL FEMINIST
CRITIQUE OF WOLE SOYINKA'S PLAY THE LION AND THE JEWEL**



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ABSTRACT

*This research paper is focused on the exploration of lady exploitation in Wole Soyinka's *The Lion and the Jewel* in the context of postcolonial Nigeria. This paper tries to discover how Wole Soyinka posits postcolonial and feminist rebellion in his play. It explores lady suppression and also depicts the failure of postcolonial and feminist resistance to colonial principles. Like colonialists, post-colonialists and feminists forget about the different kinds of injustice and harassments women endure in the non-Western world, which is also called*

*the Third World. The text additionally indicates how the woman suppression and exploitation continues even after the abolition of colonial rule in Nigeria. The researcher has taken the text *The Lion and The Jewel* of Soyinka as a most important supply of information for the qualitative research; and the postcolonial feminism has been used as a theoretical device for the evaluation of the text.*

KEYWORDS

Colonialism, post-colonialism, feminism, suppression, resistance

RESEARCH PAPER

Introduction

Wole Soyinka is one of the most inventive creator of the African continent and the supporter of native lifestyle of Nigeria a multi-cultural, multireligious and multi-lingual country. Despite distinct sorts of indigenous cultures, the influences of Western culture and Christianity end up visible in a variety of varieties after the advent of colonialism in Nigeria to which Soyinka's household was no exception. His grandfather belonged to indigenous, Yoruba tribe but his dad and mom had been Christians however his mother and father were Christians reflecting colonial influence. His mom was a religious Christian and father, the head master of a village faculty mounted through Britons.

In the surface reading, *The Lion and the Jewel* (1959) is a comedy filled with joyous excitement. It is crafted with the problems and affects of colonialism in the Third World countries in particular Nigeria. In the play, a young West-educated and oriented college teacher, Lakunle, spreads and nurses colonial civilization by and large on lady figures like Sidi and Sadiku. Sidi will become a whole sufferer of patriarchy. So additionally Sadiku has turn out to be at the palms of Baroka, a patriarchal consultant figure

Lakunle, had higher bookish understanding but he didn't comprehend how to use phrases to entice the 'Jewel' of the Yoruba village. He tries to woo Sidi all the time. He additionally factors out her messy behavior so as to arouse the experience of the need of a condescending figure. Although Lakunle does no longer make any such bodily assault on Sidi, he severely tortures her psychologically through his colonial supremacy.

The beautiful lady slips from his hand. He is clever sufficient to have more than one wives, which is a tradition of Okiki Family. This household is taken as the Lion family which devours all the dependent girls and weaklings of society. Sidi will become conscious of her tremendous splendor after a foreigner takes her snap shots and publishes it abroad. She tries to show off her coquettish power before Bale, but his sexual inability is used as a trap to cage her. Her refusal to marry him is clear in her words and activities. But ironically, she is seduced and

compelled to turn out to be his wife. Sidi becomes geared up to marry an ancient man due to the fact of her lifestyle which does now not permit a girl to marry every other person after being seduced by one. In this respect, she forgives the rapist as an alternative than taking any prison motion in opposition to him. But she was once afraid of Lakunle's proposal solely because he is against the customized of paying bride-price. In these steps she is advocating her very own culture. As a traditional native girl she does not cross the boundary set up by means of her patriarchal society. Thus, the Lion (the Bale) obtains his prize, the Jewel (Sidi) and at the equal time his utterance of a proverb that he likes “new wine in old bottle” implies that he needs to manage and prevent young standards of female and of neo-colonial civilization. It suggests Baroka's positing of himself above the law and morality. Rather he goes seducing women whom he likes.

Sidi and Sadiku are most important lady characters in the play and are the impartial subjects of the post-colonial Nigeria. But they are victimized by means of Lakunle and Baroka. Lakunle, favored to win the coronary heart of Sidi, a lovely lady of the same age. He praises her beauty and Genius so as to arouse the feel of need of a top-quality figure. Baroka, an ancient Bale of Ilujinle of 62, has a tendency of having a couple of wives, deliberately seduces Sidi, and eventually compels her to become his wife. At the same time the society celebrates this big act in accordance to their rituals. Patriarchal and male supremacy of their subculture used to be manifested as the abuse of girl rights and sexuality.

