

I. Pre-colonial History vis-a-vis Contemporary Cultural Reality

This research work entitled, “Female Suppression in the Post-colonial Nigeria: Reading Wole Soyinka’s *The Lion and the Jewel*” aims at speculating continuation of female suppression even after the abolition of colonial rule in Nigeria.

Sidi and Sadiku are major female representatives in the text. They are independent subjects of the post-colonial Nigeria but time and often, they are victimized by Lakunle and Baroka. Lakunle, a teacher of 23, in a school run by colonial followers who toils to overcome the heart of Sidi, a beautiful lady of the same age by infusing the sense of inferiority and depicting ignorance in her propositions regarding marriage, talent, and intelligence as well as in her ways of behaving. He praises her beauty and castigates her intelligence so as to arouse the sense of need of a patronizing figure. Baroka, an old Bale of Ilujinle of 62, has a tendency of husbanding multiple wives. He again wants to change his last favorite wife for that matter intentionally seduces Sidi, and ultimately compels her to become his wife despite her rejection to marry him. At the same time the society celebrates this heinous act according to their rituals. Patriarchal figure resides on tradition of male supremacy to authenticate abuse of female rights and sexuality. This act of revisiting of the repositories of memory and cultural survivals in the post-colonial refashioning, in Gayatri Charavorty Spivak's view, has a “retrograde valency” (86). In other words female figures once suffering in colonial culture are still suffering similarly in their own refashioned traditional culture. It beckons that the legacy of domination of colonial Nigeria passes in the hand of post-colonial patriarchy which is mistaken as tradition, and here too, women are made to feel that they have all their rights intact, whereas the reality is just the reverse.

Even after a great political transformation, women of Nigeria have more deteriorating situation regarding their sexuality and other social rights. It is because the terrain of domination shifts from the hand of colonialism to patriarchy. It indicates that the official announcement of independence of the Nigerian people does not completely terminate colonial principles. Since there is no direct presence of colonial agent after decolonization, the strategies employed to oppress women are operating from patriarchal domain.

In the post-colonial Nigeria patriarchy undertakes the responsibility to relieve everyone from colonial remnants but operates reversely in regards of female issues. In stead of getting independence, women become victims of infallible deception of power play as they subserviently rely on so-called traditional values like demand of bride price and acceptance to marry the same person who forcefully seduces. It portrays how cunningly the dominant patriarchy takes over decolonizing agents through its reassertion of pre-colonial traditional aspects of their culture and treats women irrationally.

The above situation implies how powerful guilds existing somewhere in the compendium of history of domination, concede to circulate power from one guild to another without letting suppression vanish from their grip. The 'rider' changes but the 'fastened rein' is the same. The dominant forces have an unacknowledged treaty to handover the saddle to its succeeding power center, holding the 'rein of domination'. Postcolonial feminism sheds light on confusing and multiplex post-colonial identities so as to visualize how such identities sway to various vertices of recognition and representation because of the division, interpellation, liminality and hybridity of identities emerged in the course of rejection, assimilation and resistance among existing polarities. One of them is the female identity which sways from colonial

vertex to patriarchal vertex in post-colonial Nigeria. Despite its resistance to colonial remnants, it is compelled to be subservient to patriarchy. Thus, rebelling figures entangle in the conspiracy of traditional patriarchy or astray from their mission because of their increasing affinity with colonial aspiration in Western feminism and affiliation with ethnic and patriarchal supremacy, which ironically lead to their further suppression.

Soyinka himself is in the whirlpool of multiplex of identities and his situation resembles that of the protagonist Lakunle: “As a child he became increasingly aware of the pull between African tradition and Western modernization” (Brains 1). Furthermore, Soyinka in his *Myth, Literature and African World* illustrates the tension between two cultures - western and native: “[The fact that] the Greek religion shows persuasive parallels with [...] the Yoruba is by no means denied” (14). The tension remains not only in the character but also in the writer and his tradition. The most of his books after similar tussle and upheavals right from the imbrolios make characters take refuge in their own tradition, ritual and culture to reassert their lost heritage which is supposed to balance their identity. And it can be extracted from his resolution of texts that the natives can get appeasement only in their traditional richness and primitivity from the tumult of nebulous identity in the post-colonial society but the same environment is not conducive for women. Soyinka is one of the continent’s most imaginative advocates of native cultures and of the humane social order. It is because Nigeria itself is a multi-cultural, multi-religious and multi-lingual country. Despite distinct varieties of indigenous cultures, the influences of Western culture and Christianity become apparent in various forms after the advent of colonialism in Nigeria. Even the family of Soyinka itself was no exception of it. On one hand, his grandfather belonged to indigenous Ifa religion of Yoruba tribe and on

the other his parents were Christians. His parents were representatives of colonial influence. His mother was a devout Christian covenant and his father, the head master of a village school established by Britons. But the village was abundantly inhabited by the Yoruba tribe and Ifa religion wherein Soyinka got the chance to be introduced with the pantheon of Yoruba God and other tribal folklores.

Like *The Lion and the Jewel*, all his plays have the richest imprint of American sensibility and symbolism. As a result, non- Africans tend to be the most ardent admirers of his works. However, all express a deep awareness and love of African culture and offer a critique of pre-colonial history while diminishing the contemporary cultural significance of the society wherein true representation of women is forgotten and their aspirations are belittled. More than this, it forgets multiplicity of social components and ignobly tries to create either patriarchal or colonized homogenous subjects. Regarding this text patriarchal homogeneity is formed.

Soyinka asserts that the role of an artist in a society is akin to that of god Ogun who suffers for the purification of the society like Oedipus in *Oedipus Rex* and Eman in *The Strong Breed*. Agreeing on Soyinka's view of an artist, Gerald Moore comments that his texts are concerned about “the need of sacrifice for purification of the society” (Moore 46). Soyinka's characters strive for the country but become the victim of the so-called independent government where patriarchy prevails as the legacy of colonial administration. Martyn Banham considers Soyinka's view about the artists/his plays/protagonist's nature: “The notion of the three parallel and interlocking worlds of the past/present/future (the dead/living /unborn); nature, conceived metaphysically in a romantic vision of the moral imperative laid upon the questing

hero; the need for sacrifice; the role of the artist in society; the presence of the god Ogun” (1014)

His works have been an investigation of the political, religious and cultural aspects of Nigeria. His works basically focus on culture exemplified by what he expresses in his book *Myth, Literature and African world* where states: “I have long been preoccupied with the process of apprehending my own world in the full complexity, also through its temporary progression and distortion-evidence of this present both in my creative works and in one of my earliest essays” (9). Morrison brings an example of Soyinka's description of his own text: “*The Interpreters* is as an attempt to capture particular moment in the lives of a generation which was trying to find its feet after independence” (qut. in Morrison 753). This very attempt is found operative in most of his works. It seems to mark Soyinka's discovery of a problematic relation between private and public destinies in the post-colonial novel. It can also be inferred that he has deliberately given the very resolution to many of his works as a panacea for post-colonial multiplex of identities. But in the eyes of the postcolonial feminists, he is not progressive because he denies the existence of women that is equally important component of a society.

The Lion and the Jewel (1959) on the surface, is a comedy filled with joyous exuberance. It is knitted with the problems and impacts of colonialism in the Third World countries especially Nigeria. In the play a young West-educated and oriented school teacher, Lakunle, spreads and nurses colonial civilization mostly on female figures like Sidi and Sadiku until Sidi becomes a complete victim of patriarchy as Sadiku has become at the hands of Baroka, a patriarchal representative figure. In this contest between the ancestral and the alienated, the latter is defeated. Lakunle, despite his book knowledge, does not know how to use words to attract the 'Jewel' of the

Yoruba village of Illujinle. He always strives to woo Sidi incessantly infusing a sense of inferiority and pointing out pigeonhole in her proposition regarding different genres of society: marriage, talent and intelligence. He also points out her unkempt behavior so as to arouse the sense of the need of a patronizing figure. He does not lag behind in vilifying the village that is her home. Although Lakunle does not make any such physical assault on Sidi, he severely tortures her psychologically through his colonial supremacy.

