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Dissertation
ACADEMIC MASTER
Domain: Letters and Foreign Languages
Field: English Language
Specialty: Anglo-Saxon Literature
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Title

**The Discovery of the Self and the Other in
Amiri Baraka's *Dutchman* and
Wole Soyinka's *The Lion and the Jewel*:
Comparative Study**

Publically defended
On: 20/05/2017
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Academic Year: 2016 /2017

DEDICATION

*I WOULD LIKE TO DEDICATE THIS WORK WITH
GRATITUDE AND LOVE TO MY CARING PARENTS,
WHO HAVE ALWAYS SUPPORTED ME. TO MY
DEAR BROTHERS AND FRIENDS, FOR CONTINUED
ENCOURAGEMENT*

*I WOULD LIKE ALSO TO WARMLY THANK
FADWA, MY WISE SISTER, FOR HER MOTIVATING
BELIEF IN ME WHICH CONTRIBUTED IN MAKING
THIS WORK POSSIBLE.*

Fatima

DEDICATION

*WITH GREAT HONOUR, I WOULD LIKE TO
DEDICATE THIS MODEST WORK TO MY DEAR
PARENTS, MY SISTERS, MY BROTHERS, FOR
THEIR PATIENCE, ENCOURAGEMENTS AND
CONTINUOUS HELP DURING THE YEARS OF THE
STUDY.*

*IN ADDITION, I DEDICATE THIS WORK TO MY
LOVELY FRIENDS.*

*TO ANYONE RESPECTS AND LOVES ME.
ALSO, IT IS AN HONOUR TO ME TO DEDICATE
THIS WORK TO ALL MY TEACHERS.*

THIS WORK IS ALSO DEDICATED TO ME.

Halima

ACKNOWLEDGEMENTS

**ALL THE GRATITUDE FOR “ALLAH” FOR GIVING
US THE STRENGTH TO FINISH WHAT WE
HADSTARTED.**

*WE WOULD LIKE TO EXPRESS OUR GRATITUDE
TO OUR SUPERVISOR MR. DJELLOULBOURHLA
FOR HIS TIME, PATIENCE, AND
ENCOURAGEMENT.*

*ALSO ,WE SHOULD THANK THE MEMBERS OF
THE JURY FOR PROOF-READING AND
EXAMINING OUR DISSERTATION.*

Abstract

This dissertation is a comparative study between two plays of the American playwright Amiri Baraka and the Nigerian playwright Wole Soyinka. It aims to trace the hidden links between *Dutchman* (1964) and *The Lion and the Jewel* (1962). The part of our analysis is based on postcolonial theory, which is brought to examine the reflection of the self on the other in which we took into account the binary opposition to understand how meanings are being created, or supported by the two playwrights in each play. Mostly, the self is privileged and has upper hand which gives it the ability to define, reconstruct the passive, silent and weak other. In other words the reflection of the "colonizer" on the " colonized " , " white" on" Black".In this sense, the first chapter deals with the historical, social, political and personal influences for each playwrights which led to the unification of their views about the self and the other despite the distance from each other in space and what surrounds them . In the second chapter, we explore the main themes and stylesof literatureof sixties in United States. In the practical part, the third chapter compares the two plays at the level of characterization and themes, while in the last chapter the comparison is in term of setting and use of symbolism.

Keywords: The self, the other, the identity, racial valance, culture clash and acculturation.

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GENERAL INTRODUCTION

General Introduction

The concepts of the self and the other are dominant aspects of African American and African literature. According to Frantz Fanon, who first developed this concept, the self is called rational, superior, colonial which makes the self is contrasted with the barbarism and irrationality of the other, so the other is the ‘not me’ he is the other who is inferior. Many writers have argued for a need to deconstruct this binary, such as the playwrights Wole Soyinka and Amiri Baraka. This research brings together African American and African culture and civilization by comparing two literary works; *Dutchman*, and *The Lion and the Jewel* from the United States and Nigeria. In other words, this research is an attempt to find out the signs of theme of the self and the other in Baraka's *Dutchman* and Soyinka's *The Lion and the Jewel* and to examine the points of similarities and differences between these two plays in term of content and form. Within the content, the focus will be on themes and characterization, while within the form, the focus will be on the setting and the use of symbolism.

Motivation

We have been interested in the topic because of the lack of adequate scholarly attention to this subject in both African and Western academia. Actually, we could find only one book which tackles a direct comparison between Wole Soyinka and Amiri Baraka, *Theatre and Nationalism: Wole Soyinka and LeRoi Jones* by Ricard Alain. Moreover, we notice that this topic is highly representative of the subject-matter within the black community context.

Statement of the problem

We contrast and compare the two plays to investigate the similarities and the differences in the playwrights' handling of the question of the self and the other in term of content and form.

Research Questions

- How are self and other represented in the plays of Amiri Baraka and Wole Soyinka?
- What are the main similarities between Amiri Baraka' and Wole Soyika's representation of the self and the other concept in their selected plays?
- What are the different influences which led to shape similarities between Amiri Baraka and Wole Soyinka?
- How do the major characters in the selected plays experience the self and the other crash?

Hypothesis

There are more similarities than differences in the way they handle the theme of self and other in term of content and form.

The Objectives of the Study:

- To shed light on the concept of Self/Other in two plays.
- To look at the stages of the development of this concept within the characters of the two plays.
- To demonstrate the explicit and implicit similarities between the playwrights' views.
- To identify some basic conceptions of the Self-other.

Methodology

Our dissertation is a comparative study that analyses the similarities and differences in presenting the self and the other in Amiri Baraka' *Dutchman* and Wole Soyinka's *The Lion and the Jewel*. The methodology followed in this research is analytical and comparative, so the core of the research is based on the analysis selected plays.

We will adopt postcolonial theory to analyze the form and the content of the plays to find out the signs of the Self and the other. The analysis of the corpus of literary works is followed by the description of data. Post-colonialism is a body of academic study that draws on critical theory to understand the loss of power, identity, and culture when a group of people is dominated by a conquering force. It is rooted in the history of the West's colonization, imperialism and decolonization in, for example, India, Africa, Asia, and Latin America, though it has been broadened to include a more metaphorical bent as well as a diversity of geographical, racial, and cultural contexts and histories.

Plan of the Dissertation

Our dissertation is divided into four chapters: chapter one dealt with the historical, political, social, and personal context of each play and each playwright; the historical background concerned with history from 1920s till 1960s, dealing with the most important historical events that were turning points in the history of United States as well as Nigeria. The social background tackles the social issues of African American society and Nigerian society in the first half of twenty century. The personal background deals with the playwrights' life, works, and career.

In the second chapter, we shed light on the themes and styles of sixties African American literature and Nigerian literature, throughout the investigation of two famous writers from each context: Black American writers: Lorraine Hansberry and James Baldwin, Nigerian writers: and Emmanuel Gladstone Olawale Rotimi and John Pepper Clark-Bekederemo. In the third chapter, we focused on the characterization and themes in each play along making the comparison to demonstrate the similarities and the differences which help us to understand the strategies of each writer to deal with the concept of the self and the other within their characters and via their themes. Finally, in the last chapter, we focused on setting of each play, and on the use of symbolism in each play. Then, we compared the settings and have discussed the use of symbolism.

Chapter One

**Historical, Political, social,
and personal background**

Introduction

This chapter will be divided into two sections. The first section will be about the political, historical and social background. In this section we will have two parts; the first part will be about Nigerian context, and the second part will be about American context. In Nigerian context, we will survey the key events which shaped Nigerian history, like the circumstances of Nigerian people during the British colonization and post colonization era. While in American context, we will review the period from 1950s to 1970s, by highlighting the significant historical events that were turning points in the history of African American. The second section will be about the personal background of each playwright.

Section One: Historical, Political, and Social Context

A. Nigerian Context

Even that Nigeria was under the oppression of British colonial for many years, Nigerian traditions still protected within Nigerian society.

A.1 Yoruba Origin

The Yoruba country extends from the West of the River Niger the South of the Quorra, having Dahomey on the West, and the Bight of Benin to the Est. Like the early history of most deep-rooted nations, the origin of the Yoruba nation is unknown. But according to Yoruba myths, Yoruba was created by Oduduwa « the son of the sky god Olorun ». They believe that Oduduwa was sent by God to create the earth and human race by separating the dry land from water.

The old Yoruba country was one of the largest states of West Africa, but after the European colonization, and the slave trades, Yoruba was divided into small countries; which are in the modern-day Nigeria, Togo and Benin.

A.1.2 Yoruba Culture and Traditions

Yoruba is one of the richest, and the most sophisticated culture in Africa. It is embedded in Yoruba people's beliefs, values, practices, customs, and social behaviors. And this is evident in their arts, music, burial, family structure, cuisine, literature, which presents Yoruba ways of life.

The Yoruba culture is communal, where tradition rules the individuals to serves the community, which means that the good of the community is more important than the good of the

individual. Yoruba towns and villages were arranged in networks, headed by a local leader called Baálé (a nobleman or mayor) oroba (King). Samuel Ajayi, in his letter to Samuel Hutchinson, wrote:

A King is acknowledged and his person is held sacred, his wives and children are highly respected. Any attempt of violence against a King's person or of the Royal family, or any act of wantonness with the wives of the King, is punished with death. There are no written laws, but such laws and customs that have been handed down from their ancestors, especially those respecting relative duties, have become established laws. The right to the throne is hereditary, but exclusively in the male line or the male issue of the King's daughters. The Government is absolute, but it has been much modified since the kingdom has been divided into many independent states by slave wars, into what may be called a limited monarchy. (Thomas.S.H,1858, p.270)

A.1.2.2 Marriage and Polygamy

It is against the Yoruba traditions to remain single after reaching the age of marriage. The primary purpose of marriage in Yoruba, is to sustain Yoruba race through legitimate and responsible procreation. (Alaba, 2004)

In traditional Yoruba society, marriage system is based on polygamy; which is the marrying of multiple wives. Many experts on Yoruba culture present a positive aspects of polygynous family life. ToyinFalola, in *Culture and Customs of Nigeria*, associates polygamy with "the function of the family as an economic unit of production". (Falola,2000, p.117) Especially for the families that depend on agrarian production, where they need a large family that provides the labour necessary for the growth of the business. Also, acquiring multiple wives means economic and political prestige. Kings, chiefs, and other wealthy personages may have many wives to boast their wealth, and power. As well as promising more progeny represents the husband's economic resources, through his ability to raise the necessary bride prices and care for a large family. ToyinFalola wrote:

Polygyny requires rules and diplomacy to function. The husband is careful in disbursing his resources to wives and children. He avoids excessive discrimination so as not to trigger too many rivalries among his wives and children. The senior wife enjoys some power over the younger ones. Where the system works, the women support one another in raising their children and managing their businesses. Where it does not work, especially in modern times, the man may end up losing his wives.(Falola.T,2000, p.117)

A.2The History of Modern Nigeria

The history of modern Nigeria is based on its encounter with Europe which began as trade and ended up as colonization. Around the middle of the nineteenth century, The British influence was getting stronger than the influence of indigenous rulers and European powers like France and Germany; due to the growing influence of British agents in form of Christian missionaries,

trading interests, and political officials. By the end of the century, circumstance had led to the increase of British interests in the territories that would become Nigeria, which resulted a colonial occupation. (Falola&Heaton,2008, p.85)

The new political and economic transformations led to reformulation of states in the Nigerian region. As the savanna was reconfigured into an Islamic empire centered on Sokoto, the states of Yoruba land grappled with the collapse of the Oyo Empire. In the Niger delta and Calabar, slave traders transformed their business towards palm oil exports. (ibid)

A.2.1 Nigeria under British Colonization

According to the provisions of the Berlin Conference, which was headed up by Otto Von Bismarck in 1884-1885 “...to discuss in a peaceful manner European claims of African territories and to agree on modalities for the partitioning of African continent” (Eluwa, Ukagwu, Nwachukwu&Nwaubani, 1996, p.179) Nigerian territories were given to Britain.

After a series of unstable political circumstances and conquest, which were presented in; the fall of Lagos as British colony, the oil protectorates of contemporary southern Nigeria were under the British powers in 1885, and the northern protectorate was already subjugated through conquest following the fall of Sultan Attahiru in 1900, three separate territories were shaped. These were the colony of Lagos, the Northern Protectorate, and the Southern Protectorate. (Eric,2016)

For economic reasons, the amalgamation of the Colony of Lagos with the Niger Coast Protectorate to form a single Protectorate of Southern Nigeria occurred in 1906. And it laid the foundation for the amalgamation of the Northern and the Southern protectorates in 1914, Ikelegbe stated that “The amalgamation of the northern and southern protectorates of Nigeria in 1914 marked a turning point in the evolution of the Nigerian state.” (Ikelegbe.A,1914)

A.2.2 Nationalist Movements and Independence

From the beginning of the century, Colonial rule had inspired anti-colonial resistance especially after the amalgamation of 1914. However, this early resistance to colonial rule was later organized in form of nationalist movements. Olusanya wrote:

The emergence of Nigerian nationalism predated the establishment of effective British rule over the whole country now known as Nigeria. This is because, the various areas which now constitute modern Nigeria were acquired at different times and certain forces and conditions favoring the emergence of the nationalist idea were already at work before 1914 when Nigeria became an administrative unit .(Olusanya,1980, p.545)

The national movements that emerged from 1930s onwards aimed to achieve both political and economic independence for Nigeria by using newspapers to make the general public aware of the situation of the country.

After the Second World War, many Nigerian soldiers, who fought for the Allies, came back with political consciousness enabled them to see the false claims of their colonial rulers, and they constituted several political parties that seek for independence. Among these the National Council of Nigeria and the Cameroons (NCNC), supported by Igbo and other easterners; the Action Group (AG), supported mostly by Yoruba and other westerners; and the Northern People's Congress (NPC), led by the Hausa- Fulani elite were prominent.

The British reacted to these parties by legislating constitutions that counter the campaign for independence. This constitution used reforms leading to regional autonomy to reduce the power of the federal government.(Talajooy,2008)

In 1959; an election for the federal government was held to determine Nigeria's first independent government. On October 1, 1960, Nigeria gained independence and became self-governed state.

B.American Context

In United States, the blacks were under the racial discrimination; they were suffering deeply from violence and oppression of white community which led them to fight for their civil rights.

B.1The Civil Rights Movement Era from 1950s to 1970

Despite that the idea which is celebrated among us about the Civil Rights Movement Era that referred to the years of 1950s and 1960s, the roots of the African Americans fighting against the racism and the racial discrimination and seeking for equality and liberty began even before the Civil War. In fact, within a year of Christopher Columbus's landing, the system of chattel slavery entrenched the racial discrimination by enslaving Africans, and it deprived them of basic human rights. During the colonial and antebellum eras, enslaved Africans resisted this dehumanizing and violent system, often through acts of passive resistance that lessened the profits of slave-owners. But there were also overt acts of resistance, such as the slave revolts of 1822 led by Denmark Vesey (c.1767–1822) and of 1831 led by Nat Turner (1800–31). Besides, the Underground Railroad, a network of black and white antislavery advocates, helped slaves escape and travel to free states in the North. (Levy &Luebering, 2011)

During the 1950s, the civil rights movement that was the most prominent image in the United States. Its roots return to the centuries and its long efforts to abolish slavery. Throughout nonviolent protest the civil rights movement of the 1950s and 1960s broke the pattern of public facilities being segregated by “race” in the South and achieved the most important breakthrough in equal-rights legislation for African Americans since the Reconstruction period (1865–77). By the mid-1960s some saw their struggle as a freedom movement not just seeking civil rights reform but instead confronting the enduring economic, political, and cultural consequences of past racial oppression. (ibid)

B.1.1 The Civil Rights Movement

After more than three centuries of black resistance, Civil Rights Movement emerged as a conclusion of this resistance, and as the outcome of the interaction between many black political leaders and thinkers such as W.E.B. DuBois the founder of the Pan-African Congress in 1917, and Marcus Garvey who was an essential leader in the maturity of Black Nationalism during the Harlem Renaissance. By the early of sixties, the new black generation adopted the sit-ins to protest segregation in the schools as another way to attract national attention. (Ciment, 2007)

It is widespread in USA that the seat on a public bus was reserved for Whites only. But it happened one day that Mrs. Rosa Parks refused to cede her seat in a public bus in December 1, 1955, after this incident, she was arrested. This was a turning point in the rise of civil rights struggle. Throughout all USA, a key leader of African American such Dr. Martin Luther King led a series of protests for freedom. (Ciment, 2007)

The central aim of this movement was to stop any sort of racial segregation or discrimination against the blacks. The secondary aim was to secure legal recognition and federal protection of the citizenship rights enumerated in the Constitution and federal law. This phase of the Civil Rights Movement witnessed the passage of several primary pieces of federal legislation. Then, the Voting Rights Act of 1965, which gave and protected voting rights for all minorities.

B.1.1.1 Aspect of segregation

According to George Fredrickson, the segregation in United States was part of an endeavor to protect social hierarchy between ethnic groups that were intermingling, and by distinctly intended economical, cultural and territorial boundaries, they had been separated.

The main issue which impregnated the USA history is African American resistance against racism and struggle to obtain equal rights. During the 1950s, Black struggle realized its

culmination with the rise of numerous marches for freedom to obtain civil rights which took place during the 1950s in both countries. The black church and the preacher's voice have played a noteworthy role in this struggle. In the United States, the names of two preachers need to be mentioned: the 1963 Nobel Prize winner, Rev. Martin Luther King (supporting a non-violent fight) and Malcolm X (defending Black Nationalism). The work of Martin Luther King can be paralleled with that of Bishop Desmond Tutu (supporting a non-violent struggle) and Albert Luthuli (President of the African National Congress), the 1960 Nobel Prize winner, who, in 1952, organized a Civil Rights Crusade in which thousands of Blacks demonstrated against apartheid in South Africa.(ibid)

B.1.2 CIVIL RIGHTS PROTESTS

The civil rights protests took various forms and passed via different stages.

B.1.2.1 Montgomery Bus Boycott

Montgomery Bus Boycott is considered as a seminal event in the struggle for civil rights. On the evening of December 5, 1955, in Montgomery, Alabama, Rosa Parks, is black seamstress woman and a member of the local NAACP chapter. She was coming home from work on the bus, and in this evening when she was asked to give up her seat to a white man, because the rules of Bus Company and the southern custom and even the law, give the priority to the white people even in public facilities. This time, however, Parks refused to surrender her seat. Despite that Parks's act of resistance was spontaneous, the event was an occasion to challenge Montgomery's segregation statutes local. As a respected community leader, Parks represented the perfect candidate to rally around. (Ciment ,2007, p. 164)

B.1.2.2 Civil Rights Act of 1964

President Kennedy was assassinated in Dallas, Texas two months after Birmingham Baptist Church bombing. President Kennedy's successor was President Lyndon B. Johnson, which gave the passage of a strong civil rights act a major priority. Unlike Kennedy who was not very fervent toward civil rights, Johnson was ardent what convinced Congress to pass the Civil Rights Act of 1964 as a memorial to Kennedy. The Civil Rights Act of 1964 was the first significant bill since Reconstruction, because it authorized the attorney general of the United States to withhold federal funds from any state program that practiced discrimination. The provisions of The Civil Rights Act of 1964 were benefited to Blacks, especially Title VII, which

forbids segregation and discrimination in employment, education, theaters, restaurants, hotels, parks, hospitals, and other public facilities. (Hazen, 2004)

Also, the Civil Rights Act of 1964 effort to deal with the problem of the right to vote in some places in the South blacks, because some blacks were being denied the right to vote in these places. The act stated that determining voter eligibility for all races should be controlled by the same standards. Moreover, it was necessary to take another act to ensure the right to vote for all Americans. That act was the Voting Rights Act of 1965. During the interval between the two acts, still more violence rocked the nation. The civil rights leaders sought to register black voters. Virtually, they were successful in some states in the South. By 1964, more than 69% of African Americans in Tennessee were registered to vote. Tennessee was followed by Florida with almost 64%, Texas with more than 57%, and Arkansas with about 54% Virginia, the Carolinas, Georgia, and Louisiana had considerably lesser numbers, but all five topped Alabama and Mississippi. Only 23% of African Americans in Alabama were registered in 1964, while in neighboring Mississippi, the number was a mere 6.7 %.(ibid)

B.1.3 Black Nationalism

Black Nationalism is a philosophy or an ideology that ultimately seeks for black autonomy and control of black institutions for sake the establishment of an independent black nation-state with definite geographic boundaries, is one of the oldest traditions in American political thought. Its roots can be found in colonization movement which prompted black immigration to Africa or Latin America.