After a magnificent political change and freedom of Nigeria from colonial power, female of Nigeria have more pathetic state of affairs about their sexuality and other social rights. The tradition of domination shifts from the hand of colonialism to patriarchy. It indicates that the legit announcement of independence of Nigeria, does no longer definitely end at colonial principles. Since there is no direct presence of colonial agent after decolonization, the tradition to oppress women remains patriarchal

Objective of the Study

The primary objective of this lookup was once to look at how the women have been exploited in the unbiased Nigeria via the analysis of Wole Soyinka's play The Lion and The Jewel. This

researcher pursuits to painting how the so referred to as male supremacy is projected in the play even in the post-colonial Nigeria.

Delimitation of the Study

This research is limited to the analysis of Wole Soyinka's play, *The Lion and The Jewel* from the perspective of postcolonial feminism. It is targeted on how the patriarchal lifestyle used to be ordinary in Nigeria even after they obtained the political freedom from colonial power.

Review of Related Literature

From its release, the play has been interpreted from a variety of perspectives by specific critics. Some critics say that Lakunle's rejection of bride-price is now not his current thought. They say it was his sturdy economic trouble that he surely cannot manage to pay for it. In this context, the critic Kronfield (1975) says, "His rejection of normal custom has an financial reason that he truly can't afford" (205). Next Jacobus says, "The play makes clear antithesis between the western modernization and the tradition through presenting "a comic view of Nigerian attitudes toward European values" (1175). Lakunle follows the subculture of the colonizers and so, he is caught up in a state of "neither the one nor the other" (Bhabha 219) and lies in its concealment in the back of its masks.

Morrison (1998) affords about Soyinka's text: "The Interpreters is as an strive to capture precise second in the lives of a technology which was once attempting to find its ft after independence" (qut. in Morrison 753). It can additionally be inferred that he has intentionally given the very decision to many of his works as a panacea for post-colonial more than one identities

Postcolonial feminism affords its exceptional thoughts than the Western feminism or the classical feminism.

The situations of the women of the special parts of the world fluctuate vastly even after the decolonization of non-Western countries. Postcolonial and feminist criticisms failed to counter the colonial or imperial and patriarchal atrocity and biasness for the consciousness and representation of the special versions of countrywide and the societal classes. Consequently their

strive remains unproductive and ineffective so as to devoid the standard prejudices and injustices over the instructions in the post-colonial countries.

No one has severely analyzed the text from the concept of lady suppression. So the researcher takes the mission to expose the underlying evils that assist female suppression even in an impartial usa like Nigeria.

Theoretical Framework: Postcolonial Feminism

Postcolonial feminism is an exploration of the mixture of colonialism and neocolonialism. It focuses on gender, nation, class, race, and sexualities in the unique contexts of women's lives, their subjectivities, work, sexuality, and rights. It can be blanketed into cultural research too. It is also the voice of feminists of Third World starting place located in the metropolitan university. Their aim used to be to define a recognizable postcolonial feminism.

In 1980s, postcolonial feminist critics like Hazel Carby, Chandra Talpade Mohanty, and Suleri criticized Western feminists due to the fact they have a history of universalizing women's issues. Western feminism described 'women' by means of their gender and no longer by social training and ethnicity. Postcolonial feminist critics blamed that mainstream Western feminists unnoticed the voices of nonwhite, non-Western ladies for many years, for this reason developing resentment from feminists in creating nations.