The beautiful lady slips from his hand on the bed of 62 Baroka, the Bale of Ilujinle. He is smart enough to husband multiple wives, which is an inheritance of Okiki Family. This family is taken as the Lion family which devours all the elegant women and weaklings of society. Sidi becomes aware of her remarkable beauty after a foreigner takes her photos and publishes it abroad. She tries to flaunt her coquettish power before the apparently dysfunctional Bale, but his very pretension of sexual inability is used as a trap to cage her. Her rejection to marry him is clear in her words: “He seeks to have me as his property where I must fade beneath his jealous hold. He seeks new fame as the one man who has possessed the jewel of Ilujinle!” (21). But ironically, she is seduced and compelled to become his wife. Sidi becomes ready to marry with an old man because her tradition which does not permit a girl to marry with another person after being seduced by one. In this respect, she forgives the rapist rather than taking any legal action against him. But she flatly deters Lakunle's proposal only because he is against the custom of paying bride-price. In these steps she is found to be advocating her own culture. Being a traditional native girl she does not cross the boundary set up by her traditional/patriarchal society. But in the hope of preserving Ilujinle tradition she carries trousseau to Baroka. Thus, the Lion (the bale) obtains his prize, the Jewel (Sidi) and at the same time his utterance of a proverb that

he likes “new wine in old bottle”, clearly implies that he wants to control and prevent or restrict young principles of revolt like of female and of neo-colonial civilization. It shows Baroka's positing of himself above the law and morality, as he pays no heed towards the reformation of societal values that would punish criminals. Rather he goes on seducing girls to whom he likes.

The Lion and the Jewel, an early work of Soyinka that suggests the traditional and ancestral ways retain vitality, potency and wisdom and obversely: the western learning is out-of-synch with village life, and is impotent at the same time. Though his criticism of colonial remnants discourages and hinders female suppression as well as advocates for political independence of women, his unspeculative affirmation on tradition blended with patriarchal filth can not abolish female suppression. Rather continues it in the way of colonizers.

Here we find evidences of social, generational conflict born of two world views posed in counterpoint to one another: the spiritually-infused ancient belief systems versus the materially-oriented, new, alien, colonial belief system. It is therefore fair to say that Soyinka's work contemplates the colonial, postcolonial and neo-colonial phenomena in Nigerian life, but unreasonably presents the role of the ancestors as healer and sealer of communal breach and remains either indifferent or underestimates women's respected position and participation in the society. This clearly ushers Soyinka's prejudice to actuate patriarchal rule once again in independent Nigeria which hardly speaks in the favour of women.

The play has been interpreted from various perspectives by different critics. Some relate that Lakunle's rejection of bride-price is not his modern thought but it is his strong economic cause that he simply cannot afford. In this context Kronfield says,

“His rejection of traditional custom has an economic cause that he simply cannot afford” (205). To Jacobus, the play makes clear antithesis between the western modernization and the tradition by offering “a comic view of Nigerian attitudes toward European values” (1175). Lakunle follows the culture of the colonizers and so, he is caught up in a state of “neither the one nor the other” (Bhabha 219) and lies in its concealment behind its masks. Thus displaying hated, disintegrated, and restless life of Lakunle, Soyinka implies the need of an alternative life style. For that, he postulates a traditional life style formulated in traditional patriarchal notion (as of Baroka's who has no fear breaking virginity of a young girl like Sidi and ousting his old wives from his house) which posits him above the law and morality. This very nature of patriarchal nurisher is not less cruel than colonialism in the case of women exploitation.

This study explores how postcolonial and feminists resistance to colonial principles overlooks different kinds of injustice and harassments women undergo, by reasserting the pre-colonial cultural purity and by showing how women suppression irreversible in the compendium of history. No one has critically peeped into refashioning of tradition by supporters of decolonization as a counter-force to colonial countries like Nigeria, to expose the underlying evils that assist female suppression even in an independent country. So, this present study aims to bring different categories and issues of society especially of female to prominence which have been so far hurled into invisibility. Further it displays how the continuation of the cultural history is maintained by suturing the gap made by colonial invasion where female issues remain beneath the suture. Feminism and postcolonialism fail to use their methodological apparatus to see the similar suffering that post-colonial or independent subjects are facing in the cavity superficially covered by the skin of

cultural purity. In this context there comes the dire need for postcolonial feminism to undo the suture so as to expose hidden defect and unhealthy social life even after the recovery of cultural layer of Nigeria. To conduct this research, a wide range of materials pertaining to multivalent identities, events of women suffering from different post-colonial socio-political states, in their reassertion of pre-colonial culture will be speculated parallelly through the perspective of Post-colonial Feminism. The theoretical framework will be developed in the following chapter.

II. Postcolonial Feminism

Postcolonial feminism cannot be regarded simply as a subset of postcolonial studies, or, alternatively, as another variety of feminism. Rather it is an intervention that is changing the configurations of both postcolonial and feminist studies.

Postcolonial feminism is an exploration of the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights. Though such an enterprise is necessarily multidisciplinary in scope, like other postcolonial and feminist studies, it primarily inhabits the discursive space of cultural studies, which will provide the focus of this essay. It is identified with the work of feminists of Third World origin located in the metropolitan university, and the agendas set by them to define a recognizable postcolonial feminism.

Sometimes it is taken as a form of feminist philosophy which centers on the idea of racism, colonialism, and the long lasting economic, political, and cultural effects of colonialism in the post-colonial setting. Postcolonial feminist critics like Hazel Carby, Chandra Talpade Mohanty, and Sara Suleri, in the 1980s criticize Western feminists because they have a history of universalizing women's issues, and their discourses are often misunderstood to represent women globally in which gender overrides cultural differences. Western feminism defined 'women' by their gender and not by social classes and ethnic identities basing on a middle-class 'Euro-centric notion'. Postcolonial feminist critics blamed that mainstream Western feminists ignored the voices of non-white, non-Western women for many years, thus creating resentment from feminists in developing nations.

Postcolonial feminists see the parallels between recently decolonized nations and the state of women within patriarchy: both take the perspective of a socially

marginalized subgroup in their relationship to the dominant culture. Patriarchy and colonialism on the surface seem two different forms of suppression but internally guided by the same ideology of exploitation and domination over their subjects of the weaker race, sex, and culture. The postcolonial feminism posits its departure from Western feminism or the classical feminism as the situations of the women of the different parts of the world differ vastly even after the decolonization of non-Western countries. Postcolonial and feminist criticisms failed to counter the colonial or imperial and patriarchal atrocity and biasness for the recognition and representation of the different variants of national and the societal classes. Consequently their attempt remains unproductive and ineffective so as to devoid the prevalent prejudices and injustices over the classes in the post-colonial countries.

Postcolonial Theory: A Critical Introduction by Leela Gandhi points that both feminism and postcolonialism have similar 'theoretical trajectory' but the most significant collision and collusion of postcolonial and feminist theory occurs around the contentious figure of the Third World woman. Some feminist postcolonial theorists have cogently argued that a blinkered focus on racial politics inevitably elides the double colonization of women under imperial conditions. Such theory postulates the Third World woman as victim par excellence - the forgotten casualty of both imperial ideology and native and foreign patriarchies. "While it is now impossible to ignore the feminist challenge to the gender blindness of anti-colonial nationalism," she quotes Sara Suleri, "critics are instructive in their disavowal of the much too eager coalition between postcolonial and feminist theories, in which each term serves to reify the potential pietism of the other" (Gandhi 83). Therefore, the interconnection of race and gender, invests the Third World woman with a stereotype

which is almost too good to be true. Gandhi quotes Spivak, “if there is a buzzword in cultural critique now, it is marginality” (84). She further contends:

Marginal/subjugated has helped reform the aggressive canonicity of high Western culture. And yet, even as the margins thicken with political significance, there are two problems which must give pause. First, as Spivak insists, the prescription of non-Western alterity as a tonic for the ill health of Western culture heralds the perpetration of a ‘new orientalism’. Second, the metropolitan demand for marginality is also troublingly a command which consolidates and names the non-West as interminably marginal. (qtd. in Gandhi 85)

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

Like feminism and postcolonialism, postcolonial feminism takes issues of representation and language in consideration but vary in their views:

Crucial factors for identity formation and the construction of the subjectivity at the same time becomes a vehicle for subverting patriarchal and imperial power but postcolonial feminism disagrees with both the former discourses because they have invoked essentialist arguments in positing more authentic forms of language via a pre-colonial language or a primal feminine tongue against those imposed on them. (Aschroft 102)

Like other subordinate groups, Postcolonial feminists have used appropriation to subvert and adapt dominant languages and signifying practices. Consequently, in the view of postcolonial feminism the Western feminism and the postcolonialism remain

perennially attached to the patriarchal and colonial idols and forget their ground on which they claim as a force against the grain

Sara Suleri claims that while current feminist discourse remains vexed by questions of identity formation, the concomitant debates between essentialism and constructivism, or distinctions between situated and universal are best described as the property of 'Postcolonial Women'. The coupling of the term 'postcolonial' with women, however, almost inevitably leads to the simplicities that underline unthinking celebrations of oppression, elevating the racially female voice into a metaphor for 'the good'. Sara sees the similar essentialist's move in overemphasis of postcolonial feminist's racial aspect of female. "This essentialist metaphoricity impedes to a reading that attempts to look beyond obvious questions of good and evil" (337) and at same time postcolonial feminism, Suleri says, "cannot escape bewilderment in the act of prioritizing gender/race" (337). This implies that it has been a challenge for postcolonial feminism to get rid of similar mistake that postcolonialism and feminism committed.