According Manning Marable, in his book, *The Crisis of Color and Democracy*, defined Black Nationalism as political and social tradition that involves two main features, which are: First, the promotion of black cultural pride and rejects any kind of racial integration. Second features, the promotion of extensive contacts between Africans of the inside and Africans broad, because this will contribute in the identification with the image of African.

Section Two: Personal Background

1.2.1 Wole Soyinka's personal background

Akinwande Oluwole "Wole" Babatunde Soyinka was born in Abeokuta in Western Nigeria, at that time a British colony, on 13 July 1934. From a Yoruba family: His father, Samuel Ayodele Soyinka, was a school supervisor. His mother, Grace Eniola Soyinka, was a shopkeeper, she had a great influence on the Soyinka. "An energetic and extrovert woman of great presence and

many accomplishments...Through her, and her shop opposite the Alake's palace in Abeokuta, Soyinka learnt a vast amount about Yoruba life, particularly about life as it flowed through Ake". (Gibbs.J.,1986,p.2)Despite Soyinka grew up in an English-speaking environment, a Christian atmosphere, his parents belonged to the Yoruba tribe.

1.2.1.1 His education

Soyinka started to attend St Peter's Primary School at a very early age and he had moved with ease through the primary school system. In October 1952, he began to study at the University College of Ibadan. At the College, he played leading roles in productions, editing, and continued with his creative writing. In October 1954, he entered the University of Leeds, in England, to study English literature. Soyinka received his BA, in 1957, and enrolled for a Master degree, but he abandoned it to work in theatre. During the six years which he spent in England, he moved to London to work as a script-reader at the Royal Court Theatre. Around this time, he produced his plays *The Swamp Dweller* (1958) and *The Lion and the Jewel* (1959). On January 1st 1960, Soyinka returned to Nigeria and received a Rockefeller Research Fellowship which enabled him to study drama in West Africa.

1.2.1.2 His career and political activities

Noble Laureate Wole Soyinka is the best known of Nigerian playwrights. In 1960, he founded a theatre company "The 1960 Masks", which was formed from his amateur friends . It was followed by the "Orisun" theatre company". In 1962, he was appointed a lecturer in English at university of Ife, and started working as a literary critic in talks and essays on the political situation in Western Nigeria. Over the next few years, he continued to write a wide range of comedy and political plays. Also, he wrote for radio and television, and published both his first novel and his first collection of poetry. Soyinka has always been a political figure, he wrote "A Dance of the Forests" in Nigeria's Independence from British rule in 1960. The play shared western experimentation and African folk tradition. Soyinka turned to drama specifically to the satirical revue after the spread of violence in Nigeria. He shared his project, a season of plays, which was based on his plans for the development of drama by bringing together the Nigerian theatre in English with the Nigerian theatre in Yoruba. (Gibbs.J., 1986, p. 7)

At the time of the Nigerian Civil war, in 1967, Soyinka wrote an article in which he proposed a ceasefire between the federal government and the Biafran rebels. For this, Soyinka was placed in solitary confinement for two years for not being anti-Biafran and sympathizing with Biafran rebels. He was released after an international campaigning and a lot of protests by

the international community of writers. He had described his traumatic experience, in solitary confinement in the autobiographical novel *The Man Died*. In 1986, Soyinka was awarded The Nobel Prize in recognition of his achievements.

1. 2.2 Amiri Baraka's personal background

Amiri Baraka (Imamu Amiri Baraka) was born in Newark, New Jersey, on October 7, 1934, to a middle-class family. His father Coyt Leroy Jones worked as a postal employee and his mother Anna Lois Jones worked as a social worker (as cited in Al-Otaibi , 2010, p. 27). Baraka had a normal childhood. His parents had a deep print in his childhood and in his personality. Baraka affirmed in a 1998 interview the role of supporters and protectors which his parents played: “For them two Negroes right there, they knew what they were going to do, they were going to give us all the information in the world, and they were going to equip us to go out and fight the White people” “Ya Salaam”. Through this quote, we can expect the deep influence of Baraka's boyhood on his role as a Black Nationalist and activist.

After a long struggle with diabetes, and after being hospitalized in the facility's intensive care unit for one month at Beth Israel Medical Center in Newark, New Jersey, Baraka passed away on 9 January 2014.

1.2.2.1 His education

When Baraka was a student at Newark's Barringer High School, he was hardworking student and was involved in the school newspaper. According to his academic achievements, He attended Rutgers University then he transferred to receive his degree from Howard University in 1954. He had an M.A. in Philosophy at Columbia and an M.A. in German literature at the New School for social Research. While at Howard, one of the first alterations of Baraka's name is seen; the spelling of LeRoy was changed to LeRoi, and the pronunciation, once LEE-roy, was changed to le-ROY. (Stanley, 2003, p. 37)

It was also at Howard that Baraka first began to form his views of the black middle class as proverbial Uncle Toms who had abandoned and discriminated against their own cultural heritage in favor of white culture. In a 1960s San Francisco Chronicle interview, Baraka explained, “The Howard thing let me understand the Negro sickness...They teach you how to pretend to be white” (as cited in Al-Otaibi , 2010, p. 27). This experience began a long-running condemnation of and disassociation from the black middle class or, as Baraka termed them, “false Negroes” (as cited in Al-Otaibi , 2010, p. 27).

1.2.2.2 His career and political activities

Baraka is considered as one of the most significant African-American writers in the 20th century. He is a creative writer who has a great contribution in black literature in USA. In his autobiography, he remembers the time when he is in the Air Force and the time when he is in the University. In this time, he was trying to go deep into himself in a journey of self-discovery, because he had stretched between two lives and perceptions, actually he wedged between two sides, the black and the white. Finally, Baraka decides to take side and stay only with one: The Black one. (as cited in Al-Otaibi , 2010, p.28), Since the late 1950s, Baraka fought for justice even as political activist, or as a creative writer, he used his writing as a method to achieve power for black people ns and the working-class. Baraka as an activist is considered as a follower of Malcolm X.

Baraka was a political and a social activist, who spent his life in permanent struggle against racial discrimination, racism, national oppression, colonialism and neocolonialism. He believed that the theatre must be an institution for bringing change, Black theatre must be a school for teaching high morality, for inspiring black people to move, for Self- Determination, Self-Respect and Self – Defense. (Ceynowa, 1983, P.15)

In fact, this radical shift in Baraka's believes happened after the killing of Malcolm X in 1965. During the 1967 Newark riots Baraka was arrested, beaten, and tried for incitement. His Black militant poem “Black People!” and an excerpt from a speech were read as “evidence,” and he was sentenced to two and one-half years in prison; he later succeeded in having the sentence overturned in a retrial. Baraka was the founder of the National Black Political Assembly. Baraka has taught at Yale, Columbia and the State University of New York. He is widely famous as the father of the Black Arts Movement in the late 1960s and early 1970s.

Conclusion

We have seen in this chapter the historical background that was from 1920s to 1960s. Also, we surveyed the most important events that were a turning point in the history of both, United States and Nigeria. Besides that we reviewed the sociopolitical background by showing the effects of the racial discrimination system on the African American people. In the other hand, we reviewed the impacts of British colonizer on Nigerian people. Finally, we concluded the two parts with the personal background of the two playwrights, Amiri Baraka and Wale Soyinka. Amiri Baraka, The prolific Afro- American writer, who has devoted his life to fighting the racial violence. Wole Soyinka, the famous Nigerian playwright and novelist, he was a major Nigerian military commander, who escaped to Europe and the United State.

Chapter Two

Themes and Writing Style in Sixties Literature

Introduction

African American and African literature in sixties is a theater related to themes such as: otherness, the hybridization of the self, identity, in-betweenness, racial violence, and political and socio-historical transitions. It reflects the reality of the black communities, and the main manifestations of the racial discrimination. In this chapter we will shed light on the sixties theater, its main themes, styles, and its features through the investigation of four famous playwrights and their literary works. Besides, we will look at the critical reviews of their literary works in this particular period of time. We have chosen four foremost playwrights in the fifties and sixties African American and African theater: Lorraine Hansberry, James Baldwin, Emmanuel Gladstone Olawale Rotimi, and John Pepper Clark-Bekederemo.

Section A: Nigerian context

During the colonial and postcolonial era, theater was the best literary genre which dealt with the clash between Nigerian culture and Western culture.

A.1 Yoruba Theater

Yoruba theater has been developed from religious rites which depend on singing and dancing as a part of meaningful words and gestures. Theater in African societies in general and Nigerian society in particular is well described in the common expression which says “The world is a stage and drama a mirror of society”. Yoruba traditions celebrate harvest and agricultural seasons; the entire community participates in performing songs and dances that suits the celebrated festival. For instance; the sacred ritual Egungun, which is an annual masquerade performed festival to link between the leaving and the dead.

Also, there was the tradition of story-telling; in which the story-teller plays the role of a central character and the other characters as well. Thus he was playing the twin roles of narrator and actor. (Michael.E.1982) Mineke Schipper-de Leeuw in her, *Origin and Forms of Drama in African Context*, cited that :

The story-telling performance itself is the essential part of oral literature. In narrating the old stories the main point is the sung or spoken performance: music, singing dancing, mimicry, masks and costumes may complete the oral «text». The narrator improvises on familiar themes, while the performance proceeds within a fixed frame of traditional ritual actions, formulas and refrains. A clear separation between oral literature and drama cannot be made. (Schipper.M,1980, p.56)

A.1.1 Yoruba Opera

In the past, drama was not organized because of the absence of written plays and national theaters. A beginning to organize drama was made with folk-opera or “Yoruba opera”, which

was first developed in the mid-twentieth century by Hubert Ogunde. This drama is a mean of communications as well as a sort of popular entertainment, in which music and dancing play an important part. Its plays were anti-colonialism; they always had a moral message concerning the plight of workers and national unity. Folk-Opera plays are very popular in Nigeria, because they are presented in the vernacular. (Michael.E,1981)

A.1.2 The New drama

The new drama, or the contemporary Nigerian theater, was created by educated Nigerians. It refers to plays written by Nigerians to be performed in national theaters. These plays are about Nigeria, they deal with the local problems and needs by using Western techniques. (Ogunba.O&Irele.O,1978, p.49)

English language playwrighting had a strong part in creating the new drama. It was developed in the sixties, and led by Wole Soyinka. Its plays reflect the tension between Yoruba and colonial traditions. Universities, also, were important element in developing the contemporary theater. After the independence, Nigeria established many universities; several of them offered theater training and supported touring companies.