Gandhi in *Postcolonial Theory: A Critical Introduction* (1998) posits that both feminism and postcolonialism have similar theoretical route, but postcolonial and feminist concept occurs from the learn about of the Third World woman. Therefore, the relation of race and gender indicates the Third World female with a stereotype which is almost too exact to be true. Gandhi (1998) similarly says:

Marginal/subjugated has helped reform the aggressive canonicity of excessive Western culture. And yet, even as the margins thicken with political significance, there are two troubles which have to supply pause. First, as Spivak (2006) insists, the prescription of non-Western alterity as a tonic for the unwell fitness of Western tradition heralds the perpetration of a new

orientalism. Second, the metropolitan demand for marginality is additionally troublingly a command which consolidates and names the non- West as interminably marginal. (85)

Thus, the Third World becomes a steady metaphor for the minor zone of nonculture and underdevelopment and its fee inheres only in its capacity to politicize or- predictably- subvert major, that is to say, extra developed, cultural formation.

Suleri (2006) says that the linking of the term 'postcolonial' with women, however, nearly inevitably leads to the simplicities that underline unthinking celebrations of oppression, elevating the racially woman voice into a metaphor for 'the good'. She sees the comparable essentialist go in overemphasis of postcolonial feminist's racial component of female. "This essentialist metaphoricity impedes a studying that attempts to seem to be beyond obvious questions of appropriate and evil" (337) and at identical time postcolonial feminism, Suleri says, "cannot break out bewilderment in the act of prioritizing gender/race" (337). This implies that it has been a mission for postcolonial feminism to get rid of comparable mistake that postcolonialism and feminism committed.

Spivak (2006) feels unlucky when feminist criticism reproduces the axiom of imperialism and forwards the following opinion about the 'worlding' of what is now referred to as the Third World, in her essay "Three Women's Texts and a Critique of Imperialism":

To think about the Third World as far-off cultures, exploited but with prosperous intact literary heritages waiting to be recovered, interpreted, and curricularized in English translation fosters the emergence of Third World as a signifier that lets in us to forget about that 'worlding', even as it expands the empire of the literary discipline. (269)

Here we discover Western feminism inserting on colonial purpose of alterity that is to create a marginal crew so as to set up itself as center. In this respect, Mohanty (2006), criticizes: "The discursively consensual homogeneity of 'women' as a group is flawed for the historically particular material reality of a team of women" (qtd. in Aschroft 103).

In the essay “Mapping the Colonial Body: Sexual Economies and the State in Colonial India”, Price and Shildrick (1995) posits:

Why it must be the gendered female alternatively than the male body which offers the prime, although with the aid of no potential exclusive, website of regulatory practices? As ladies are always already in a distinct relation to their our bodies as sexed, not in the feel of that being the supply of rigid givens, however in the sense that there is an overlap but by no means identification between the lived ride of female and men. (389)

Thus, this self-discipline or a sect of feminism urges to form distinct area for a radical politics of culture, one differentiated from both right and left- wing articulations of culture and nationalism. There is of course considerable evidence of native dissatisfaction and dissent below colonial rule, of contestation and hostilities in opposition to various forms of institutional and ideological domination. “Inscriptions and signs and symptoms of resistance are discernable in reputable archives and informal texts”. In “Contemporary Postcolonial Theory: A Reader”, Parry (2006) says: “Traces of famous disobedience can additionally be recuperated from unwritten symbolic and symptomatic practices in which a rejection or violation of the subject positions assigned by means of colonialism is registered” (85).

In the play a young college teacher, Lakunle, skilled in western thought, spreads and nurtures colonial policies basically on girl figure like Sidi and Sadiku. Sidi grow to be a whole sufferer of patriarchy. But Sadiku has emerge as a sufferer from the very opening of the play at the fingers of Baroka, a patriarchal representative figure.

Textual Analysis: Postcolonial Feminism

The analysis of text, *The Lion and the Jewel* provides typical dependence of girl figure, Sidi, a young lovely female (the Jewel), on the tradition. It also affords Lakunle, a follower of colonial principles; and Baroka, an icon of patriarchy. Baroka, the Bale of 63 of Ilujinle society, even after his unjust and illegal seduction of Sidi boastfully presents himself as revered personality in the society. Both of them exhibit their consent to the way of life of Ilujinle society with the aid of maintaining mum towards Baroka's forceful seduction. The complete society too authenticates the patriarchal normativity by conserving a ceremony in favour of Baroka. It

suggests how the females were exploited in post-colonial Nigeria as a colonial refuge to patriarchy.