Spivak feels unfortunate when feminist criticism reproduces the axiom of imperialism and forwards the following opinion about the 'worlding' of what is now called the Third World, in her essay "Three Women's Texts and a Critique of Imperialism":

To consider the Third World as distant cultures, exploited but with rich intact literary heritages waiting to be recovered, interpreted, and curricularized in English translation fosters the emergence of Third World as a signifier that allows us to forget that 'worlding', even as it expands the empire of the literary discipline. (269)

This designation of Third World has an imperial move. Here we find Western feminism putting on colonial motive of alterity that is to create a marginal group so as to set up itself as center. In this respect, Chandra Talpade Mohanty, criticizes: “The discursively consensual homogeneity of 'women' as a group is mistaken for the historically specific material reality of a group of women” (qtd. in Aschroft 103). Mohanty brings a reference of Cutrufelli who cites ritual of the Bemba, one of the African tribes, to show “the privileged positioning and explanatory potential of gender differences as the origin of oppression” (179):

It is only after she undergoes an initiation ceremony at puberty that intercourse is sanctioned, and the man acquires legal rights over her. This initiation ceremony is the more important act of the consecration of women's reproductive power, so that the abduction of an uninitiated girl is of no consequence, while heavy penalty is levied for the seduction of an initiated girl. Cutrufelli asserts that the effect of European colonization has changed the whole marriage system. Now the young man is entitled to take his wife away from her people in return for money. (qtd. in Mongia 180)

Mohanty states: “To treat Bemba women as unified group characterized by the fact of their 'exchange' between male kin, is to deny the socio-historical and cultural specificities of their existence, and differentiated value attached to their exchange before and after their initiation ”(180). It is also based on a chant of universalism: the greater the number of women who wear the veil, the more universal is the sexual segregation and control of women. She also finds Marx's aphoristic saying: “They [subordinates] cannot represent themselves; they must be represented” (qtd. in Mongia 192) tainted by discursive nature of colonialism. To attack on colonialists' act

of discarding diverse differences of non-Western women, Gayatri Spivak in her essay “Poststructuralism, Marginality, Postcoloniality and Value” discusses about the difference existing among non-Western women to whom the Western feminists tag as homogenous group. She gives an example of an event in Britain in July of 1988:

A section of underclass 'Asians' was vigorously demanding to be recognized as different from underclass 'Black', basically because they felt that on account of their cultural attributes of mildness, thrift, domesticity and industriousness, they were, unlike the lazy and violent people of African origin, responsible and potentially upwardly mobile material. (198)

Mohanty in her essay, “Under Western Eyes: Feminist Scholarship and Colonial Discourses” discusses about recent feminist texts and their performance required in the case of Third World formation by Western feminist:

The intellectual and political construction of 'Third World feminisms' must address itself to two simultaneous projects - the internal critique of hegemonic 'Western' feminisms, and the formulation of autonomous, geographically, historically and culturally grounded feminist concerns and strategies. The first project is one of deconstructing and dismantling; the second, one of building and constructing. While these projects appear to be contradictory, the one working negatively and the other positively, unless these two tasks are addressed simultaneously, 'Third World' feminisms run the risk of marginalization or ghettoization from both mainstream (right and left) and Western feminist discourses. (172)

In the similar fashion, Western feminists show middle-class urban African or Asian scholars producing scholarship on or about their rural or working class sisters which assumes their own middle-class cultures as the norm, and codifies working class histories and cultures as other. Clarifying its nature Mohanty says, “This is the effect of the dominant 'representation' of Western feminism which has a conflation with imperialism in the eyes of particular Third World women” (175). Thus, an isolated 'women' category is formed on the assumption of women as an already constituted, coherent group with identical interests, desire, regardless of class, ethnic or racial location, or contradictions, and implies a notion of gender or sexual difference of even patriarchy which can be applied universally and cross-culturally.

The overlap between the patriarchal, economic, and racial oppression has always been difficult to negotiate, and the differences between the political priorities of the First and the Third World women have persisted to the present. The debates over gender or colonial oppression are heavily taking place in many colonized societies and eventually, there appears a strife between Western feminists and political activists of impoverished and oppressed countries taking the importance of gender and colonial oppression in consideration. This strife has led to a call for a greater consideration of the construction and employment of gender in the practices of imperialism and colonialism. Spivak's view of 'double colonization' becomes pertinent as “women [were] subject both to general discrimination as colonial subjects and specific discrimination as women needs to take into account in any analysis of colonial oppression” (qtd. in Ashcroft 103-4). Like anti-colonial nationalism, pre-colonial nationalism is also found heavily inflected by a contemporary masculinist bias that falsely represents 'native' women as quietist and subordinate and elides

gender differences in constructing a “single category of the colonized” (qtd. in Aschroft 104).

Janet Price and Margrit Shildrick in the essay “Mapping the Colonial Body: Sexual Economies and the State in Colonial India,” inquire:

Why it should be the gendered female rather than the male body which provides the prime, although by no means exclusive, site of regulatory practices? As women are always already in a different relation to their bodies as sexed, not in the sense of that being the source of rigid givens, but in the sense that there is an overlap but never identity between the lived experience of women and men. (389)

Further, they cite Foucault, to see the trait of the constructions of meaning through which we know the body consistently privilege the male for his supposed capacity to transcend his embodiment, to become the subject in, rather than of, discourse: “Men then are both in and out of their bodies, while women simply are their bodies, 'to be subjected, used, transformed and improved’” (qtd. in Price et. al.136). Here women are merely taken as matter which has no consciousness beyond its existence.

Kadaitu Kenneh in “Feminism and the Colonial Body” quotes Fanon's view about the interplay of body, dress and cultural identity: “Not only as sites of metaphor and play, but also clothing has become an emblematic of a cultural or racial group representing a colonial relationship which is both gendered and sexualized” (346).

Fanon uncovers the perilous motive behind the French colonial resolve: “We must first of all conquer the women; we must go and find them behind the veil where they hide themselves and the houses where the men keep them out of sight” (qtd. in Kenneh 347). This kind of violence and unveiling is equal, in Fanon's view with: “Revealing/barring/ breaking her resistance and making her available” (qtd. in

Kenneh 347). It is confused with a mission of female liberation and a paternalistic notion of empowerment, which, in practice and at base, is a politics of ownership and control. These images of rendering veils, of exposing of bodies, and forbidden horizons 'piece by piece' are analogous to the familiar discourse of rape between colonizer, and colonized country. Fanon views these static representations of the colonized women, or the Black subject: "Emerge from a network of European knowledge system of written accounts, photographic records, motion pictures, and the gaze of 'the tourist and the foreigner'" (qtd. in Kanneh 347). This act of acculturation of the body, where what is literally inscribed in the flesh, implies the sexual freedom and expression of African women, is placed as a difficult agenda for black and white women.

Commenting on the politics of body Fanon, in his essay, "The Fact of Blackness" says, "in the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is third person consciousness" (353); he writes, "this act compels to go back where [he] belonged" (353). As the skin color is indispensable it is impossible for one to get away from an inborn complex therefore, he resolves to assert himself as what he is. To vivify body politics he quotes Merleau-Ponty: "For a being who has acquired consciousness of himself and of his body, who has attained to the didactic of subject and object, the body is no longer a cause of the structure of consciousness; it has become an object of consciousness" (qtd. in Fanon 326).

Sara Suleri in her essay "Woman Skin Deep: Feminism and the Postcolonial Condition" inquires, "How will the ethnic voice of womanhood counter act the cultural articulation that Mohanty too easily dubs as the 'exegesis of Western feminism'?" (337). Suleri sees difficulty in the act of ethnic feminist's claim: "Only a

black can speak for a black; only a postcolonial sub-continental feminist can adequately represent the lived experience of that culture –[for] 'authenticity' of female racial voices” (338).