A.2 Nigerian playwrights

John Pepper Clark-Bekederemo and Emmanuel Gladstone Olawale Rotimi were the prolific playwrights in Nigeria whom tackled with the cultural problems via their works.

A.2.1 John Pepper Clark

John Pepper Clark-Bekederemo (born 6 April 1935) is a Nigerian poet, playwright, critic, university professor, and a strong defender of his traditional heritage which mirrored the history of his nation. In introduction to *Collected Poems and Plays* (1991: xxxix), AbiolaIrele argued that Clark's "career runs parallel to his country's history".(Daniel.I.O,2008, p.147)

A.2.1.1 Style and themes of Clark's works

Pepper Clark had a high commitment to build a national culture through his works which was a result of his study of traditional forms. His dramatic work *Song of a Goat (1961)*, which is tragedy cast in the Greek classical mode, considered as the roots of the term tragedy. It shows his deep understanding of Yoruba culture, in which blood sacrifice is still important and the conception of the universe is still mythic. His play was written in blank verse and includes poetic parables and African proverbs. Also, he used villagers as choral characters to remind his audience of John Synge and William Yeats who used folklore to present their culture. After

spending one year in the United States on a Parvin fellowship, Clark wrote The controversial America, *Their America* in which he criticizes American society and its values, and filled it with occasional poetic eruptions to produce unusual effects. He used this poetic vision in other works such as *A Reed in the Tide* (1965), *Casualties: Poems 1966-68* (1970) on the Nigerian Civil War, *State of the Union* (1985) on political corruption and military conflicts for power, and *Mandela and Other Poems* (1988) on African struggle for freedom. Clark is known for the rigidity of his language which is witty and well-formed but rather formal. (Talajooy.S.R, 2008, p.70).

Clark's poems composed from short lyrics, and they are intimate and personal, nostalgic and haunting. His works, in general, deal with political and universal themes which depict the struggle of his people and beauty of his culture. Through his works, Clark presents the disastrous economic and social consequences of corruption in Nigeria. (ibid)

A.2.2 Emmanuel Gladstone OlawaleRotimi

Emmanuel Gladstone OlawaleRotimi (13 April 1938 – 18 August 2000), best known as Ola Rotimi, one of the most significant playwrights in Nigeria. Also, he was one of Nigeria's leading theater directors and critics. He was born in small delta town; known by its music, dance, and masquerade that left their mark on his creative contribution to theater in Nigeria. His father was an educated Yoruba engineer and rhetorician, and that helped Rotimi to acquire a rhetorical power and knowledge of Yoruba myths, history, and folklore. Rotimi had an extensive knowledge of western dramatic forms and music due to his marriage to a Canadian musician and artist. He wrote several critical works; like *The Drama in African Ritual Display* (1968) and *Traditional Nigerian Drama* (1971). (ibid)

A.2.2.1 His exceptional power in the creation of mood through language

Rotimi uses simple, effortless, but eloquent language, enriched by African proverbs and idioms. It is not formal like Clark's language nor affluence and sinewy texture like Soyinka's. Rotimi combines comedy and tragedy in a clever way using characters that speak English with Yoruba consciousness. As *Kemi Atanda-Ilori* emphasizes, 'the major strength of Rotimi appears to lie in the excellent combination of the tragic and the comic, of music with action, and of mime with choreographed movements' (Bamidele, 2001, p.8).

Rotimi has also been known for 'his manner of production which emphasizes spectacle', 'his attempt to involve the audience through the use of the theater in the round', and 'his avoidance of philosophical abstractions in conception and execution'.(Jenkwe 2002)

Rotimi's work is clearly influenced by Soyinka's, as Saeed Talajooy describes:

Many of his plays carry Soyinka's stylistic tendencies further to create new forms. In *Holding Talks* and *Grip Am*, for instance, he mixes Soyinka's sense of political madness in *Kongi's Harvest* and his satiric thrust in *Jero Plays* to create black comedy or hilarious satire. It is also noticeable that *If: A Tragedy of the Ruled* is to some extent similar to *The Road* (1965). Soyinka has also shown a tendency to utilize Rotimi's experimentations. His *Madman and Specialist* (1973) and *A Play of Giants*, for instance, move away from his early satiric style and are similar to *Holding Talks* in their dark comedy and the issues they deal with. The same is true of *The Beatification of Area Boy* (1993), which, though more similar to Osofisan's plays in its ending, is clearly a commentary on the issues raised in *If A Tragedy of the Ruled*. (Talajooy.S.R, 2008, p.74)

Section B: American Context

“Black people ignored the theater because the theater had always ignored them”. (Baldwin, 1969)

B.1 Civil right movement era theater

African American literature embodies novels, poems and plays showing the status of race as a whole. African Americans were given different names like ‘Colored’ ‘Negros’ ‘Black’ and ‘African American’. Then, the writers’ works reflect their identities. (Warren, 2001, p.5)

The history of African American theater could be traced from the slavery time; and the church, which was a formalizing agent, has played a permanent role in the development of theater. Through the American history, the church had offered the shelter where African Americans were able to perform, combining improvisation and ritual. The theater that was performed in the plantations, the minstrels, the short-lived African Grove Theater of the turn of the century, the musicals of the 1920s, and more concretely *Shuffle Along* in 1921, the Black theaters that were opened in Harlem during the Renaissance, the Lafayette Theater Players and the Federal Theater Project in the 1930s, Langston Hughes’ the Harlem Suitcase Theater (1937). Continuing with this legacy, the sixties opened the doors to another renaissance, this time with a more clearly political and community-oriented commitment as the goal undertaken by its artists. (Barrios, 2008)

B.1.1 Black theater

After the American Civil War, blacks began to perform in minstrel shows (then called “Ethiopian minstrelsy”), and by the turn of the 20th century they were producing black musicals, many of which were written, produced, and acted entirely by blacks. The first known play by an American black was *James Brown's King*. (Britannica)

Although Lorraine Hansberry had made the first great contribution with her play *A Raisin in the Sun* (1959), Amiri Baraka designed the formulations and became the main leader of the newborn Movement. The Black theater movement practiced the philosophy of black consciousness, black liberation and self-determination by establishing new art aesthetics: Black Aesthetics. Amiri Baraka defended the idea that the new revolutionary theater should force change:

The Black Arts Movement is radically opposed to any concept of the artist that alienates him from his community. A black art is the aesthetic and spiritual sister of the Black Power concept. As such, it envisions an art that speaks directly to the needs and aspirations of Black Americans. In order to perform this task, the Black Arts Movement proposes a radical reordering of the Western cultural aesthetic. It proposes a separate symbolism, mythology, critique, and iconology. (Baraka.A,1985)

B.1.1.2. The Development of Black Theater

By the beginning of the sixties, the theater became more radical militant with Amiri Baraka. In fact, according to William Mance that it is not easy to categorize the plays of the 1960's under the category of realism or naturalism, Marxism or Structuralism, because the general mood of the theater of this period was revolt. Playwrights of this era presented the black materials throughout their plays for black audience with the obviously vital purpose of defining and redefining the meaning of black lives. Black drama of the 60s is extremely concerned with the problem of identity crisis and this adds to its significance. African American playwrights of this period can be categorized into three categories, angry, comic and absurdist. Amiri Baraka and James Baldwin come under the first category, Ronald Millar and Ed Bullins can be grouped under the second category and to the third Adrienne Kennedy and Archie Shepp. (Henderson & Thomas, 2014)

B.2 African American Writers (1950s and 1960s)

In the 1950s and 1960s the works of such authors as Richard Wright, Ralph Ellison, James Baldwin, Gwendolyn Brooks, Adrienne Kennedy, and Lorraine Hansberry depicted the insecurity and alienation that characterized the lives of many African Americans in the segregated Jim Crow South and in the urban slums of the North. Wright's *Native Son* (1940), Ellison's *Invisible Man* (1952), Baldwin's *Go Tell It on the Mountain* (1953), and Hansberry's *A Raisin in the Sun* (1959) attended to the intolerable social and physical conditions under which many African Americans suffered and inspired numerous works of protest fiction.

B.2.1 Lorraine Hansberry

Lorraine Hansberry was born in Chicago, Illinois, May, 19, 1930 and died in cancer in 1995. Yet during her brief life, she made memorable mark on American theater. She was one of the poetic voices who left a legacy for black dramatists. She pointed the way to a new direction. Her work was new in content, attitude and purpose for black theater. (Gayle, 1972)

B.2.1.1. Hansberry's plays and literary success

Hansberry began writing for a Left-wing Harlem journal *Freedom* in 1951. She wrote articles and reviews and started writing poetry and plays. Her involvement with the Student Non-Violent Coordinating Committee helped her to become more compassionate and understanding participant in the problems of her nation and her race. The first play was *A Raisin in the Sun*, which won the 1959 New York Drama Critics Circle Award, and she received for it the Pulitzer Prize. The play was later published in more than 30 languages and produced worldwide. Quickly, it became an American classic, and her exceptional success opened the floodgates for a new generation of black actors and writers (Bloom, 2009). *A Raisin in the Sun* considered as the beginning of a more confrontational period in black theater. It was the first in a series of "black reactions to black American repression in particular and human issues in general." (ibid)

Hansberry portrayed the realistic image of the Black people with "greater realism and complexity". (Carter, 1985) But this did not "obscure her awareness of and sensitivity to African American hardships and neither did it estrange her from the ordeals shared by most blacks". (Effiong, 2000) *A Raisin in the Sun* was contained both universal themes and her specific depiction of the struggles of an African-American family living under racial system. In fact, her plays center on the theme of identity of the Black man. If we look to the main character in her first play *Walter Younger*, we will see that this man wants to hold a personal liquor store, to earning money which generate kind of self-respect, because the importance of value of business success in United State, and he find his identity through his vocation .