Lakunle is the consultant of colonial power as he imitates their approach of eating, way of living, and the ideology in the play from the very beginning. Lakunle took a pail from the hand of Sidi. It shows how contradictory face of colonizing figure longs to fulfill its sexual need thru use of vulgar words. The sexist exclusivity of these discourses (man, mankind, etc.) demonstrates their ideological alliance with patriarchal practices. However, Lakunle does not stroll behind to shop himself from the offence. He assaults Sidi's gender however does not care what other people say about him. It suggests his failure to defend himself as a colonialist figure. Instead, he takes defense from patriarchy the place ladies stay no longer in the nation to make arguments towards male superiority.

There is a customized of paying bride-price in Nigeria. It skill the female is chaste or has not had any earlier sexual relationship. But Lakunle is in opposition to that custom: "A savage custom, barbaric, out-dated, rejected denounced, accursed, excommunicated, archaic, degrading, humiliating, unspeakable, redundant, retrogressive, remarkable, unpalatable" (8). His concept about marriage seems pretty modern: "I desire to wed because I love; I seek a life- partner [to] be collectively as one flesh. Sidi, I are looking for a buddy in need/An equal associate in my race of life" (9). But Sidi places her function through urging the postcolonial topics to initiate motion in attractive or resisting imperial power. She states her determined circumstance that Lakunle has to pay bride-price at any value if he wishes to have her as wife. Lakunle also takes assist of feministic thought to counter some of the customs that to have their foundation in some patriarchal notion. He opines on bride-price: "To pay the rate would be to purchase a heifer off the market stall" (9).

Lakunle forces Sidi to be current and he thinks that to have an open kiss is to grow to be modern: "Be a modern-day wife, appear me in the eye and supply me a little kiss-- like this (kisses her)" (10). Moreover he says, "Bush woman you are, bush lady you may always be; Uncivilized and primitive/bush girl! I kissed you as all educated guys and Christians [...] kiss their wives/It is the way of civilized romance" (10). He gives a pretty slender definition of 'educated humans and romance' that they are free to do whatever they like due to the fact they are

skilled or they are allowed to do so by law. Lakunl defines romance “the sweetening of the soul with scent presented by means of the afflicted heart’ (10). It implies that he has the privilege to outline each summary component of human discourse however at the same time it is a strategic step to terminate usual cost that operates in opposition to colonial perpetration.

A crew of village female expresses their view on the journal from a stanger. It includes many photos, amongst the photos, Sidi's pics are exquisitely lovely and angelic. This scene of women's views on their beauty exposes the ladies psyche out as the second lady opines on the picture that Baroka's picture does now not in shape with his social role and power: “His picture is in a little nook someplace in the e book and even that nook he shares with one of the village latrines” (12). Sidi makes a contrast between their photographs and comes to a conclusion: “If that is true, then I am greater esteemed than Bale Baroka, the Lion of Ilujinle. This means that I am larger than the Fox of the undergrowth, the dwelling god among men” (12). It is the self-statement of women's splendor that needs to resist the identity given through male.

Not solely Baroka however additionally his presence on the stage indicates his conceited masculinity “Yes, ... it is five full months considering that closing I took wife for 5 full months” (18). It implies even his five months gap to deliver every other wife has been a while for him and after the evaluation of the graphic he reaches at a selection that would make Sidi his subsequent wife.

Even the indoors emotions of their intercourse turns into irrational to different girls like Sadiku. She thinks angry god has taken keep of her thought and says of Sidi: “For most truly some indignant god has taken possession of you” (22). It is because Sadiku has modulated her appreciation on the premises of patriarchy though she is girl via sex. Here received grasp of gender is operative alternatively than her concept from similar sex. That is why Sidi views Baroka's harsh masculinity as cruelty however for Sadiku it is an probability which receives illuminated in Sidi's comment on his nature.