Suleri brings an example of Trinh Minh-ha's treatise, *Woman, Native, Other* which seeks to posit an alternative to the anthropological twist that constituted the archaism through which nativism has been apprehended. It depicts that feminist anthropologists' discourse cannot fuel the criticism of those who police the so-called thought police, nor is it able to address the historically risky compartmentalization of otherness that masquerades under the title of multiculturalism and comments on it:

It is to relocate [her] gendering of ethnic realities on the inevitable territory of post-feminism which underscores her desire to represent discourse formations always taking place after the fact of discourse [. . .] an impassioned need to question the lines of demarcation between race and gender concludes by falling into a predictable biological fallacy in which sexuality is reduced to the literal structure of the racial body, and theoretical interventions within this trajectory become minimalized into the naked category of lived experience. (339)

Further she warns: “When feminism turns to lived experience as an alternative mode of radical subjectivity, it only rehearses the objectification of its proper subject” (339). She disagrees with Trinha's racialization of gender issue: “Its manipulation of lived experience into a somewhat fallacious allegory, for the reconstitution of gendered race bespeaks transcendence – an attendant evasion – of the crucial cultural issues at hand” (Suleri 339). This act to privilege the racial body in the absence of historical context is indeed to generate an idiom that tends to waver with impressionistic haste between the abstractions of post-coloniality and the anecdotal literalism of what it means to

articulate an 'identity' for a woman writer of color. She affirms her view with Hazel Carby's advocacy about Black feminist criticism that it should be regarded critically as “a problem, not a solution, as a sign that should be interrogated, a locus of contradictions” (340).

Thus, the body representation oscillates and confuses between natural and cultural attributes and Black feminist's response revalorizes the role of men and traditional African societies as indiscriminate wholes. Moreover, it operates as an antagonistic role against arrogant and culturally superior Western interference and insult. Kanneh says about the prevalence of interest or politics on the body of Black: “It is not just in feminism, women body has been metaphorically invaded, analyzed and represented by liberal, paternalist (or maternalist) principles but also in western science, anthropology, travel writings, photography, and journalism too” (348).

Spivak comments on the value of representation practiced by patriarchy and neo-colonialism: “Taking patriarchy [as] traffic in affective value-coding and neo-colonialism [as] traffic in epistemic-cognitive-political-institutional value-coding into account, it is 'the total or Expanded Form of Value', where 'the series of [the] representations [of value] never comes to an end” (216-17). These lines read that the dominant forces never allow counter-subject to come to a different representation rather keep redesigning their structures so as to hold their dominant position. In the similar fashion, an instance of the post-colonial Pakistan where religion and nationalism override female issues as Sara Suleri quotes:

If a post-colonial nation chooses to embark on an official program of Islamization, the inevitable result in a Muslim state will be legislation that curtails women's rights and institutes [...] the law (The Hudood Ordinances) [in] the existing system of Pakistani legal pronouncements

of which the second ordinance – against *Zina* (that is, adultery as well as fornication) - is of the greatest import. An additional piece of legislation concerns the law of evidences, which rules that a woman's testimony constitutes half a man's. (343)

Here, Suleri claims that postcolonial and feminist critics failed to use victim's testimony to counter the existing law because of parochialism and professionalism of their claim because they could not “connect [her] lived experience with the overwhelming realism of the law” (345). It reads that how legal system deliberately denies women right as it fails to incorporate real experiences of women underwent in Muslim countries.

The act of reassertion of the pre-colonial culture by forgetting burning contemporary issues of the society, in Benita Parry view, has a regressive move: “revisiting [of] the repositories of memory and cultural survivals in the post-colonial refashioning have a fixed retrograde valency” (86). She brings an example of Indian backward movement: “Where the search for the source of Hindu identity in Vedic times has almost invariably led to a loss of commitment to our contemporary plural/secular identity” (86). For the construction of post-colonial past, it has to be far from being a desire to discover a remote paternity instead near to an imaginative reworking of the process of an infinite wandering across culture. clarifying the decolonization narrative she says, “we encounter rhetoric in which nativism in one form or another is evident [...] this theoretical whip in hand, as catalogue of epistemological error of essentialist mystifications as a masculinist appropriation of dissent, is no more than an anti-racist racism” (88).

Parry takes Elleke Bothemer's discussion of nationalist narratives as recuperation, identity reconstruction and nation formation in consideration to show:

“How images of female body [are] used to embody ideals of the wholeness of subjectivity, history and the state” (90). Thus, while revising colonialist iconography figuring penetration, pillage and dismemberment—repression upon the objectified, enslaved, colonized body - it is found: “Such invocations of the female body rest[s] upon the assumption of predominantly masculine authority and historical agency of nationalism's core concepts nesting in the metaphor of the maternal body” (90).

Nivedita Menon, in the essay, “Between the Burqua and Beauty Parlor? Globalization, Cultural Nationalism, and Feminist Politics”, describes: “In the post-colonial societies, tradition seem to offer a refuge from the alienation and commodification set in motion by modernity and modernization oppresses women by “valorizing a reconstituted tradition” (211). Instances of Islamic feminist defense of the veil as a mode of challenging the commodifying Western (and male) gaze and the early feminist lifting of the face-veil was about emancipation from exclusion, show how the counter-forces, especially feminism and politics in the Third world are becoming the pendulum between tradition and modernity. In such case she advises postcolonial feminist to watch out neo-colonial presence in the form of globalization and anti-colonial move in the form of cultural nationalism, this way:

Feminism has to deconstruct both the ‘freedom to choice’ presented by the beauty parlor and the ‘nationalist’ resistance to globalization offered by the burqa. In the process, we might well end up using the idea of the autonomy of the individual to challenge cultural nationalism and, conversely, employing the idea of historical, temporal, and spatial specificities to challenge the homogenizing drive of globalization. (221)

Thus, this discipline or a sect of feminism urges to form different space for a radical politics of culture, one differentiated from both right and left- wing articulations of culture and nationalism. There is of course abundant evidence of native dissatisfaction and dissent under colonial rule, of contestation and struggle against diverse forms of institutional and ideological domination. “Inscriptions and signs of resistance are discernable in official archives and informal texts,” Benita Parry further contends in *Contemporary Postcolonial Theory: A Reader*: “Traces of popular disobedience can also be recuperated from unwritten symbolic and symptomatic practices in which a rejection or violation of the subject positions assigned by colonialism is registered” (qtd. in Mongia 85). To avoid this kind of fallacy of nationalism and culture, Spivak advises: “The critic [has] to reopen the epistemic fracture of imperialism [by] turning to the archives of imperialist governance without succumbing to nostalgia for lost origin” (272). After the understanding of the implication of Spivak's advice to critics we develop the capacity of comprehending prejudices inherent in Soyinka's texts in their reassertion of nationalism and advocacy of patriarchal culture. There is no doubt Soyinka's texts conspicuously counter imperialism but they are indifferent towards the heterogeneity of Nigerian society. These texts produce an appeal for the pre-colonial cultural unity to dismantle imperial archives at the cost of women's suffering.

Hence, the theoretical terrain of postcolonial feminism is applicable for analysis of the text to portray how emerging revolutionary forces like Feminism and postcolonialism entangle in the conspiracy of traditional patriarchy. Further it depicts how their increasing affinity with colonial aspiration in Western feminism and affiliation with ethnic and patriarchal supremacy make them to astray from their mission of advocating women representation in every sphere of life. In such situation, postcolonial feminism becomes viable to undo the suture so as to expose hidden

defect and unhealthy social life even after the recovery of cultural layer of Nigeria.

This tool portrays how, female identity during the recovery of culture in post-colonial Nigeria, sways from colonial vertex to patriarchal vertex. For that matter, this theoretical tool will be used to analyze the text, *The Lion and the Jewel* in the succeeding chapter.

III. Female Suppression from the Hands of Colonialism to Patriarchy

The analysis of text, “*The Lion and the Jewel*” exhibits retrograde reliance of female figure, Sidi, a young beautiful girl (the Jewel), on the tradition and Lakunle, a follower of colonial principles; also obsequiously surrender to Baroka, an icon of patriarchy. Baroka, the Bale of 63 of Ilujinle society, even after his unjust and unlawful seduction of Sidi boastfully posits himself as respected personality in the society. Both of them show their consent to the tradition of Ilujinle society by keeping mum against Baroka's forceful seduction. The whole society too authenticizes the patriarchal normativity by holding a ceremony in favour of the superiority of the Bale of Ilujinle. It depicts female suppression in post-colonial Nigeria as a colonial refuge to patriarchy.