The man's search for identity stills the central theme in her play *Les Blancs*. Tshembe Matoseh, an intellectual character, suffers with the problem of divided loyalties. He is hesitant whether his faithfulness should be to his ex- homeland, Africa, or to England, where he lives now with his white wife and his son. The deathbed of his father was the real cause to his returning to Africa. Tshembe finds himself facing a long history and a deep-rooted tradition, and this led him to be a part of the African liberation movement. Furthermore, in *The Sign in Sidney*

Brustein's Window in 1964, Sidney Brustein, the central character, tries to find a new meaning to his life after he became inactive political. (Jemison, 1979)

B.2.1.2 The Themes of Hansberry's plays and her style

Hansberry throughout her plays deals with various themes, both universal themes and ethnocentric themes. Then, the fusing of the universality and the ethnocentric helps Hansberry to embody the struggle and the interaction between the inner lives of her characters and their outside lives. Generally, there are three central themes are presented obviously in her plays: The conflict of roles in the family, man's attempt to detach himself from the problems of everyday life, and man's search for identity, and searches for security and meaning to the life. Besides, the key message of Hansberry's plays is the human dignity and love for the human.(ibid)

The first play has represented not only the humanist morals personified by the Younger family, but also the socio-political conflicts that continue to affect life in America. *A Raisin in the Sun* importance was for its depiction of basic human struggle to find self-esteem and for being one of the first plays to represent the family in an authentic way. (Majeed, 2014)

B.2.2 James Baldwin

James Baldwin was a prolific African American writer who dealt with the dilemma of Africans American under the racial discrimination system.

B.2.2.1 Baldwin's plays and his literary success

James Baldwin was a prolific African American writer who handled various literary genres from essays to children's books and whose eloquence and passion on the subject of race in America made him an important voice particularly in the late 1950s and the early 1960s in the United States. He was born in Harlem, New York City, on 2nd August, 1924, and died in 1987. He spent most of his childhood supervising eight younger brothers and sisters and reading at the same time. His influence and popularity rose to great heights in the American Civil Rights Movement of the 1960s. The critics considered him as a literary spokesperson for Civil Rights Movement. (Bloom, 2007)

Baldwin produced two plays. There were additional plays written that never reached the stage beyond a workshop level. The first play by Baldwin was *The Amen Corner*, which was written in 1954, but not published until more than a decade later, after it had been produced on Broadway and completed an international tour. His second play was *Blues for Mister Charlie*,

which was published in 1964 as a tribute to Medgar Evers, his friend and civil rights activist. (Henderson & Thomas, 2014, p. 30)

B.2.2.2 The Themes of Baldwin's works

First major theme of Baldwin's fiction and drama is the liberation of the Blacks, after the Civil War and how the major male and female characters attained their adulthood. Therefore, he depicted the economic situation of the Blacks in America as a minor but pervasive theme. Further, the second theme is the religious theme which is doubtlessly influenced by Baldwin's own inclinations. Besides religion, he also investigates into various manifestations of violence in Black life. (ibid)

The third theme of his works is love and sex. Baldwin might be the first Black writer to investigate into Black sexuality so deeply and thoroughly. Love can offer something more than mere sexuality, but in his fiction as well as in his real life, sex assumes a prominent place. (Bloom, 2007)

The alienation and loneliness are also central themes. The loneliness arises out of lack of love in the home where one should get it right from one's childhood. Thus, the characters either desire to love others or to be loved by others. Baldwin also, in his works, makes his characters undertake a search for their identity. Concerning identity, it may be noted that the Blacks must struggle in this endeavor because they live with two identities which are mutually contradictory. They are Black and American simultaneously. However, as they learn from their historical as well as fictional actions, Blacks are only nominally American. They are victimized by the White majority. The Whites impress upon the minds of those who believe in the superiority of the Whites that the Blacks are culturally different, rather inferior. (Henderson & Thomas, 2014)

This search for self-identity forms as one of the central themes in all of Baldwin's works, in his works is seen to be searching for his identity and that identity of his depends on self-knowledge and self-awareness. However, in Baldwin's works, self-discovery does not always require personal torment or commitment to another person. It bases upon both, identification of the individual with group experience and the tradition. Baldwin's characters show, through their search for an identity, the need to relate themselves to their community. (ibid)

B.2.2.3 Baldwin's writing style

The use of irony, is one of Baldwin's styles features. There are different kinds of irony in his novel *Go Tell It on the Mountain*, they are closely related because they result from the narrative technique Baldwin employs, an internal and subjective point of view limited to the thoughts, feelings, and perceptions of the main character. In order to transcend the limitations of this point of view, Baldwin uses irony in the narrator's diction, irony of statement and event in the action, and an ironic voice as a character. (Bloom, 2007)

The distinctive feature of Baldwin's style is his tendency to relate his personal life and experiences with whatever commentary he offers on social and moral questions. His sarcastic comments on social realities come directly from his personal experiences. Therefore, he speaks with an authority. The critics denounced his astonishing flow of high eloquence as speechmaker's prose. Baldwin seems to have lost respect for the novel as a form, and his great facility with language serves only to ease his violations of literary strictness. (ibid)

In his style, Baldwin had always been as much a preacher as a writer. The atmosphere of the pulpit is present always in his fiction. The effect of Baldwin's experience as a minister and a playwright is so strongly. These experiences shaped his prose style. Then, we see different features which fit to the sermon and to preaching. Some of these stylistic features, we find: Role-playing, folk-story telling techniques, repetition for concentration, rhythm and rhetorical flourishes of the sermonic style. Baldwin utilizes these stylistic features of preaching for secular aims. Instead of redemption in the eyes of God, Baldwin is committed to the redemption in the eyes of men. God is replaced by love for humanity and morality. (Pankaj & Mathis, 2015).

Conclusion

In this chapter we highlighted the civil rights movement theater in the United State and the postcolonial era in Nigeria. We discussed the main themes as well the different styles of writing used by authors like; Lorraine Hansberry and James Baldwin, and Emmanuel Gladstone Olawale Rotimi and John Pepper Clark-Bekederemo. Then, we tried to emphasize signs of the self and the other in their literary works as a consequence to the political and social context in this period, and the extent to which they wrote from different perspectives and in different styles.

Chapter Three

The Form
In *The Lion and The Jewel*
and Dutchman

Introduction

The intent of this chapter is to analyze Amiri Baraka's *Dutchman* and Wole Soyinka's *The Lion and the Jewel* from the light of form. And underneath the form, the focus will be on the setting and the use of symbolism in each play. Next to this analysis, we will compare the plays from this perspective.

1. Setting

Setting is one of the most important elements in any play. The importance of setting is seen in its effects on characters and on depicting themes. The comparison between *Dutchman* and *The Lion and the Jewel* can also be created at the level of spatial and temporal settings. The actions of the two plays take place in respectively in civil rights movement era for American context, and post-independent period for Nigerian context. In United States, the decade of sixties was the climax of struggle for civil rights when the blacks have suffered from hesitation, confusions and racial violence. While in Nigerian context the people have suffered from hesitation between the traditions and the western culture.

1.1 Spatial Setting

It is noticeable that the spatial settings of both plays are different in terms of the nature, the places and the aims of every playwright behind his choice.

1.1.1 Differences

Dutchman's setting, the theatric instructions according to the transcript of *Dutchman*, suggests that there is the sound of the "roar of the train". This helps the audience to aware the nature of the spatial setting. It is a subway, and then shortly the spatial setting moves into inside the train. The train is the battlefield of the daily engagements between the whites and blacks, so between the self and the other. It is the place when the other (blacks) tries to appear as the self (whites), when the blacks face the fact that they are not acceptable within the white society. Then the train is the place where racial violence aspects are very obvious, and the difficulty of integration. The choice of this setting is not random, Baraka may choose it because of the seminal event in the struggle for civil rights; the Rosa Parks' event which is a black seamstress woman, on December 5, 1955, in Montgomery, Alabama, She was coming home from work on the bus and in this evening when she was asked to give up her seat to a white man, because the

rules of Bus Company and the southern custom and even the law, give the priority to the white people even in public facilities. This time, however, Parks refused to surrender her seat.

Unlike Dutchman which has a single spatial setting, *The Lion and the Jewel* takes general place in Ilujinle, small village. The village in any country in the world, it is the last bulwark where the traditions and the values of the notion are stored, then it is the traditional store of any nation. Throughout the play, we can notice that the actions happen in different places in the village such as a clearing on the edge of market, village center, an immense "Odan" tree, by the school, and inside the house of the Bale. By the beginning of *The Lion and the Jewel*, the initial spatial setting is "clearing on the edge of market". This place suggests that the play is in area where we see Nigerian traditions face the Western culture. The market represents the real image of the villagers. On the other hand, the school is the place where the process of the reconstruction of identity of new Nigerian generations.

The market in a Yoruba village is usually located in front of the Bale in order to can easily watch his people gathering there. According to Dan Izevbaye, the market is a microcosm where villagers face the variety and diversity of the larger world. It is clear that Soyinka, from the beginning, points that the tree and the market are their roots and their traditions, they are rooted like this tree. In other words, their civilization is very strong. Moreover, Soyinka invites the other to his Yoruba town to know more about its culture. (Ossie, 1976).

1.2 Temporal Setting

1.2.1 Similarities

The actions of *The Lion and the Jewel* happen in one day from the morning to the nights. And even the play itself is divided into three parts according to the time. The three parts are: Morning, Noon, and Night. Indeed, we can say that the morning is the time of independent; where the big challenge is retaking the cultural independent, it is the time of hesitation. The Noon is the middle of the day; which indicates the sun in the middle of sky. Under the light of the sun, everything will be obvious. In fact, in the part of Noon, the clashes between the old and the young, the tradition and civilization, become very noticeable. The last temporal setting is the night, Soyinka via this title, may alarm the Nigerian people about the dark, gloomy future of their identity, if you do not face the Western culture, this culture will exterminate your identity. Despite this alerting, Soyinka gives the wise solution when suggests the marriage of Sidi and Baroka, this means that unification of the old and the young is a necessity to save identity, hence, to reinforce the Nigerian self. So there is a hope to see the light of new morning.

For as *Dutchman*, the time is a one hot night in summer. The first impression about this time is that we are front a mysterious story, may be a gothic story, the things are not precise. The summer is the time of flaming, flaming of the struggles between the whites and the blacks.

