
RESEARCH ARTICLE

The Conflict between Traditional and Western Cultures: A Comparative Study of Wole Soyinka's 'Death and the King's Horseman' and Ama Ata Aidoo's 'Dilemma of a Ghost'

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ABSTRACT

Conflict, a general phenomenon, exists in everyday life. It has different intrapersonal aspects (thus conflict within a person). There is also a kind of conflict that exists between two people or two groups of people. This is interpersonal conflict. It can be between a person and technology or between ideas. Conflict has been defined as a disagreement or clash between people, ideas, or cultures. Therefore, culture becomes a unique and sentimental phenomenon that is not only cherished but also protected dearly by individuals as well. Thus, literature has become one of the means through which cultural sentiments are projected and expressed. For a long time, Africans have been subjected to cultural imposition and displacement of Western culture. This paper aims to examine the theory that considers the superiority of westernization. This study adopts the sociological theory by focusing on Soyinka's *Death and the King's Horseman* and Ama Ata Aidoo's *Dilemma of Ghost*. Our decision to select these two texts is informed by the several instances of conflict portrayed in the two texts. The discussion focused on societal norms and belief systems, psychological and generational gap conflicts.

KEYWORDS

Culture, Traditionalism, Westernization, African, Generational Gap, Conflict, Belief system.

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1. Introduction and Background

Taylor (2018) defines culture as that intricate whole that comprises knowledge, faith, law, ethics, custom, and some abilities and habits attained by an individual as a participant of a given society. Thus, culture is a highly educated behavioural approach that participants in a specific society obtain. It can, therefore, be expected that each individual in a specific group is a product of a distinctive culture. According to Hofstede (1980), culture is regarded as how one's mind is fixed that tends to discriminate people from one group to another in relation to what they value and their backgrounds. Thus, culture lays an exclusive underpinning with which individuals or groups can be recognised. Since it is highly believed that a person's life reflects their culture often a time, people become emotional about their cultures. So, we can infer that culture is a human feature in which man articulates the entirety of his ways of life in a collective setting. This makes it the summation of anthropological activities shared by entities of a group.

In this context, we see culture as a sentimental phenomenon that an individual not only treasures but also safeguards. Thus, literature becomes the tool through which cultural sentiments are expressed and projected. Africans, in particular, have, for a long time, been subjected to cultural imposition and displacement of foreign culture. This situation was due to the invasion by the Arabs in the African regions in the seventh century and the subsequent colonization of the entire African soil. This is not to say that Africans received these foreign cultures wholeheartedly. There was resistance and has continued to be in resistance through African arts, ethics, and culture. As a result of this resistance, the conflict between the western world and Africans began to manifest. Today, plays that are against these forms are being written to this effect.

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Conflict, on the other hand, can be seen as a vigorous disagreement or a clash of ideas, principles, or people. It can also be a state of mind in which a person experiences a clash of opposing feelings or needs. Here, 'clash' and 'disagreement' are two paramount words that emanate from the term conflict. In Wole Soyinka's *Death and the King's Horseman*, he vehemently opposes these keywords: clash and disagreement. Again, it is on the same premise that Ama Ata Aidoo opposes in her book: *The Dilemma of a Ghost*. African literary writers are victims of cultural imperialism as a result of European colonial rule.

The colonial intrusion did more to corrupt the thinking and sensibilities of Africans, especially with the introduction of western colonial education. This education filled Africans with abnormal complexes, which de-Africanized and alienated Africans from the needs of their environment. Colonial education has thus dispossessed and put out the control of most African intellectuals, the necessary forces for directing the life and development of their society. Rodney (2011) observes that the educated Africans were the most estranged Africans from the continent. At each further phase of education, these Africans battered and yielded to the white capitalist system, and after being given salaries, they could then afford to withstand a style of life imported from outside that transformed their mentality further.

The most vital aspect of pre-colonial African education was its significance to Africans in sharp contrast with what was introduced (i.e., under colonialism). The main aim of the colonial school system was to educate Africans to contribute to the dominance and manipulation of the continent. Colonial education was a system for subordination, manipulation, the creation of emotional misunderstanding, and the growth of underdevelopment (Rodney, 2011). These European exploiters, dictators, and grabbers used Christianity as a tool to elucidate the apparent incongruities displayed in Africans because of the working-out of wider historical forces. It seems that after African states achieved independence, the big concern of most people had to do with the new society, culture, and identity of Africans (Owusu et al., 2019).