Lakunle is the representative of colonial residues. He imitates their method of eating, way of living, and the ideology in the play from the very beginning. He is “dressed in an old-style English suit, threadbare but not ragged, clean but not ironed. He wears twenty-inch-bottom trousers and Blanco-white tennis shoes” (3).

Though coloniality from Nigeria has already been abolished, its influences are still quite noticeable. The identity of Lakunle is the same as that of the 'compador', which includes the intelligentsia- academics, creative writers and artists – whose independence may be compromised by reliance on and identification with, colonial power.

Lakunle seizes a pail from the hand of Sidi. It shows that either colonial force depicts its assisting nature or male's alluring nature towards female but he does not forget to use vulgar words by keeping third person as its speaker like 'the stewpot' says to 'the fire', “at your age licking my bottom?” (3). It shows how contradictory face of colonizing figure longs to fulfill its sexual need through use of vulgar words.

The sexist exclusivity of these discourses (man, mankind, etc.) demonstrates their ideological alliance with patriarchal practices. As a result of these formulations, colonization could be (re) presented as a virtuous and necessary 'civilizing' task involving education and paternalistic nature.

The civilizing motto of colonialists is perceivable in Lakunle's advising words: "No. I have told you not to carry loads on your head. But you are as stubborn as an illiterate goat/It is bad for spine" (4). He advises a girl of his age about how to carry a pail because like his predecessor he shows himself as an intelligent and knowledgeable person. He shows her analogous to spider: "It is so unwomanly/only spiders carry the loads [you] do" (4). Here he seems to be more careful about her womanly aspect; he does not want to see her neck deformed. He does not forget to posit himself as a moralist when he says, "a grown- up girl must cover up her shoulders? I can see quite a good portion of – that!" (4). It arouses some questions that if he has been merely a follower of colonial civilizing mission he should have seen her feet first rather than looking at her bosom. This act of making the female body a site of ideological play for colonial discourse, functions as Janet Price and Margrit Shildrick in the essay "Mapping the Colonial Body: Sexual Economies and the State in Colonial India" question:

Why it should be the gendered female rather than the male body which provides the prime, although by no means exclusive, site of regulatory practices? As women are always already in a different relation to their bodies as sexed, not in the sense of that being the source of rigid givens, but in the sense that there is an overlap but never identity between the lived experience of women and men. (389)

These lines imply how the deliberate description of women by men has shown female body as merely a sexual site. But it is not the product of their lived experiences. In this respect, Kenneh's quotes Fanon: "We must first of all conquer the women; we must go and find them behind the veil where they hide themselves and the houses where the men keep them out of sight" (qtd. in Kenneh 347). It shows how the nature of colonial figures is embedded with patriarchal principle that treats woman as a cultural repository, and for them to have domination over women is to have control over colonized culture.

But contrary to Lakunle's own understanding, Sidi opines of him: "When the whole world knows of the madman of Ilujinle, who calls himself a teacher! /dragging your feet to every threshold and rushing them out again as curses greet you instead of welcome call a fool [...] even the children" (5). Here, like Sidi, the whole village ridicules Lakunle's presence and meddling on every thing which implies a collective resistance to colonial domination.

However, Lakunle does not lag behind to save himself from the offence. He attacks on Sidi gender but does not care what other people say about him, "a natural feeling, arising out of envy; for, as a woman, you have a smaller brain than mine" (5). It shows his failure to protect himself as a colonialist figure. Instead, he takes defense from rampart of patriarchy where women remain not in the state to make arguments against male superiority. Lakunle tries to show himself being impartial by giving a reference of others: "The scientists have proved it. It is not my books/women have a smaller brain than men that's why they are called the weaker sex" (6). More recently, there has been an increased concern with, and understanding of the special role played by gender in constructing images of colonial inferiority and a special 'double colonization' for women within the general field of colonial oppression. This has led

to a greater concern with the body as a site for gendered readings of post-colonial subjectivity. It is a material text that demonstrates, how subjectivity, however constructed it may be, is felt as inescapably material and permanent. But recent critical discussion of the body in the post-colonial arena has also stressed the complexity of the ways in which the body can be constructed. Emergence of resistance to colonizing power warns us of the danger of simply assuming that the body as neutral (natural) and not itself as a part of more widespread and contesting cultural institutions and practices.

Now the feud between male and female becomes clear as they deeply indulge in making argument in favour of their respective sexes. Sidi attempts to show that women are also strong by their physical force and questions: "Is it a weaker breed who pounds the yam or bends all day to plant the millet with a child strapped to her back?" (6). But Lakunle is not in the state to leave his stand to depict male superiority at any cost; he tries to take all the credits of all kind of creations and inventions. Moreover, he says the followers of neo-colonial modernity will soon create such machine, "which will do pounding away, which will grind pepper without it getting in eyes/what I boast is known in Lagos, the city of magic, in Badagry where Saro women bathe in gold" (6). Lakunle gives a picture of Lagos' superb achievement to reaffirm his claim that it became only possible after the contribution of colonizers. His simultaneous assertion of male ideology in the process of development adopted by colonialism shows how colonial ideology is preoccupied with male superiority and how it attempts to authenticize its politics in terrain of gender by male certification. Lakunle sways to patriarchy when gender comes at hand and retreats to colonial rampart when civilization concept comes ahead. Spivak in her essay "Poststructuralism, Marginality, Postcolonialty and Value" talking on the value of

representation practiced by patriarchy and neocolonialism say: “Taking patriarchy as a traffic in affective value-coding and neocolonialism as a traffic in epistemic-cognitive-political-institutional value-coding into account, it is 'the total or Expanded Form of Value', where 'the series of [the] representations [of value] never comes to an end’” (216-17). These lines read the dominant forces never allow counter-subject to come to different representation but simply change their structures so as to construct the female as inevitably marginal. This verifies the similar motive of Lakunle to fix Sidi always at margin.

Lakunle repeatedly coerces Sidi and vows to intercept her way until “she swears to marry [him]” (7). It is quite contradictory because on the one hand he despises her belonging to a savage race, and on the other, his heart gets fluttered with her beauty. And he does not forget to use love metaphors like, “Sidi, my love will open your mind like the chaste leaf in the morning, when the sun first touch it/my heart bursts into flowers with my love” (8). At the same time he does not forget to elucidate women's value. He makes an oath to convince her in love: “Sidi, swear you will be my wife and I will stand against earth, heaven, and the nine hells” (8). But she won't give her consent until as she says: “I tell you, Lakunle, I must have the full bride-price. Will you make me a laughing –stock? Well, do as you please. But Sidi will not make herself a cheap bowl for the village spite” (6).

There is a custom of paying bride-price in Nigeria which proves the girl being chaste or has not had any earlier sexual relationship. Her insistence enforcement to a colonial representative for a bride-price, on the one hand is to reassert her 'tradition as a counter-force' and on the other, it discloses how 'male ideology on sexual purity' authenticizes taboos connected with gender as cultural purity. But Lakunle stains that custom: “A savage custom, barbaric, out-dated, rejected denounced, accursed,

excommunicated, archaic, degrading, humiliating, unspeakable, redundant, retrogressive, remarkable, unpalatable” (8). Lakunle views the custom as ignoble because his view is imbued with colonial impetus. And his idea about marriage seems quite modern: “I want to wed because I love; I seek a life-companion [to] be together as one flesh. Sidi, I seek a friend in need/An equal partner in my race of life” (9). Lakunle's act of stigmatizing is devised discursively which becomes clear when it is approached from the stand-points of nation–state relation. But Sidi reasserts her position by urging the post-colonial subjects to initiate action in engaging or resisting imperial power. She states her determined condition that Lakunle has to pay bride-price at any cost if he wants to have her as wife. In this respect, she resides on cultural essentialism, which is theoretically questionable, but, may be adopted as a strategic political position in the struggle against imperial power. Clearly, certain kinds of practices are peculiar to one culture and not to others, and these may serve as important identifiers and become the means by which those cultures can resist oppression and oppose homogenization by global forces. The use of signifiers of cultural authenticity may be a vital part of the attempt by many subordinated societies to argue for their continued and valid existence, as they become inevitably hybridized and influenced by various social and cultural changes. But “too rigid a definition can militate against such resistance if [men] are to police and license the determining boundaries of the culture by the dominant group” (qtd. in Aschroft 6). Cultural reassertion has a perilous effect when it is led by the dominant group. Similar move can be seen in this text where patriarchy polices and licenses the determining boundaries of the culture by bypassing women's simultaneous revolt to coloniality.