Then, the choice of setting of the two plays was successful in term of attracting the audience and put them in the atmosphere of the plays. In *The Lion and the Jewel*, Soyinka based on spatial setting as well temporal setting, while in *Dutchman*; Baraka based more on spatial setting. Whereas Soyinka emphasizes the realistic specificity of the setting, Baraka deemphasizes the realistic specificity of setting. In fact, Soyinka is in his respective ways embracing the traditions. Therefore, his setting seems to be controlled by the need to protect progressive aspects of tradition alongside grafting upon them with the best from other cultures.

Both the playwrights, cleverly chooses their setting of their plays in such a way that at the end their messages be delivered. In *Dutchman*, the train is the best place to see the real interactions between the whites and the blacks, it is when the whites othering the blacks. The time is a hot summer night which creates gloomy mood and reflects that the struggle for the civil rights arrives to the climax, the clashes between the self and other are in its peak. While in *The lion and the Jewel*, the village is the last zone defense to protect the originality of Nigerian culture against Western acculturation. It is the store of the Nigerian culture where the old traditional ways triumph over modernity.

2. Symbolism

Symbolism is a literary device which is used by the writers as aesthetic device; it is indirectly manner to convey writer's messages; thus, the writer uses animals, objects and characters as symbol. In literature, symbolism is any hidden meaning; so, it is the deepness of any literary piece. Generally, symbolism is used to embody things, a moral or a religious belief or value by symbols. (Cuddon, 1998).

2.1 The use of symbolism

In both *Dutchman* and *The Lion and the Jewel*, there is a great deal of symbolism; so, we will deal with the prominent ones and try to demonstrate the different interpretations they stand for. Both playwrights used a lot of symbols; they used symbolism in objects and characters, but

in *Dutchman* there is more deal with symbolism as what is confirmed by Worthen, W. B., because symbolism is considered as the most aesthetic device that the American writers used in their writings. Indeed, *Dutchman's* opening suggests the existence of allegorical meaning, while *The Lion and the Jewel's* beginning suggests the existence of satire.

2.2 Differences

In *Dutchman*, shortly after the beginning of the interaction between Lula and Clay, Lula offers the first apple, and this behavior seems like courtesy. According to the story of Adam and Eve, There is allusion that the importance of offering apple in the consequences seen for Adam and Eve is the same importance for Clay and Lula, because at the end we see that Clay dooms himself as Adam. Besides the temptation, the apple is the symbol of deception according to Greek mythology. And this associated with the story of Hippomenes, in which, he uses three shiny, golden apples as deceit to distract his prospective bride, Atalanta, unlike this story, Lula uses the apples to kill the other "Clay".

In fact, the interaction between Lula and Clay evokes the hidden desire of Clay who was seeker for the acceptance in the white society whom sees him as the other who is inferior, black, savage, and uncivilized. Also, when clay eats more apples with Lula, he seeks for equality, but in the same time he cedes his "Blackness". Later, he will be unable to cede his "Blackness", when he refuses to eat more apples.

In *The Lion and the Jewel*, Lakunle is symbol of "half-educated" man, who completely embraced the Western culture without any firm understanding. He erased his real self and adopted the Western culture as a new self -identity which gives him a high value, according to his personal believes. He also represents the influence of this culture, the culture of the colonizer. His education in Western style way makes him believe that he is the hero and the savior who will rescue the village people from the barbarism, the ignorance, and the cultural lag. In fact, he wants all these, but without any effective deeds, he is the example of the man of speeches. This makes him symbolizes the inexperienced man who wants to change his village. Further, Lakunle considers himself as the superior, the educated, and the civilized while the other people in village as the inferior who are uncivilized, uneducated, and barbaric. Then, their lifestyle should be like his Western lifestyle. Contrasting to Lakunle, there is Baroka who symbolizes the opposite of Lakunle personality; he is the man of deeds, who symbolizes the wit and the power. His old age is representation to the oldness of Yoruba culture. Despite his oldness, he is still has strong

potency, so he can marry Sidi. The implication of this detail, reveals that despite African culture is very ancient, it is still able to be alive and fertile by the blood of his youths.

Likewise, Lakunle represents the youth who influenced by western, there is Sidi the symbol of the youth whom are faltering between the tradition and the modernity. She is the symbol of Yoruba Culture beauty. Sidi has nothing else her beauty, even her beauty, she did not aware its self-value, but the coming of the foreign photographer, helps her to discover the value of her beauty, here we can say that Soyinka alludes to the ignorance of the beauty of the self, so the ignorance of the beauty of our culture and our tradition. Ironically, the others discover our beauty and exploit it. Sidi's beauty becomes as an identity to her within her society. At first she was virgin, so here she represents the virginity of Yoruba culture, later when she loses her virginity, and she becomes symbol of hybrid culture.

Further, the characters themselves are the most symbolic element in Baraka's play. Baraka cleverly created allegorical dimension to his characters and to the conflict between them. Besides symbolizing Adam, there is another similarity between Clay and Adam. The meaning of the name "Clay" is a natural earthy material that is "malleable" when wet, in parallel, Clay is molded by the white society. The white majority is othering the black minority, and also it molds their image. In addition, if we ties Baraka to the Notion of Islam, we would say that via this name "Clay", maybe he tries to remind the white self that we are all made of clay; there is no difference between the white and the black. Clay represents the Negroes who seeks to achieve the acceptance and the equality within the white community. Indeed, they give up themselves to blend in the white society. Even Clay' seeking for sex with Lula, in fact is not for the sake of sex itself, but the sex with Lula as the other of Clay, makes Clay feels that he is equal and acceptable in the other society "Lula". Then, the sexual desire is the desire of civil rights achievement.

The killing of Clay symbolizes the inevitability result of assimilation. Then, the murder of Clay in the culmination of the play is the killing of African American identity by the assimilation; it is killing the other who is regarded as inferior by the white. Besides this, it also represents the result of racial violence. Furthermore, if we return to the personal context of Baraka when he wrote this play, we can deduce that the killing of Clay is a representation to the change of Baraka's views; he kills his passivity throughout his involving in revolutionary theater. And the other black man in the end of the play, who is nominated to be killed by Lula, is a representation to the endless killing scenario; if the African Americans still adopt the simulation and if all stay re

passive. In Addition, we can say that throughout the silent of other riders in the train, Baraka criticizes the nonviolence protest of The Sit-In Movement as well as the all society.

As for the white woman, Lula, she embodies white America. If we think deeply, we will observe that Baraka intends that Lula be older than Clay; so, Lula symbolizes any white American who lived in America before the Black. She is the conceptualization image of America. She with her white skin embodies the shining side of America, and Lula by her racial violence represents the horrid face of America. She is liar, she is like America controls the world by lying, she says: "I lie a lot. (*Smiling*) It helps me control the world."(*Dutchman*, p2) She is thirty old while Clay is twenty; it means that Americans' existence was before Blacks coming to America. Throughout the history of white America, we can see that the political of America based on the temptations and the deceiving, she is also writes the history of Blacks. She says that she is Lula the hyena. Lula proves to us that she is really as the hyena, if the hyena eats dead flesh to survive; she does the same via her stabbing to Clay. Hyena also symbolizes the strange with its laugh or bark. Lula is as hyena, in which it is related with uncleanlines, greed, and fear. This name "hyena" indicates to the sexual abnormality of Lula, because the hyena in the nature could change sexes.

Therefore, we deduce that all these connotations are so appropriate to the truth of both plays. But in *Dutchman* the symbolism in characters and their names are very strong and deep than the symbolism in *The Lion and the Jewel*.

The names of the plays are also symbolic. *The Lion and the Jewel* refers to Baroka and Sidi. "The Lion" is the Bale of the village who is "Baroka", while "The Jewel" refers to the most beautiful girl in the village "Sidi". Then, via the title we can deduce that the outline of the story is: The Lion seeks for having The Jewel. Then, the old seeks for the young. As for *Dutchman*, its title suggests different connotations as many literary viewers said. Firstly, it refers to the legendary ghost ship the *Flying Dutchman* which is doomed to sail the oceans, and it cannot land forever; the second connotation that there is allusion to the Dutch ships which was transporting the blacks to enslavement. The third submission, that the name itself is allusion to famous idiom in America, "In Dutch". According to *The Oxford Dictionary for Idioms*, "In Dutch" means: in trouble with someone and it also means disfavor. So, the title suggests that there is struggle between self and other.

Moreover, the Railroad is seemingly symbol of technological advancement of colonizer who exemplifies "Western self". The villagers are against the Railroad; so, we can say that this refuse represents the dictating of Western culture by Lakunle on the reluctant villagers or the process of othering the Nigerian culture.

The Settings in both plays are symbolic. The village in *The Lion and the Jewel* logically is a symbol of originality of Yoruba culture. While Baraka gives more consideration to his play's setting. Baraka, in his transcript, describes the subway as "as heaped in modern myth". Some critics such as Hugh Nelson proclaimed that the story of the play as heaped in modern myth of Blacks assimilation ", also the train is the symbol of time and the changing throughout the history. It is the fatal train. In addition, the sound of the scream ,in the beginning of *Dutchman*, represents the protest, it is an announcement of revolutionary theater and also as self-declaration from the blacks. Via this scream, Baraka wants to tell the white society that he had rejected assimilation.

Conclusion

In this chapter, we discovered that the two playwrights have smartly chosen the setting of their plays in such a way that at the end the playwrights' messages be delivered, and these messages were related to some historical factors and traditions. Besides comparing the two settings, we revealed the use of the symbolism in each play such. Then we deduced the similarities and differences between their uses to the symbolism.

Chapter Four

The Content
In *The Lion and The Jewel*
And *Dutchman*

Introduction

In this chapter we will have a comparison at the level of content, where we will focus on characters and themes. In ‘the quest for identity’ writings, characters and themes are the most important elements that reflect the journey for discovering the self; which leads to distinguishing the image of the self from the image of the other. Thus, in this chapter we will analyze and discuss the main characters and themes of both plays, at the same time, to explore the similarities and the differences between them.

The first play *The Lion and The Jewel*, it has been published in 1962, but its performance was before that, exactly in 1959. In New York, *Dutchman's* performance was at the Cherry Lane Theatre on March 24, 1964. By the end of this year, the play earned the Obie Award as the best Off-Broadway play of the year.

1 Characterization

1.1 Similarities

The similarities between Soyinka’s *The Lion and the Jewel* and Baraka’s *Dutchman* can be seen at the level of the depiction of the plays’ main characters.