Most African writers, therefore, try to force themselves from colonial cultural imposition while projecting and glorifying traditional cultures. Our choice of selecting a female writer (Ama Ata Aidoo) and a male writer (Wole Soyinka) is deliberate, as an intention is made towards creating unison of masculine and feminine views on culture and conflict. This current paper admits that the concept of culture and conflict has been discussed by several authors, but our focus is on the conflicts between the traditional and western cultures by drawing examples from Wole Soyinka's *Death and the King's Horseman* and Ama Ata Aidoo's *The Dilemma of a Ghost*. The current paper, thus, uses the two selected texts (*Death and the King's Horseman* and *The Dilemma of a Ghost*) to expose the conflicting points between the traditional and western cultures. In doing so, we shall focus our attention on what these conflicts are and how they have been expressed by the playwrights. We shall also examine the reserved norms, nature, values, and cultural practices of Africans by looking at the two plays. While Wole Soyinka's *Death and the King's Horseman* is situated in the Nigerian context of post-world war II, Ama Ata Aidoo's *The Dilemma of a Ghost* is situated in Post-colonial Ghana. Desolately, most Africans have neglected some of their rich cultural heritage and adopted the white man's culture. This certainly has prompted a clash between the African and western cultures. Narrators, poets, dramatists, songsters, researchers, and all categories of writers have been using their works to project insightful thoughts on these issues. It is, therefore, our opinion that the conclusion of this current paper would make a significant impact on the development of African literature and add to the existing works that portray the conflict between African tradition and westernization.

2. Evidence of Cultural Conflict in the Selected Plays

2.1 Conflict and Cultural Conflict Explained

Conflict is a clash of benefits of one group or individual with that of another group or individual where arousing of emotions happens and hence solving the conflict with negotiating approach is quashed (Cole, 2005). Mensah-Bonsu and Effah (2003) believed that conflict arises when group interests are dissimilar, and their perceptions and ideas are always right over the other. Cultural conflict is a protest against the process of estrangement from tribal life. Culture conflict is, thus, a clash between two opposing cultures. It is so imperative that it is believed to be the basis of most of the conflicts in the world.

Therefore, according to Huntington (2007), conflicts between states (whether political or religious) can be ascribed to cultural conflict. As indicated in the previous section of this current paper, *The Dilemma of a Ghost* focuses on aspects of comedy of love and marriage as *Death and King's Horseman* is an epic drama. Both texts revolve around two conflicting cultures: the western and traditional African. In most of Wole Soyinka's plays, he engages himself relentlessly and in an intense exposure of the short-coming of the present-day African society. He often contrasts the traditional with the modern culture by pointing out the inadequacies of both cultures in a situation of rapid change. The main preoccupation of the two texts being understudied in this current paper is the "clash of cultures," which is vividly portrayed. Conflict usually occurs at diverse levels – in the family, within an individual, in society, and between races. In this section of our paper, we have analysed conflicts in the two selected texts from three perspectives: societal norms and belief systems, psychological conflict, and generation gap system.

2.2 Societal Norms and Belief System

Social custom is perceived as the usual and generally accepted behaviour of a social group. A custom of a society is transmitted through aspects of culture and other educational means. It may be a simple art or a complex action. Acts of social customs such as greeting, eating habits, dress code, music, and marriage contribute significantly to building societal norms and belief systems. Thus, the custom of a society is a reflection of the culture of that society. Social norms are methods by which societies are ruled and organized. They are standard for regulating the behaviour of individuals in society. Most scholars argue that social norms are effective substitutes for legal rules, as they may affect negative externalities and offer signaling mechanisms at diminutive or no cost (Ellickson, 1991; Posner, 2000)

Therefore, the life of the community and that of the individual are very much influenced by the customs and norms of the community. The customs and norms, most of which are derived from a belief system, guide the conduct of the community and the individual. One of the main cultural or traditional elements often identified, particularly in African literature, is religion and the general belief system. The belief system consists of the belief in divinities, spirits, and ancestors, worship in the form of rituals and sacrifices, taboos, belief in magic and medicine, regeneration, and various forms of behaviour.

In *Dilemma of a Ghost*, social institutions in contemporary society are part of the area that comes under the sharp analysis of the play. The situations take the form of clashes between representatives of the old and the new systems. These characters are made to conceive the ideologies of these various institutions from different perspectives. For example, the conflict between Maame and Eulalie is a social one, which is a coincidence of choice between them. Eulalie, who represents the foreign belief system of marriage, and Maame, who represents the traditional belief system of marriage, are fighting for their tradition to be established. Both of them want to state their claims, to be heard and respected.