Lakunle also takes support of feministic idea to counter some of the customs that have their origin in some patriarchal notion. He opines on bride-price: “To pay

the price would be to buy a heifer off the market stall” (9). Obviously, he knows that the tradition has some restrictions which do not allow colonial strategic view of modernization and thought of liberty to pass in. In this respect, Chandra Talpade Mohanty's reference of Cutrufelli's citation of Bemba ritual, one of the African tribes, to show “the privileged positioning and explanatory potential of gender differences as the origin of oppression” (179), in her essay, “Under Western Eyes: Feminist Scholarship and Colonial Discourses”, best suits:

It is only after she undergoes an initiation ceremony at puberty that intercourse is sanctioned, and the man acquires legal rights over her. This initiation ceremony is the more importance act of the consecration of women's reproductive power, so that the abduction of an uninitiated girl is of no consequence, while heavy penalty is levied for the seduction of an initiated girl. Now the young man is entitled to take his wife away from her people in return for money. (qtd. in Mongia 180)

Mohanty visualizes how colonial discursive ideology destroys tradition in women's favour so as to impose male domination in Bemba society. With the same speculation, Lakunle redefines women's liberty by undercutting the wedding tradition bride-price which in his view is analogous to purchasing of animal stocks.

Lakunle forces Sidi to be modern and he thinks that to have an open kiss is to become modern: “Be a modern wife, look me in the eye and give me a little kiss-- like this (kisses her)” (10). Moreover he says, “Bush girl you are, bush girl you'll always be; Uncivilized and primitive/bush girl! I kissed you as all educated men and Christians [...] kiss their wives/It is the way of civilized romance” (10). He gives a quite narrow definition of 'educated people and romance' that they are free to do any thing they like because they are educated or they are allowed to do so by law. Lakunle

defines romance: “Romance is the sweetening of the soul with fragrance offered by the stricken heart” (10). It implies that he has the privilege to define every abstract aspect of human discourse but at the same time it is a strategic step to terminate traditional value that operates against colonial perpetration.

A group of village girls expresses its view on the magazine from a stranger. It comprises of many photos, among the photos, Sidi's photos are exquisitely beautiful and angelic. This scene of women's views on their beauty exposes the women psyche out as the second girl opines on the photo that Baroka's photo does not match with his social position and power: “His image is in a little corner somewhere in the book and even that corner he shares with one of the village latrines” (12). Sidi makes a comparison between their photos and comes to a conclusion: “If that is true, then I am more esteemed than Bale Baroka, the Lion of Ilujinle. This means that I am greater than the Fox of the undergrowth, the living god among men” (12). It is the self-assertion of women's beauty that wants to resist the identity given by male. By now she has understood the worth her true beauty where she thinks, “[I] would demean my worth to wed a mere village school teacher” (12). Women feel that something paid to them is a tribute for their virginity. Sidi seems to have crossed her limit reflecting on the photograph, “Hurray! I'm beautiful!” (13). Fanon on similar kind of representation views:

These static representations of the colonized women, [...] emerge from a network of European knowledge system of written accounts, photographic records, motion pictures, and the gaze of 'the tourist and the foreigner. This act of acculturation of the body, where what is literally inscribed in the flesh, implies, the sexual freedom and

expression of African women, is placed as a difficult agenda for black and white women. (qtd. in Kanneh 347)

It becomes clear that the writer himself has brought Lakunle to represent colonial figure as he is made to play the part of the stranger, an outsider who has come to rule the village with his means that is camera. Sidi forces him: “Come on book-worm, you'll play his part” (13). In this scene, Sidi badly treats him to belittle his self-respect which he has got in the village; it shows that the girl even possesses power to castigate coloniality. Moreover, Sidi and people of that society all point contemptuously at 'the school'. It means people in Ilujinle do not have positive attitude toward colonial creation because they think that it would spoil innocent mind of their children. Not only Sidi but also Baroka treats Lakunle as if he is fool and forces him to play the part of the drunkard stranger in a clown like manner. After all the similar kind of response toward Lakunle is a communal rejection and detestation toward colonialism. In this issue of resistance Benita Parry in *Contemporary Postcolonial Theory: A Reader* contends: “Traces of popular disobedience can also be recuperated from unwritten symbolic and symptomatic practices in which a rejection or violation of the subject positions assigned by colonialism is registered” (qtd. in Mongia 85). Such communal rejection and contempt toward colonial archives revitalize native culture and tradition but it cannot address contemporary reality of any society.

Not only Baroka but also his presence on the stage shows his masculinity and he boastfully says, “Yes, yes... it is five full months since last I took a wife/five full months” (18). It implies even his five months gap to bring another wife has been ages for him and after the evaluation of the photograph he reaches at a decision that he

would make Sidi his next wife. In the same run, Sadiku has come with a proposal, “I bring a message from my lord” (19):

Sidi, have you considered what a life of bliss awaits you?

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

It shows how women have internalized the male ideology of facilitating women with materially sufficient life, a life of luxury for the cost of their sex. Now it has been the most important thing in their life. For the material abundance and palatial life they are ready to have sexual partnership with both father and son. It is a damn patriarchal custom prevalent in the post -colonial Nigeria. Parry talks about Elleke Bothemer's discussion of nationalist narratives as repression upon the objectified, enslaved, colonized body – it is found: “Such invocations of the female body 'rest[s] upon the assumption of predominantly masculine authority and historical agency', nationalism's core concepts nesting in the metaphor of the maternal body” (90). These lines from Parry read how the concept of nation and its culture are the formation of patriarchy. In the same line patriarchy of Nigeria has infused the narration of nation which is stainlessly clear in Sadiku's explanation of culture in Baroka's world.

But Sidi shows high intellect while judging Sadiku's alluring proposal as she replies, "He seeks to have me as his property where I must fade beneath his jealous hold. He seeks new fame as the one man who has possessed the jewel of Ilujinle!" (21). It shows her obvious resistance against idols of patriarchy and further she establishes her own identity residing on her physical beauty which becomes clear in her following lines: "[I] think I took no notice of my velvet skin. How smooth it is! And no man ever thought to praise the fullness of my breasts" (21). Commenting on the politics of body Fanon says in his essay, "The Fact of Blackness": "In the white world the man of color encounters difficulties in the development of his bodily schema. Consciousness of the body is solely a negating activity. It is third person consciousness" (353). He further writes: "This act compels to go back where [he] belonged" (353). The situation of women in patriarchy resembles the situation of black in 'white society'. For that matter, Sidi reestablishes the worth of her beauty. She claims that no man has rightly valued her beauty as it is merely taken to highlight male domination. Fanon quotes Merleau-Ponty to clarify the politics on the body: "The body is no longer a cause of the structure of consciousness; it has become an object of consciousness" (qtd. in Fanon 326). This implies that mind meddles on beauty not the beauty on mind.

Even the interior feelings of own sex becomes irrational to other women like Sadiku. She thinks angry god has taken hold of her mind and says of Sidi: "For most surely some angry god has taken possession of you" (22). It is because Sadiku has modulated her understanding on the premises of patriarchy though she is female by sex. Here acquired understanding of gender is operative rather than her conception from similar sex. That is why Sidi views Baroka's harsh masculinity as cruelty but for Sadiku it is an opportunity which gets illuminated in Sidi's comment on his nature:

“Every woman who has supped with him one night becomes his wife or concubine the next” (23).

While perceiving patriarchy Sidi shares similar ideology as that of Lakunle's critique of Baroka for his treating of his wife in a manner similar to the one with which he treats his stocks: “He foresaw it and he barred the gates, securing fast his dogs and horses, his wives and all his concubines” (24). But Lakunle shows his contradictory position as he despises Baroka and at the same time wants to have the same sexual maturity in his body too. He expresses his liking: “Ah, I sometimes wish I led his kind of life/such luscious bosoms make his nightly pillow” (25). This quotation from Lakunle implies his desire to follow the life of rude masculinity that beseeches a nexus between patriarchy and coloniality.

The resistance becomes quite clear when Baroka expresses his desire: “You have not time, my dear/Tonight I hope to take another wife” (25). By now caresses of his favorite becomes painful when he wants to alter his wife: “Now that had far more pain than pleasure vengeful creature, you did not caress the area of extraction long enough” (26). As his view on his last favorite changes his favorite painfully plucks his arm pit hair in revenge. This shows a tussle between women and man that arises because of their incongruent views on social ethics.