1.1.1 Clay/ Lakunle

In *Dutchman*, Clay represents the African-American male who struggles with racism and self-consciousness to affirm his identity. He desires to assimilate into the white American society through denying his racial past and staying far from the reality of being black in American society. Lakunle, in *The Lion and The Jewel*, seems to perform the same role. He is fond of Western culture and its values that he seeks to emulate:

Lakunle: Together we shall sit at table –Not on the floor—and eat, Not with fingers, but with knives and forks, and breakable plates like civilized beings. ... I want to walk beside you in the street, side by side and arm by arm Just like the Lagos couple I have seen (1.1.1-13)

Clay is twenty year old intellectual young Negro; he is typical middle class guy seeking to achieve success in white society. Clay shaped his personality through multiple externalities. He undergoes a series of psychological conflicts; each is laden with the oppressing society, racist philosophies, despair and rejection of accepting the black ‘self’. Instead of affirming his black identity and revolting against the white oppressing society, Clay adopts the values and norms of

this society to be completely accepted. But this results a savage destruction of his cultural identity. W.E.B. Dubois defined this problem as the crisis of “double consciousness”:

It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness, an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder. The history of the American Negro is the history of this strife- this longing to attain self-conscious manhood, to merge his double self into a better and truer self. In this merging he wishes neither of the older selves to be lost. He does not wish to Africanize America, for America has too much to teach the world and Africa. He wouldn't bleach his Negro blood in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a Negro and an American without being cursed and spit upon by his fellows, without having the doors of opportunity closed roughly in his face. (Du Bois, W. E. B, 1903)

We notice that Lakunle's attitudes are similar to that of Clay. Lakunle is the village school-teacher; he is young, modern, and stylishly dressed to look civilized like Westerns:

Schoolmaster is nearly twenty-three. He is dressed 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.(1.1.1-5)

In fact, Lakunle pretends to be interested in social change and it is apparent in the way Soyinka has portrayed him as clumsy because he accepts Western values without even understanding them, through repeating phrases from the bible and other Western works to sound intellectual and civilized:

Sidi: the whole world knows of the madman Of Ilujinle, who calls himself a teacher! Is it SIDI who makes the men choke in their cups, or you, with your big loud words And no meaning? 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! (1.1.1-10)

Lakunle is in love with Sidi, but she would marry him only if he can pay the traditional bride-price which he refuses to do because of his Western beliefs. For Lakunle, the bride-price is something barbaric, outdated, and ignorant, and women should not be bought and sold:

Lakunle: An ignorant custom, infamous, ignominious Shaming our heritage before the world.(1.1.16-17)

At the end, Lakunle's true self appears to the reader when Sidi loses her virginity:

Lakunle: But you will agree, it is only fair that we forget the bride-price totally since you no longer can be called a maid. (1.3.16-18)

Clay and Lakunle's assimilation of the other's (white) values represents the black man in Nigeria and in America at a cultural crossroad. They are caught up in a cultural conflict which paralyses their capacity for revolutionary action, which promotes their distinct identity and dignity.

1.1.2 Lula and Bale Baroka

Lula and Bale Baroka are stereotypical figures of cunning, discrimination and strength; they stand as examples of the dominant moralities in the American society and Nigeria in 1960s. Their deception is shown at different levels and it is associated with the problem of racial conflict, identity confusion, and the difficulty in building self-esteem without fighting the other.

Lula, the liberal white woman, personifies the racism that was spread in America, and that gives power to whites to be sexual aggressor. She is the product of her society which was dominated by strained racial relations. Lula is a thirty year old white woman, she is described as:

Lula is a tall, slender, beautiful woman with long red hair hanging straight her back, wearing only loud lipstick in somebody's good taste. (1.1.4-5)

The red hair and loud lipstick suggest the seductive and aggressive personality of Lula. At the first scene, Lula is shown as a sort of seduction when:

She is eating an apple, very daintily. Coming down the car toward Clay. (1.1.5-6)

And when she offers Clay an apple:

LULA: [She returns her hand, without moving it, then takes it away and plunges it in her bag to draw out an apple] You want this?

Clay: Sure. (1.1.2)

Actually, Clay is dooming himself by accepting the apple, because he finds Lula attractive, and continuing the conversation with her. This alludes to the biblical story of Adam and Eve, where Clay is doomed by the apple that Eve gave him.

Like Baraka's protagonist, Baroka is very proud and deceptive. He is an uneducated man and he portrays himself as a strictly traditional, Yoruban ruler. But his sovereignty is threatened by the Western influence:

Lakunle: Charity, they say, begins at home. For now, it is this village I shall turn inside out. Beginning with that crafty rogue, Your past master of self-indulgence...Baroka. (1.1.11-14)

So he opposes progress as much as he can to keep the village far from civilization. Much like the railway track story as Lakunle said:

Lakunle: Did you never hear of how he foiled the Public Works attempt to build the railway through Ilujinle. (1.2.15-17)

Baroka is a popular leader as Sidi describes him:

Sidi: Bale Baroka, The Lion of Ilujinle...The Fox of the Undergrowth, The living god among men. (1.1.p.3-7)

He is sixty-two years old, very proud, and tricky man.

Every comes to a sudden stop as Baroka the Bale, wiry, goateed, tougher than his sixty-two years, himself emerges at this point from behind the tree. (1.1.12-16)

All the time Baroka seeks younger wives, he sees that they are below him so he can manipulate them in any way he wants:

Lakunle: [peevishly] And devil among women. (1.1.8)

Throughout the play, Baroka attempts to win Sidi, the village belle, by using deceptive ways and by lying on the other characters about his sexual impotence:

Baroka: The time has come when I can fool myself no more. I am no man, Sadiku. My manhood ended near a week ago. (1.2.17-19)

However, we later know that this feigned impotence was only a clever trick to lure Sidi into coming to his palace:

Lakunle: [bounds forward, dropping the wood.] What the greedy dog! Insatiate camel of a foolish, doting race, is he at his tricks again? (1.2.7-10)

Lula's aggressiveness appears when Clay does not fall for her seductive tricks, she changes her way of speaking to show her true intentions toward Clay. She considers him as an inferior

‘other’, who has academic education and wears three button suit and striped tie, despite the summer heat, to look like white man:

LULA: What’ve you got that jacket and tie on in all this heat for? And why’re you wearing a jacket and tie like that? Did your people ever burn witches or start revolutions over the price of tea? Boy, those narrow-shoulder clothes come from a tradition you ought to feel oppressed by ... What right do you have to be wearing a three-button suit and striped tie? Your grandfather was a slave, he didn’t go to Harvard. (1.1.1-6)

Like Lula, Baroka also uses tricks to secure his positions and promote his power. He uses words and flirting moves more than actions. By analyzing the woman and her thoughts, he makes an effective seducing trick. Like in the play, Sidi comes to Baroka after hearing the news from Sadiku about his sexual impotence.

Through their dishonest practices and racial deeds, Lula and Bale Baroka stands as an example of the moralities of America in the Civil Right movements era and post -independence Nigeria. Also, they offer an image of the prevailing power in trying different modes of being a self in a society that includes ‘other’ who resists this power to affirm his identity self as well. Foucault states that “where there is power, there is resistance, and yet or rather consequently, this resistance is never in a position of exteriority in relation to power”. (Foucault. M, (n.d),p.95)

1.2 Differences

Previously, we have brought to light the evidence about the close depiction of Lula and Bale Baroka. Still, the two characters remain fundamentally different and fulfill distinctive roles in plays.

The main difference between Lula and Bale Baroka, in addition to that Lula is female and Baroka is male, is that Lula is real and symbolic character at the same time. Symbolically, she represents white America which caused destruction of black identity by assimilation, as the only solution, to be accepted in its society.

Baroka associates her with mythic figure who will keep chasing and killing black victims until one of them rebel against her to put an end to this misery, Also, Lula can be associated with the legend of *The Flying Dutchman* which is a ship cursed to sail the seas forever to carry out an endless ritual of seducing and destroying without finding safe harbor. Unlike Lula, Baroka is a less complicated character. Soyinka draws a realistic image of him. He depicts Baroka as a cunning and lusty for wealth and women, The Bale who stands as an example of the greed and corruption of the African indigenous chiefs.

Regarding Clay and Lakunle, the main difference between them is that Lakunle is a black within white minority unlike clay who presents black minority within white majority. Lakunle is half-educated man with split personality between two worlds 'traditional and western', who exaggerates in presenting his knowledge. Ahmed Yerima argues that:

It is his stupidity, his misunderstanding about the progress of blending his education with traditional and cultural practices and his total misplacement about the norms of common social knowledge that convinces Soyinka to give the village belle Sidi to Baroka, the old Oba. (Yerima.A,n.d.,p.64)

At the end of the play, when Sidi gets married, Lakunle was not sad although his love confessions to her through the course of the play. He, easily, switched his attention for another girl:

A young girl flaunts her dancing buttocks at Lakunle and he rises to the bait...Lakunle last seen, having freed himself of Sadiku, clearing a space in the crowd for the girl. (1.3.19-21)

Unlike Lakunle, Clay stands as an example the educated and self-possessed man who is raised in white society which obliged him to assimilate into it to can escape his stereotypes and power. Clay's death, therefore, was a result of his assimilation into white society which represents the self-destructive consequences of moral and intellectual paralysis, Williams says, "His whole life is predicated upon the conscious effort of hiding what he knows is his own Black self from his eyes and the eyes of others". (Shankeswari,2010,p.168)

2 Themes

Cultural conflict and sexuality are important motifs which govern the reading of *Dutchman* and *The Lion and the Jewel* and depict Amiri Baraka's and Wole Soyinka's views toward their country's history.

Cultural conflict in the two plays is the outcome of cultural beliefs clash and the differences in cultural values. In *Dutchman*, cultural conflict is represented in racism and assimilation as solution used by the blacks in America to avoid racial oppression. Clay's interaction with Lula shows an offensive struggle over his racial identity, he represents the form of assimilation tendency which was practiced mainly through seeking the white values and culture. Clay is passive when Lula is insulting him, and accepts myths of black inferiority and strange demonic behaviors to forget about racism and its repression. Suddenly, Clay becomes violent during his longest monologue at most dramatic part of the play; it appears that Clay attempts to affirm his self and his black identity:

Clay: [Pushing her against the seat] I'm not telling you again, Tallulah Bankhead! Luxury. In your face and your fingers. You telling me what I ought to do. [Sudden scream frightening the whole coach] Well, don't! Don't you tell me anything! If I'm a middle-class fake white man ... let me be. And let me be in the way I want. [Through his teeth] I'll rip your lousy breasts off! Let me be who I feel like being. Uncle Tom. Thomas. Whoever. It's none of your business (You don't know anything except what's there for you to see. An act. Lies. Device. (1.2.16-21)

Baraka disdains this type of African American men, and he uses his play to depict the savage destruction of their cultural identity as a consequence of adopting the lifestyle of the white community.