Eulalie: [*Contemptuously*] I thought you could do better than clichés. Since you can preach so well, can't you preach to your people to try and have just a little bit of understanding for the things they don't know anything about yet?

Eulalie feels that the tradition and beliefs of the African society, in this case, Ato's family, are backward and fail to accept or understand the new trend, which in this case is the foreign culture. She bursts out and pronounces certain proclamations to the disdain of Ato. In the play (*Dilemma of a Ghost*), the incompetency of the western and traditional systems is uncovered as Eulalie and Ato's family clash over what marriage should be. The interference from Ato's family is seen as normal to the African people; however, the same interference is seen as strange and primitive to Eulalie, who represents the foreign culture. Unlike *Dilemma of a Ghost*, the playwright in *Death and the King's Horseman* is more concerned with the clash of cultures by evoking the mystery and ritual of Yoruba life. In African culture, likewise the European culture, the traditionalist believes that the universe was created by God; however, this belief lies in two conceptions. The earth is seen as the resident of man, and heaven is perceived as the home of the creator.

According to Olaniyan (1982), the heavenly world is seen as being populated by other spiritual beings whose functions were identified with their ancestors. Therefore, the African belief system is highly characterized by a belief system in the duality of the universe as being between the visible and the invisible, and the natural and the divine. *Death and the King's Horseman* combines both European and African traditions, from the Yoruba tragedy to the ancient Greek drama, respectively. In the play, there are scenes where the belief in divinity, spirit, ancestors, and God is palpably portrayed.

Most Europeans do not share some of the beliefs of Africans. For instance, the townspeople in *Death and the King's Horseman* hold the custom that when their chief dies, his horseman must perform a ritual killing of himself before the chief is buried. This act is supposed to go on continuously. That is, after the King's horseman, if the prince also dies, the first son of the Elesin would follow consequently. It is this belief that Mr. Pilkings calls '*barbaric*', but the people believe in it; they hold it strong because, to them, this practice has been with them since in existence.

The breaking of the ritual suicide by Mr. Pilkings means the disruption of the cosmic order of the universe, and also the well-being and future of the collectivity are in doubt. It is at this point that the clash between western and African cultures begins in the play. It is the belief of the 'Yorubas' that the death of a king must be accompanied by the ritual killing of his horseman because the spirit is essential to help the king's spirit move on to the afterlife. The Europeans do not know the people's customs and practices. This is seen when Mr. Pilkings, the district officer, has to consult the 'native' Joseph to find out what is happening in the village.

The conflict of culture is more glaring in the scenic presentations of character clashes. The clash of character is used to highlight the disparities in the two types of cultures whose ways of life and tradition are different from each other. Hence, Pilkings tries the atonement of, an existing traditional practice of the Yoruba people that a King's horseman must be buried along with the King. Without the fulfillment of crucial aspects of the people's rituals and beliefs, the continuity, stability, and prospects of the environment will be endangered. However, to Whiteman, Mr. Pilkings (the District Officer), the act of killing should not be perceived as a culture. His attempt to stop this leads to the confrontational conflict that is heightened at a particular scene. In this context,

the playwright, Wole Soyinka, creates the impression that the culture of a community remains their view and cosmic overview, and any attempt to disrupt this view would lead to a total destabilization of the socio-political order of a setting whose aim is to use human blood and fate as the sacrifice for the entire populace.

2.3 Psychological Conflict

Psychological conflicts are the disagreement, clash, or opposition of ideas that go on in the individual's mind. It is also known as individual conflicts. These conflicts in the individual's mind are not likely revealed to others. For instance, the fear of the unknown (future) may pose a huge psychological conflict for an individual. This is where man is not sure of what the future holds for him, so he is afraid of the future. The ability to suppress some instincts and emotions determines the level of man's ego, and this can be developed in many ways, including social background and environment. Freud's (1989) classical theory categorizes egos into the id, ego, and super ego. The super ego is the law made by society to check the instinct of man and how the psychological application penetrates the man through the id and the countering by the ego. There is also the fear of death, failure, criticism, and isolation. All of these have the propensity to produce individual conflicts. In *Dilemma of a Ghost*, Ama Ata Aidoo enables us to perceive that: The community's belief is found in both a conflict of two cultures and a conflict of generation. One of her main interests is to show how the community responds to its dilemma. Aidoo tries to depict the psychological motive of man in the character of Ato, who is torn between his love for his wife and the tradition of his people:

Ato: *[Miserably]* I only asked her to come to the Thanksgiving with me.
But she refused.