Baroka's livid commentary describes how male can't bear the words of their being old from a younger girl: “She says ... that I am historic that I am tons too old? Did a slight unripened

female say this of me?” (26). These words of Sidi become very effective as it does no longer fit with the wild aspiration of masculinity. He weaves a snare, pretending of being misplaced in whole disappointment of his waning virility or climacteric physics and uses his wife Sadiku to play a role. Baroka clarifies why he has been so despondent and implies that he failed to lift on his sexual roles and responsibility.

Here, women’s protest is in opposition to patriarchal delight of their sexual potency. But it is the day Barokas' impotency is printed to his wife Sadiku and girls revel in this day as their victory because they assume it is they who sucked him out. Sadiku says to Lakunle, “You a man? Is Baroka no longer more of a man than you? And if he is no longer a man, then what are you? [Lakunle, understanding the meaning, stands rooted, shocked.] Come on, Dear girl; let him seem to be on if he will. After all, only men are barred from observing this ceremony” (32). Sadiku takes Baroka’s drying out as the social gathering of their victory. It is a awesome task to the colonial representative to hold his function of a reformer, but has to defend any other college that is of male, and Sadiku enforces him. After understanding the secret of Baroka's sexuality, Sidi goes to vex him and make an offence of his impotency. Sidi offences him on his favorite's deserting and inquires: “Is her dissatisfaction with her lord and husband?” (38). Retorting this insult, Baroka, in a very difficult tone, warns to test it:

“Try, if you can make me feel a humorless ancient ram. I allow no one to watch my daily exercise, but as we say, the female gets lost in the woods one day and each deity dies the next” (38).

Lakunle bitterly criticises Baroka's odious act of molestation and Sadiku's abetment in the act. She has the courage to put her hand into his pocket to capture his money so as to make him spend it for the get together of Sidi's sexual involvement with Baroka. Although Lakunle is a male figure like Baroka, he hates the way Baroka behaves with ladies and has sexual relationship: “Baroka is a creature of the wilds, untutored, mannerless, devoid of grace”(52). This is a regular colonial view of non-Western representative.

Lakunle tries to posit how Baroka seduced her and claims that he can hear this in very decided way: “Tell me the worst; I'll take it like a man. Is it the fright which impacts you so, or did he?” (53).

Sadiku to consol Sidi, as: “Too late for prayers. Cheer up. It happens to the best of us” (53). These phrases pronounce how vulnerable are the women of that society to take any action towards Baroka's vicious act of Seduction. Law and religion formed to defend rights of frequent humans however they are used to benefit for a sure powerful people. Lakunle desires to take advantage of the victim of patriarchy by means of displaying the worry that Sidi is no longer a virgin to be paid bride-price. It capacity he can marry her without bride-price but when state of affairs comes in his want he expresses his catch 22 situation to delay it as: “Surely she can wait a day or two at least. There is the asking to be done, and then I have to hire a praise-singer, and such a range of ceremonies need to first off be performed” (55). By now he is paying no heed towards the victimized to protect her from being insulted in the society. It skill Lakunle additionally desired to have solely a sexual relation with her. But after the wreck down of her virginity he no longer wants to marry her. After all, Sidi makes her mind to wed Baroka. From the analysis of the text, it is to declare that the playwright advocates his culture and subculture of the past.

Conclusion

In conclusion, this researcher concludes that there used to be the girl suppression in Wole Soyinka's *The Lion and the Jewel* in the context of postcolonial Nigeria. It additionally suggests the failure of postcolonial feminist to counter colonial principles. Like colonialists, The play depicts the picture of the postcolonial Nigeria where girls even after their political independence go through from comparable harassment and sexual abuses. It additionally provides the issues and influences of colonialism in African countries like Nigeria. The existing learn about has published that the exploitation of patriarchy is continuing in the postcolonial segment of Nigeria. It also indicates how female endure double suppression by 'colonialism' and 'patriarchy'. For that cause conflicts show up in the society amongst such opposing forces and factors.

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