Like Amiri Baraka, Soyinka's play deals with images of cultural conflict. In *The Lion and The Jewel*, cultural conflict is represented as confrontation between Nigerian society and Western values or between the Nigerian self and Western other. In other words, it is a conflict between tradition and modernity which is based on British culture influence, LeBaron says:

Culture is always a 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. (LeBaron, 1993)

This conflict revolves around Lakunle 'the schoolteacher' who is influenced by modernity and Western culture, and Baroka 'the village chief' who is an uneducated man and supports traditions over modernity because he believes that progress:

Baroka: makes all roofs and faces look the same. (1.3.10)

Throughout the play, Both Lakunle and Baroka attempt to marry Sidi 'the village belle'. But it is difficult for Sidi to choose, especially that she sees values in both of them. By the end of the play, Sidi will marry Baroka and that is considered as victory for the traditions which is represented through Baroka.

In an interview with Soyinka, he was asked whether *The Lion and the Jewel* shows the clash of Western culture and traditional culture. He answered:

No. There is no clash because there is no Western culture there. What you have is a misconceived, very narrow and very superficial concept of Western culture as stated by Lakunle. You also have the old man defending his turf against any encroachment from outside. Lakunle is not a representative of Western culture..." (Gibbs, 1987, p.79)

So many discussions have been made concerning the conflict between tradition and modernity and whether Lakunle is, really, a representative of Western culture or not, especially that Lakunle is fascinated most by the superficial aspects of Western life and modernity. He even misunderstands the books that he reads and believes to be true:

Lakunle: A natural feeling arising out of envy: For, as woman, you have a smaller brain than mine. (1.1.20-23)

Sexuality in *Dutchman* and *The Lion and the Jewel* was a prominent theme and it may be explored in different ways. It is represented through many characters. In Baraka's play for instance, Lula's seduction to Clay is clear from the first scene where she starts talking in sexual objects, flirting or touching him. Lula welcomes Clay's coming to her tenement, she tells him that he will:

Lula: call my rooms black as a grave. You'll say, 'This place is like Juliet's tomb. (1.2.17)

She means the crypt where Juliet dies instead of reuniting with her lover Romeo. It is apparent that Baraka is trying to link death with having sex with white women, which means that death is inevitable to a black man who sexually thinks in a white woman. Also, the apples Lula eats constantly symbolize the forbidden fruit that Eve forced Adam to eat and which led to their expulsion from the heavenly garden. Lula says:

Lula: Eating apples together is always the first step. (1.1.20)

Baraka portrays Lula as 'modern' Eve who is trying to ruin Clay and killing him at the end. Unlike the myth of black men hunting white women for sex, Lula is portrayed as the hunter and clay as the sexual prey.

Throughout the play, we notice that Clay did not refuse Lula's seductions; on the contrary, he was happy and feeling proud:

Lula: Can get you involved ... boy! Get us involved. Um-huh. [Mock seriousness] Would you like to get involved with me, Mister Man?

CLAY:[Trying to be as flippant as LULA,whacking happily at the apple] Sure. Why not? A beautiful woman like you. Huh, I'd be a fool not to. (1.1.21-25)

For Clay, getting involved with a white woman would be a real liberation to be equal to white men and he will not look inferior to them anymore. In other words, Clay wants to find his self through being sexually engaged with a white woman, which will make him sexually engaged with any woman he chooses.

In *The Lion and the Jewel*, Soyinka depicts the theme of sexuality through Baroka's sexual harassment on Sidi to oblige her to marry him at the end, without penalty and without even paying her the bridal price. After Baroka has seduced Sidi, Lakunle was ready to marry her, he said:

Man takes the fallen woman by the hand and ever after, they live happily. Moreover, I will admit. (1.3.8-10)

But Sidi chooses to marry her seducer, because of her loss of virginity, and to protect her chastity in front of the village people:

Sidi: Marry who...? You thought ...Did you really think that you, and I...Why, did you think that after him, I could endure the touch of another man? (1.3.2-4)

Also, Soyinka portrays the African polygamous society which allows men, especially the Bale, to marry as many girls he wants only for his pleasure:

Baroka: Yes, yes ...it is five full months since last I took a wife... five full months. (1.2.11-12)

This shows how women are disrespected in the society and how they are used only as a tool in man's hand, as Lakunle describes:

To fetch and carry, to cook and scrub, To bring forth children by the gross. (1.1.19-20)

Both *Dutchman* and *The Lion and the Jewel* present worlds in which the line between cultural conflict and sexual expression is based on the strong desire to impose one's self and identity on the other. We conclude from the above comparison that cultural conflict and sexuality are common recurrences in both Baraka's *Dutchman* and Soyinka's *The Lion and the Jewel*.

Conclusion

In this chapter, we may say that the contemplated analogies between *Dutchman* and *The Lion and the Jewel* at the level of characterization and themes led us to refer to the social and political backgrounds of America and Nigeria during 1960 s. Despite of the existence of similarities in the way of handling the themes and treating the characters, we can, also, demonstrate the obvious differences in the playwright's mode of fiction and characterization.

GENERAL CONCLUSION

General conclusion

This dissertation has examined signs of the Self and the Other in Black theater throughout using two plays, Baraka's *Dutchman* and Soyinka's *The Lion and The Jewel*. This comparative study considered the various factors that shaped the images of the self and the other within different contexts, American context as well as Nigerian context. In the first chapter we figured out political and socio-historical background of United States and Nigeria during the 1960s and before it also we discussed the personal background that affected the works of both playwrights Soyinka and Baraka and influenced their themes in the Sixties. Next, in the second chapter we offered an overview about the literature of sixties in United States as well as in Nigeria, we discussed the main themes and the common styles in this era, throughout discussing the works of two famous writers from each context; Lorraine Hansberry and James Baldwin in American context, Emmanuel Gladstone Olowale Rotimi and John Pepper Clark-Bekederemo in Nigerian context. Despite that there is an affinity in themes of those writers; there are differences in the styles and the ways of handling the themes. Then, in the third chapter we attempted to analyze as well as compare the two plays, *Dutchman* and *The Lion and The Jewel* according to the characterization and themes. In last chapter we did the same procedures but according to the dramatic structure and the writing style of both playwrights.

In light of this dissertation, we discovered that both Soyinka and Baraka succeeded in portraying the recognizing of the self and the other, and the changing of self-images as well as the other-images. Implicitly, both playwrights aim to establish self-awareness and self-confidence in black societies. This dissertation proved that even there is kind of affinity in the themes and styles of Baraka's *Dutchman* and Soyinka's *The Lion and The Jewel* with handling the concept of the self and the other; there is a slight significance difference which led to different manifestations. This key difference is the audiences to which the plays were addressed; so, the difference of contexts. For *Dutchman*, Baraka faced the problem of double audience, because he has addressed the Blacks and the whites, then the self and the other. In fact, the real problem is not in this duality of audiences, but it is in the nature of the play as revolutionary theater or propaganda literature, it is a black protest against the racial violence and the dominant of the white Americans who have the political power and who are the sponsors of black writers in these years. *Dutchman* is more aggressive; because it is address of black writer who belonged to the black minority to the white majority. Whereas Soyinka's play is addressed the black people in Nigeria whom the majority, it is a protest play against the acculturation of Western. In summary, this dissertation also confirmed that the concept of self and the

other, within the quest for identity, is universal theme. Then, to avoid the probability of the clash between the self and the other, we should not consider our identity "Self" as wall separates us from the other, but we should consider it as stage where we stand to address the other.

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ملخص

هذه الأطروحة تندرج تحت مجال الأدب المقارن، حيث تركز على إجراء دراسة مقارنة بين مسرحيتين من بيئتين مختلفتين. المسرحية الأولى، مسرحية " الهولندي " للكاتب المسرحي الأمريكي ذي الأصول الإفريقية، Amiri Baraka، أما المسرحية الثانية فهي مسرحية " الأسد و الجوهرة" للكاتب المسرحي النيجري Wole Soyinka. تهدف هذه الأطروحة إلى تتبع و اكتشاف الروابط العميقة بين "الهولندي" 1964 و "الأسد و الجوهرة" 1962. و تتبنى هذه الأطروحة في تحليلها، نظرية ما بعد الاستعمار التي تسعى لرصد انعكاس الأنا على الغير، حيث ارتأينا أن نستغل بنية التضاد الثنائي للمسرحيتين، لفهم و إدراك كيفية خلق المعاني و دعمها من طرف كل كاتب، على اعتبار أن الأنا غالبا ما يكون له الامتياز و السلطة، ما يمكنه من تقديم تعريف للآخر أو إعادة بناء الآخر السلبي الضعيف. و قد يلخص الوضع في انعكاس المستعمر على المستعمر، و الأبيض على الأسود. على هذا الأساس الأطروحة عبر الفصل الأول، قدمت الخلفية التاريخية و السياسية و الاجتماعية لكلا الكاتبين، كما تطرقت للخلفية الشخصية لكل كاتب، ما قاد لتوحيد نظرتهم لمفهوم الأنا و الآخر رغم اختلاف البيئات. أما في الفصل الثاني فتطرقتنا للمواضيع الأدبية و الأساليب السائدة خلال فترة الستينيات في نيجيريا و الولايات المتحدة الأمريكية على حد سواء، أما الشق التطبيقي لهذه الدراسة، فتمثل في الفصلين الثالث و الرابع، الفصل الثالث قمننا فيه بمقارنة المسرحيتين على مستوى الشخصيات و المواضيع المتناولة في كلتا المسرحيتين، أما الفصل الأخير، فالمقارنة بين المسرحيتين تمت على ضوء ثنائية الزمان و المكان لكل مسرحية، و كذا على ضوء استخدام الرمزية في كل مسرحية.

الكلمات المفتاحية: الأنا و الآخر، الهوية، العنف العنصري، التصادم الثقافي و الغزو الثقافي.