Ato's inner motive is significant because the idea of losing his wife, family, and tradition is very symbolic. At the symbolic level, we see the relative powerlessness of a person torn between different ideologies. Furthermore, the ironic dramatic twist reinforced by the playwright where Ato's mother supports Eulalie's decision to leave and abandon Ato heightens his psychological conflict. The woman (Ato's mother) who thinks Ato has brought shame to her is now defending the very woman (Eulalie) she thinks is primitive. Aidoo expresses this theme through the psychological instinct of Ato. Aidoo tries to show the fear that is often exhibited in man due to man's agitation to satisfy different people or ideologies. Also, Eulalie, in expressing her feeling about transforming into an African wife, makes some conflicting statements that intensify the conflict with Ato.

Eulalie: *[Relaxing]* I'm optimistic, Native Boy.
To belong to somewhere again ... Sure, this must be bliss.

She believes that marrying Ato will make her a member of African society. However, she never expected the intrusion of family members into her marriage. In *Death and the King's Horseman*, we see Soyinka portraying the idea of the 'Super Ego' prevailing over the 'Id' and the 'Ego'. Amusa, who is Mr. Pilkings' police officer, came to inform Mr. Pilkings of the supposed ritual that was about to take place. However, when he saw Mr. Pilkings in the costume of the Egungun Masquerade, he became scared. He was not scared of his master but of the central idea that surrounds the masquerade in general. He says:

Amusa: Misra Piirinkin, I beg you, take it off. Is no good for man like you to touch that cloth. (p.24)

Though Mr. Pilkings does not believe in Amusa, he believes in Amusa's Muslim religion. However, Amusa refuses to talk to him in costume, even when Mrs. Pilkings tells Amusa there is nothing to be scared of. In this society, no one touches a masquerade's attire, and most masquerades are not seen for fear of being cursed or for fear of receiving negative comments from society. Amusa refuses to disobey even when he knows the masquerade is no more. This is a display of the Super Ego. Usually, every person will follow the law even if there is no one there to punish those who flout the law. In this play, Soyinka reveals through the various characters to expatiate on their inner feelings based on the conflicts that lie between these two cultures. The Resident, a character in the play which represents westernization, laments the consequences of the outburst of the villagers if 'His Highness' had been in the masque the Europeans organized as a show of costumes. He represents everything Africans are against. The resident exhibited this by saying:

Resident: ...You realize how disastrous it would have been if things had erupted while His Highness was here.
(p.47)

He went further to say:

Resident... If we all let these little things slip past us, where would the empire be, eh? Tell me that. Where would we all be?

He is more concerned about the benefit of the Europeans than the African people; he reveals the discrepancy that lies in changing of time. Therefore, this gives rise to conflicting ideas in his mind. That is, his psychological conflict (individual conflict) makes him afraid of the unknown.

2.4 Generation Gap Conflicts

In the two selected texts, the essential cause of the conflict between cultures can be seen broadly as generation gap conflict in terms of tradition, norms, values, and education. For instance, there is a marked difference between the two views of the old generation and the new generation in any society. There are some things that the old generations believe to be sacred; therefore, they tend to stick to the belief and rules of culture and tradition. Sometimes, the new generation may see such beliefs as diabolic and uncalled for. Occasionally, the young ones feel 'caged' and want to be 'free'. The failure to do what they feel like doing puts them at loggerheads with the old generation.

The influence of education also causes generation gap conflicts. The new generation readily responds to the changes in the way of life; they assimilate the modern culture, as in the case of Ato in *Dilemma of a Ghost*, who comes back from America with his wife, Eulalie. The gap between the old and the new generation in *Dilemma of a Ghost* is seen in the air and personalities of Bale Maame and Eulalie. Maame and her mother are the guardians of the old and traditional customs of the community. However, Eulalie comes with a new ideology; in the course of events, she has goals to transform the African marriage into a modernized marriage and expects to be treated as she would have if she was in America. Nevertheless, Eulalie has not fully comprehended the essential components of the African traditions relating to marriage. Therefore, she is like a 'confusionist', a mere representative of westernization in Africa. She reviles the traditions and the customs of her new community and wishes they could understand her. Aidoo believes that the idea of intrusion is beneath the dignity of any civilized marriage. Ato is 'half-baked' in westernization; this is portrayed by Ama Ata Aidoo in Ato's choice of words. Yet, Eulalie vehemently opposes the aspect of the traditional culture, and in the end, she fails in her mission.