Baroka's furious remark describes how male can not bear the words of their being old from a young girl: “She says ... that I am old that I am much too old? Did a slight unripened girl say this of me?” (26). These words of rebuff from Sidi become very powerful as it does not match with the wild aspiration of masculinity. He weaves a snare, pretending of being lost in complete disappointment of his waning virility or climacteric physics and uses his loyal wife Sadiku to play a role, “I have told this to no one but you, who are my eldest, my most faithful wife” (28). Baroka clarifies why

he has been so despondent and implies that he failed to carry on his sexual inheritance: “While my grandfather, that man of teak, fathered two sons, late on sixty-five. But Okiki, my father beat them all producing female twins at sixty-seven. Why then must I, descendant of these lion foreswear my wives at a youthful sixty- two my veins of life run dry, my manhood gone!” (28).

After Baroka's words of impotence Sadiku jumps up with her sense of victory and cries: “So we did for you too did us? We did for you in the end. Oh high and mighty lion, have we really scotched you/ A- ya-ya-ya [...] we women undid you in the end. I ate you up! Race of mighty lions, we always consume you, at our pleasure we spin you, at our whim we make you dance” (30). Further Sadiku clarifies Baroka's impotency: “Not me alone girl. You too. Every woman. Oh, my daughter, that I have lived to see this day/To see him fizzle with the drabbest puff of a mis-primed 'saksbula'. Take my warning, my masters we'll scotch you in the end” (30-31).

Here in this conversation women's protest inherent in them against patriarchal boastfulness of their sexual potency. But it is the day Barokas' impotency is revealed to his wife Sadiku and women enjoy this day as their victory because they think it is them who sucked him out. In addition to this sense of victory, they fulminate Lakunle's both male and colonial faculties. It no longer remains Gordian knot to discard coloniality as the patriarchal representative has been dried out.

Sadiku says to Lakunle, “You a man? Is Baroka not more of a man than you? And if he is no longer a man, then what are you? [Lakunle, understanding the meaning, stands rooted, shocked.] Come on, Dear girl; let him look on if he will. After all, only men are barred from watching this ceremony” (32). Sadiku takes Baroka's drying out as the celebration of their victory. It is a great challenge to the colonial representative to hold his position of a reformer, but has to protect another

faculty that is of male, and Sadiku enforces him: “Why don't you do what other men have done. Take a farm for a season. One harvest will be enough to pay the price, even for a girl like Sidi. Or will the smell of the wet soil be too much for your delicate nostrils?” (33). But Lakunle does not leave beating his drum that the followers of colonialism: “[will] Plant a modern park for lovers. We'll print newspapers everyday with pictures of seductive girls” (34).

These lines vivify how neoimperialism will give a new shape to the earlier sexual exploitation but sexual abuse never goes away. In this respect Nivedita Menon's clarification of the upthrust of tradition in modernity, in the essay "Between the Burqua and Beauty Parlor? Globalization, Cultural Nationalism, and Feminist Politics" matches: “In post-colonial societies, tradition offers a refuge from the alienation and commodification set in motion by modernity and modernization oppresses women by 'valorizing a reconstituted tradition” (211). And to clarify it Menon gives an instance of Islamic feminist defense of the veil: “[It is] a mode of challenging the commodifying Western (and male) gaze” (211). It implies that the breakdown of cultural archives by modernization will develop a reciprocal reaction from the native for that matter to resist perennial effect of modernity they will seek refuge in their tradition as Muslim did against act of 'unveiling' conducted by western modernist.

After knowing the secret of Baroka's drooping sexuality, Sidi goes to vex him and make an offence of his impotency. But Baroka despises Sidi's intrusion into his room: “Is a man's bedroom to be made naked to any flea that chances to wander through?” (37). Sidi offences him on his favorite's deserting and inquires: “Is her dissatisfaction with her lord and husband?” (38). Retorting this insult, Baroka, in a very challenging tone, warns to test it: “Try, if you can make me feel a humourless

old ram. I allow no one to watch my daily exercise, but as we say, the woman gets lost in the woods one day and every deity dies the next” (38). This remark against femininity is articulated because there is an inherent antagonism or threat between masculinity and femininity. It has to be seen through a revisionary perspective, that is formed in an awareness that pre-colonial societies [were] never simple or homogeneous and that they contained socially prejudicial class and gender formations that stood in need of reform by a radical force.

Baroka's power to win a wrestler in his dotage suggests his parallel masculinity: “As I was saying I change my wrestlers when I have learnt to throw them. I also change my wives when I have learnt to tire them” (39). This view implies that changing wives is analogous to a game. Baroka understands that his trick got revealed despite his warning to keep it secret. He comments on this very habit of women: “I know the ways of women, and I know their ruinous tongues” (41). Here male biasness stereotypes women as a windbag when they no longer hold secrecy. This kind of propensity is clad with preoccupied deformed notion on female nature, not the product of lived experiences.

Sidi demeans male values by metaphorically presenting Baroka as a fox: “The fox is to be wise so cunning that he stalks and dines on new-hatched chickens” (42). And further stigmatizes his impotence as she says, “He is so tired with the affairs that at night, he turns his buttocks to his wives. But there have been no new reeds cut by his servants, no new cots woven. And his house-hold gods are starved for want of child-naming festivities since the last two rains went by” (42). Her deliberate intrusion into Baroka's house was to ridicule his fading virility and to arouse a sense of humility in him at his failure.

Baroka displays an envelope with a tasseled stamp and viewing the picture on it he says in alluring words, “Our first union is the making of this stamp. The one

redeeming grace on any paper tax shall be your face” (48). But Sidi does not see any difference in Lakunle's and his words. Baroka not beyond her expectation accepts it: “I do find your school teacher and I are much alike” (48). This line talks about how patriarchy and colonialism conflate to subject women to double suppression. In this respect Spivak views 'double colonization' this way: “Women were subject both to general discrimination as colonial subjects and specific discrimination as women needs to take into account in any analysis of colonial oppression” (qtd. in Ashcroft 103-4). More than this Baroka's metaphoric expression is not to appeal her as he says, “old wine thrives best within a new bottle, the coarseness is mellowed down and the rugged wine acquires a full and rounded body” (49). On the surface level it seems to be a sexual metaphor but it implies that all revolting forces like feminist and colonial modernity will be modulated and neutralized in the mould of tradition.

Lakunle intensifies Baroka's habituatedness in abusing women in the following words: “I know his dungeons. Secret holes where a helpless girl will lie and rot for ever. But not for nothing was I born a man. I'll find my way to rescue her. She little deserves it, but I shall risk my life for her” (50). Lakunle bitterly despises Baroka's heinous act of molestation and Sadiku's abetment in the act. But thrown colonial vestige has no worth for her; she neither fears his masculinity nor does care for his colonial personality. Because of that, she has the courage to put her hand into his pocket to seize his money so as to make him spend it for the celebration of Sidi's sexual involvement with Baroka. Although Lakunle is a male figure like Baroka, he hates the way Baroka behaves with women and has sexual relationship: “Baroka is a creature of the wilds, untutored, mannerless, devoid of grace” (52). It is what colonial principles always criticize of non-Western representative. Regarding domination over

weak subject, both patriarchy and colonialism share some commonality but while positing their respective position undervalue each other.

Lakunle tries to milk out what and how Baroka seduced her and claims that he can hear this in very determined manly way: “Tell me the worst; I'll take it like a man. Is it the fright which affects you so, or did he?” (53). Fanon's uncovering of the perilous motive behind the French colonial resolve: “We must first of all conquer the women; we must go and find them behind the veil where they hide themselves and the houses where the men keep them out of sight” (qtd. in Kenneh 347), best suits to the above lines from Lakunle. This kind of violence and unveiling are equal, in Fanon's view with: “Revealing/barring/ breaking her resistance/making her available” (qtd. in Kenneh 347). It is confused with a mission of female liberation and a paternalistic notion of empowerment, which, in practice and at base, is a politics of ownership and control. These images of rendering veils, of exposing of bodies and forbidden horizons 'piece by piece' are analogous to the familiar discourse of rape between colonizer and colonized country.