In *Death and the King's Horseman*, the new generation responds to the changes in education, unlike in *The Lion and the Jewel*, where the new generation turns round to condemn the traditional values; they use it to defeat the Europeans and their quest to change their cultural beliefs and heritage. The young generation knows the traditional culture and assimilates the European education and all they had to offer. The gap between the old and the new generation is apparent in the carriage and personalities of Olunde, the son of Elesin, the young girls, and that of Elesin, Iyaloja, and the women representing the new and old generation, respectively. The European representatives serve as obstacles to their bravery, thereby causing conflicts to arise between these two generations.

Olunde, on receiving the report of the King's death, had expected his father to have performed the necessary rituals. His coming back from England was to come and perform the burial rites of his father, but to his surprise, he finds out that his father is still alive. He expresses his disappointment:

Olunde ... I have no father, eater of left-overs... (p.61)

After he makes this statement, he leaves his father, who begins to sob on the floor. He could not understand why his father did not perform the ritual of killing himself to allow the passage of the king to his afterlife. Also, when Mr. Pilkings assists Olunde in going to England to study medicine, Elesin is said to have fought vehemently to prevent this. According to Mr. Pilkings:

The old pagan wanted him (Olunde) to stay and carry
on some family tradition or the other. (p.28)

His inability to comprehend what Elesin meant aided in allowing Olunde to escape. Olunde, on the other hand, used the opportunity to study the European people. He said this to Jane, Mr. Pilkings' wife:

Olunde ... before (the war)... even started, I took plenty of time to study your people. I saw nothing (p.54)

Soyinka uses the young girls who represent the new generation to fight against westernization when Amusa wants to disrupt the ceremony of the bride. The women are slow in sending him away, but the young girls use their experiences and knowledge given by the Europeans through education to chase Amusa and the other officers. It is the method which they use that the old generations are against:

Amusa: Iyaloja, make you tell these women make den no insult me again.

If I hear dat kin' insult once more...

Girl: (pushing her way through) you will do what? (p. 36)

At this point, Amusa does not respond. Iyaloja tries to stop the girls, but they continue:

Girl: haven't you learnt that yet, you jester in khaki and starch?

Iyaloja: Daughters...

Girl: No, no, Iyaloja, leave us to deal with him. He no longer knows his mother; we'll teach him. (p.37)

Iyaloja later begs them to leave him, but they succeed in sending the sergeants away. The young generation is vibrant, and Soyinka holds that the contact between these two cultures often results in conflict. He believes that western education is good and the ability to interpret it in *Death and the King's Horseman* plays a paramount role. The idea of establishing a foreign method of culture in Africa without considering the African background would always lead to disaster. To be fully acknowledged and feasible, any foreign culture has to place African cultural values, which are fundamental to the traditional government, into deliberation. Africans are faced with several cases of cultural clash owing to too much exposure to the European way of life. The identity of most Africans is gradually eroded as there is a proliferation of Westernization (Owusu et al., 2019). On a general premonition, one feels that Soyinka thinks that both sides of conflicting fractions should come together for a possible union of values because they both have their positive as well as negative sides that they can both depend on.

3. Analysis

To be able to convince people about the argument of the conflict of cultures in the selected texts and how they affect every aspect of African lives, we have attempted analysis some issues in the selected plays.

3.1 The Clash of Cultures in 'Death and The King's Horseman.'

In this text, two cultures – Yoruba and British – uneasily occupy the same geographic space, although their emotional and spiritual worlds could not be further apart. In Acts 2 and 4, for example, the British listen to tango and orchestral music while the sound of African drumming is continually heard in the background. Both communities call their members together during the same evening: The British hold a fancy-dress ball with the Prince in attendance, and the Yoruba come together for the ritual suicide of the King's richly robed horseman and the burial of the King and his entourage. Although the differences are interesting to observe, the two communities do not enrich each other but remain apart.

Simon and Jane Pilkings do not understand the beliefs of the Africans, and they dismiss what they do not understand as "nonsense", "barbaric," and "horrible custom." Simon and Jane Pilkings see no harm in wearing the sacred *egungun* garments to a costume party and mocking the ceremonial dance, even after Amusa and Olunde point out the disrespect in their actions. Elesin's sense of tradition is so important to him that he is willing to die for it. By contrast, Simon's Christianity seems to mean little to Simon, who mocks Joseph for his devout faith in "that [holy water](#) nonsense." Nevertheless, this man of little faith feels qualified to label Elesin an "old pagan." Simon does not understand or respect Elesin's culture, and he uses his authority to interfere only because he does not want to be embarrassed while the prince is visiting.

It is tempting, therefore, to see Simon as the cause of Elesin's not fulfilling his duty, to see the clash of cultures as the force that moves the universe off its course. But in an author's note that accompanies the play, Soyinka indicates his displeasure with this reading, which he calls "facile." For Soyinka, Simon's inability to understand is present, but the focus of the play is on what happens to the universe when duty goes unfulfilled. Simon is simply an instrument or a "catalytic incident merely." Those who understand the Yoruba belief system can easily see the metaphysical confrontation in the play. For most Westerners, however, the recognizable conflict is between two religions, two races, two communities, and two cultures.

3.2. The Clash of Cultures in 'Dilemma of a Ghost.'

In Aidoo's drama, the Akan culture is richly displayed in terms of its marital system. This could be seen when Maame is of the view that her son will return, and she with her brother will look for a woman worthy of their son to marry. They believe in the culture that the woman is and must be domesticated through house chores, obedience to in-laws, and submissiveness to both husband and in-laws is demonstrated by Maame's disgust towards Eulalie. Eulalie, on the other hand, feels what Maame is trying to push on her (Eulalie) is backward thinking and would uphold the honour she (Eulalie) feels she deserves. Unlike Maame, who represents the culture and customs of Africa, Eulalie feels marriage is a private affair and deserves to be kept between husband and wife.

This clash of cultures causes distress to all the parties involved in this play. This admonishes readers to be wary of importing cultural practices from other cultures blindly and also making sure that all parties involved in the relationship are aware of the implications and the demands of the imported culture. Eulalie, in this case, failed to find out from Ato the demands of his culture, and Ato, likewise, failed to educate both Eulalie and his family on the demands of both cultures. This is the main conflict in the text and what causes all the parties involved to be aggrieved. This shows that without proper education about a culture and its demands,

most people may be at risk of causing discomfort to some natives. The practice of cultural imposition could also result in several conflicts.

4. Conclusion

From the various sections of the current paper, it has been shown that culture is a human phenomenon that characterizes the existence of man. Symbolically, culture is a means by which man identifies with his community. From the texts we used in this current work, the expression of culture comes in two dimensions in the literature of Africa. On the one hand, it is expressed as a protest against the imposition of a foreign culture, or on the other. While on the other hand, it serves as the background of a literary piece. In this work, we have demonstrated Soyinka's and Aidoo's strong opposition to injustice in whatever forms it might take. However, when the clashes between these two cultures occur, they criticize old values, but the attack often extends beyond the tradition of the western culture and the contemporary society, as is portrayed in *Dilemma of a Ghost* and *Death and the King's Horseman*.

As far as Soyinka is concerned, traditionalism is imperfect. The representatives of westernization tend to displace traditional values for their inadequacies, but ironically, the westernization they introduced is even worse. This can be vividly portrayed in the two selected texts. In *The Death and the King's Horseman* and *Dilemma of the Ghost*, Wole Soyinka and Ama Atta Aidoo try to restate the place and importance of the African culture. They display the beauty and unity of the African culture, by treating the various aspects of the African culture, as an embodiment of morals and ethics of behaviour. Culture has a stronghold in African society, as represented in the plays, and this is evident in the characters in the plays.

It is observed that there is an element of culture that is stronger and around which all other elements revolve. This is the element of religion or belief system. One could see that other elements of culture, such as custom, norms, and others, are either derived from the societal belief system or are the aspect of it.

Finally, from the analysis of the two selected plays, we can see that culture and its other components are not as unscrupulous as they are sometimes portrayed. Traditional and western cultures are very much a part of our awareness. Also, whether westernization exists as an influence or not, it should be inculcated into the works of African writers in a way that traditional values are not obscured, and at the same time, westernization is not ignored. Thus, Owusu et al. (2019) argue that despite the oppression, racial discrimination, segregation, erosion of identity and culture, misuse of power, and negativities leveled against the West, they left Africa a legacy – formal education, infrastructure, technology, economic development, and erosion of the negative components of the African culture.

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