Sadiku to consol Sidi, tries to convince this way: “Too late for prayers. Cheer up. It happens to the best of us” (53). These words pronounce how weak are the women of that society to take any action against Baroka's vicious act of Seduction. Here it is clear that how the law and religion formed to protect rights and sanctity of common people are used to benefit for a certain dominant group. To visualize this tendency, Suleri Suleri's in her essay, “Woman Skin Deep: Feminism and the Postcolonial Condition”, points out how religion and nationalism take over feministic view in the postcolonial Pakistan. It is relevant in this context to show how both male and colonial forces promulgate laws and religious parameters to make women's situation more terrible:

If a post-colonial nation chooses to embark on an official program of Islamization, the inevitable result in a Muslim state will be legislation that curtails women's rights and institutes [...] the law (The Hudood Ordinances) [in] the existing system of Pakistani legal pronouncements of which the second ordinance – against *Zina* (that is, adultery as well as fornication) - is of the greatest import. An additional piece of legislation concerns the law of evidences, which rules that a woman's testimony constitutes half a man's. (343)

This reference shows how the post-colonial nation still operating in the tract shown by colonial representation wherein, Suleri claims that postcolonial and feminist critics failed to use their testimony to counter the existing law because of parochialism and professionalism of their claim where they can not “connect [their] lived experience with the overwhelming realism of the law” (345). It displays how laws formed are indifferent toward women's lived experiences and how they are promulgated to fulfill male as well as colonial desire to make women the victim of their own crime.

By now Lakunle wants to take advantage of the victim of patriarchy by showing viability of his criteria that Sidi is no longer a virgin to be paid bride-price. It means he can marry her without bride-price but when situation comes in his favor he demands a longer time to make his decision this way: “Surely she can wait a day or two at least. There is the asking to be done, and then I have to hire a praise-singer, and such a number of ceremonies must firstly be performed” (55). By now he is paying no heed towards the victimized to protect her from being insulted in the society. It can clearly be read that Lakunle also wanted to have merely a sexual relation with her. But after the break down of her virginity he no longer wants to marry her. After all, Sidi makes her mind to wed Baroka and before deserting Lakunle she gives her

magazine to him: “A present from Sidi. I tried to tear it up but my fingers were too frail” (56). By giving the magazine back in Lakunle's hand she returns the product of coloniality. Rather she would go to the house of native patriarchy which is conspicuous enough in her self interrogation: “I who have felt the strength/the perpetual youthful zest of the panther of the trees? And would I choose a watered-down, a beardless version of unripened man?” (57), and in such move, Benita Parry sees a regressive step it is because: “Revisiting [of] the repositories of memory and cultural survivals in the post-colonial refashioning have a fixed retrograde valency” (86).

Lakunle, a reservoir of colonial past and Sidi, a rebel of coloniality and patriarchy, both, ultimately retire in their tradition. Lakunle's consent to patriarchy is justified by his inaction or silence on the issue of Sidi's rape, uninterestedness in Sidi after her seduction and offering of some coins to support the ceremony of Baroka's victory for his seduction of Sidi. Simultaneously, Sidi ridicules Lakunle and willfully accepts Baroka as her protector even after her seduction from the same person. Thus she legitimizes the rape which deserves heavy penalty by its nature at the cost of tradition. It can be deciphered as a consent to be suppressed by her traditional patriarchy rather than by colonial domination. But ironically, the patriarchy is not free from the ideology of having domination over female subjects.

Finally, after a minute analysis of the text, it can be inferred that the playwright deliberately advocates his tradition and culture of the past but this act in the eyes of the proponents of postcolonial feminism is a regressive act. For that matter Spivak's advice to the critic to reopen the epistemic fracture of imperialism, in her essay “Three Women's Texts and a Critique of Imperialism”, is worth mentioning: “Turn to the archives of imperialist governance without succumbing to nostalgia for

lost origin” (272). It is because such uncritical yearning for the lost origin belittles contemporary reality, more specifically, female issues of that society.

Thus, in Wole Soyinka's play, *The Lion and the Jewel* not only male characters like Lakunle and Baroka but also female characters like Sadiku and Sidi seek refuge in their tradition rooted in patriarchal norms. Though they counter colonial remnants, they seek appeasement in their own tradition. But it does not indicate the end of women suppression. Rather it indicates how women suppression from the hand of colonial domination goes in the hand of patriarchy.

IV. Conclusion

This study explores female suppression in Wole Soyinka's *The Lion and the Jewel* in the context of post-colonial Nigeria. This exploration depicts the failure of postcolonial and feminist's resistance to colonial principles. Like colonialists, postcolonialists and feminists overlook the different kinds of injustice and harassments women undergo in the non-Western world. Rather their reassertion of the pre-colonial cultural purity only makes a feeble attempt to decolonize women subject. But ironically, it homogenizes them as the Third World women category instead of advocating their heterogeneity.

The postcolonial feminism uncovers patriarchal unhealthy play in the continuation of the pre-colonial cultural history desired by anti-colonialists and with the politics in the formation of a category of the Third World women and marking the female body a cultural repository. Reestablishment of the pre-colonial cultural purity puts female issues into invisibility. Similarly, the pre-colonial culture overlooks pervasive heterogeneity of post-colonial multiplexed identity wherein those post-colonial identities sway to various vertices of recognition and representation because of their volatile nature. Female identity is one which sways from colonial vertex to patriarchal vertex in the post-colonial Nigeria as it gets entangled in the conspiracy of traditional patriarchy and its assertion of ethnic and patriarchal supremacy. In the play, Baroka's cultural reassertion overrides contemporary reality. Baroka's patriarchal power achieves greater height when he becomes able to takeover Lakunle's colonizing power and overcome Sidi's feminist revolt. This takes him to the height where the law and morality of that society can not affect.

The Lion and the Jewel (1959), despite its surfacial humorous tone, has raised serious and important issues like the nature of post-colonial identity, power play of

multiple forces, conspiracy attached with cultural reassertion, and most strongly the female issues. It visualizes the picture of the post-colonial Nigeria where women even after their political independence suffer from similar harassment and sexual abuses. In broader sense it delves in the problems and impacts of colonialism in the non-West countries especially Nigeria. The present study uncovers an unacknowledged acceptance of patriarchy to practice colonial suppression of women by making them a site of cultural repository and subservient to patriarchy.

In the play a young school teacher, Lakunle, educated in western thought, spreads and nurtures colonial civilization policies mostly on female figure like Sidi and Sadiku until Sidi become a complete victim of patriarchy. But Sadiku has become a victim from the very beginning of the play at the hands of Baroka, a patriarchal representative figure. In this contest between the ancestral and the alienated, the latter gets defeated. Lakunle, despite his book knowledge, does not know how to use words either, to attract the jewel of Ilujinle. Though, Lakunle does not make any such physical assault on Sidi, he severely tortures her psychologically. He always strives to woo her and at the same time infuses incessantly the sense of inferiority and points out pigeonholes in her proposition regarding different genres of society like marriage, talent, and intelligence as well as her unkempt behavior so as to arouse the sense of the need of a patronizing figure. Further, he no longer leaves to vilify the village that is her home.

Baroka, the Bale of Ilujinle society of 62, is smart enough to husband multiple wives and to devour all the elegant women and weaklings of society. He seduces Sidi when she tries to flaunt her coquettish power before the apparently dysfunctional Bale, but his very pretension of sexual inability is used as a trap to cage her. Despite her rejection to marry him, in her words: “He seeks to have me as his property where I

must fade beneath his jealous hold. He seeks new fame as the one man who has possessed the jewel of Ilujinle!" (21), she becomes victim at the hands of patriarchy and compelled to become his wife. Thus, the Lion (the Bale) obtains his prize, the Jewel (Sidi).

The Lion and the Jewel, an early work of Soyinka that suggests the traditional and ancestral ways retain vitality, potency and wisdom and obversely: the western learning is out-of-synch with village life, and is impotent at the same time. Though his criticism of colonial remnants discourages and hinders female suppression as well as advocates for political independence of women, his unspeculative affirmation on tradition blended with patriarchal filth can not abolish female suppression rather continues it in the way of colonizers'.

Post-colonial feminism in Wole Soyinka's play, *The Lion and the Jewel*, depicts two dominant and two dominated subjects in action and how female undergo double suppression by 'colonialism' and 'patriarchy'. Thereby the confrontation appears in between colonizer and colonized, male and female, and colonialism and feminism, if not in linearity, it appears in triangular form because of multiple identities of the same subject as Baroka's patriarchal power takes over Lakunle's colonizing power and overcome Sidi's feminist revolt. Finally, coloniality hands over its authority to the post-colonial patriarchy to carry on its mission of suppression and exploitation of female. Thus, coloniality is found taking hostage in the house of patriarchy in so as to keep on exploiting females of the post-colonial Nigeria.

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