

Heritage Under Siege: The Impact of Western Culture on African Tradition

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Abstract

The impact of Western culture on African traditions has significantly weakened the democratic norms and moral values that once united the people, causing a breakdown in social cohesion. This erosion has led to a strong resistance among Africans against any further imposition of Western ideologies, as they struggle with a lack of peace, security, unity, and love. Meanwhile, modernism asserts its superiority and dominance over African traditions and cultures, often resulting in chaos and anarchy. This paper aims to examine the ethical standards present in both African and Western cultures, advocating for values that promote hedonism, egalitarianism, peace, freedom, and justice. It analyzes Zulu Sofola's *Wedlock of the Gods* (1972) and Ama Ata Aidoo's *The Dilemma of a Ghost* (1965), which illustrate the conflict between these two cultural paradigms. These plays address traditional marriage and family dynamics, highlighting the transition from tradition to Western ideologies in the pursuit of peace and healthy relationships. The paper argues that the clash between tradition and modernity undermines humanity and should be challenged. It emphasizes the necessity of upholding individual rights and privileges to mitigate social issues such as immorality, acrimony, injustice, forced marriages, and other societal ills. Utilizing a post-colonial theoretical framework, the study is well-suited to explore the relationship between socio-cultural practices and the well-being of Africans. In conclusion, the barriers between these cultural divides should be dismantled to achieve peaceful coexistence, unity, and love.

Keywords: Culture and Tradition, Security, Ethics, Egalitarianism, Freedom

1. Introduction

Africa, the vast continent south of Europe, is bordered by the Mediterranean Sea, Atlantic Ocean, Indian Ocean, and Red Sea. Its diverse landscapes include deserts like the Sahara, dense rainforests in the Congo Basin, and extensive savannas. Rich in natural resources such as minerals, oil, and fertile land, Africa attracted European powers in the late 19th and early 20th centuries, leading to colonization driven by economic exploitation, strategic interests, and cultural imposition.

Countries like Nigeria and Ghana exemplify Africa's wealth in resources, which sparked jealousy among Europeans, resulting in significant political and social upheaval. Despite these challenges, African culture persisted, rooted in family, community, spirituality, and respect for nature. Traditional beliefs surrounding justice, leadership, and kinship remained strong, even amid external pressures. However, the arrival of Europeans and subsequent colonization prompted a profound reconsideration of African identity and culture, highlighting the ongoing tension between Western influence and African traditions.

The arrival of European colonizers marked a significant cultural shift that led to the devaluation and disintegration of African systems and values. Disguised as a civilizing mission, the colonizers undermined indigenous ways of life, perceiving African societies as primitive and backward. This perspective is echoed by Leo Africanus in the 16th century, who described Africans as "bucolic people



without reason or skill" (Wauthier, 1978). Colonial powers imposed their own governance, religion, and education, effectively erasing African traditions.

The imposition of Western values sparked a cultural clash, awakening the African spirit. In response, writers, scholars, and activists began to challenge colonial narratives, advocating for a return to African traditions. Frantz Fanon, in "Black Skin, White Masks," notes the inferiority complex instilled in colonized peoples due to the suppression of their cultural originality (Obiechina, 1992). Despite the traumatic legacy of colonization, various movements emerged to reclaim cultural autonomy, leading to a flourishing of African literature, art, and philosophy. This revival was championed by influential authors such as Chinua Achebe, Ngugi wa Thiong'o, and Wole Soyinka, who played pivotal roles in expressing a renewed cultural identity. However, the post-colonial era ushered in a new set of challenges for many African nations. As these countries gained independence, they were confronted with the complex task of balancing traditional African customs with Western influences that had become deeply embedded in their political, educational, and economic systems. Central to this dilemma was the ongoing conflict between modernity and tradition, an issue vividly explored in plays such as Sofola (1972) *Wedlock of the Gods* and Aidoo (1995) *The Dilemma of a Ghost*. These works dramatize the confusion and tension that emerged when long-standing African values collided with modern Western ideals. This clash between tradition and modernity was especially evident in areas like marriage, gender roles, religion, and social norms. Traditional marriage practices, for instance, were often perceived by Western-educated individuals as outdated or restrictive. Conversely, others saw these customs as vital to preserving African identity and maintaining social cohesion. This ideological divide sparked friction not only within African communities but also between

The cultural imposition of the West remains a subject of ongoing debate. While colonialism introduced new systems of governance, education, and technology, it also deeply disrupted indigenous cultures, leaving lasting effects on African social and political structures. Today, many African societies are still navigating these colonial legacies, particularly in how Western ideals continue to shape education, religion, and government. In the face of these challenges, the need for balance has never been more pressing. African societies must strive to uphold their traditional values while also embracing the constructive aspects of modernization (Hakim et al., 2002). The goal is not to choose one culture over the other, but to create a harmonious blend that honors both. Achieving this cultural reconciliation requires open dialogue, mutual respect, and a willingness to learn from one another. Rejecting African traditions in favor of Western norms fosters division, just as isolating from global ideas can stall progress. As Africa continues to evolve, fostering a culture of tolerance and open-mindedness is essential. Only through collaboration and a shared respect for cultural diversity can the continent build a future that celebrates its heritage while also benefiting from modern advancements.

In conclusion, while colonialism left a deep and lasting impact on African societies, it did not erase their cultural resilience. Today, there is a growing movement of cultural reclamation fueled by a renewed pride in African identity. The struggle between tradition and modernity persists, but the path forward lies in integration rather than exclusion. By blending the richness of African heritage with the advantages of modernity, African societies can thrive grounded in their roots, yet open to the possibilities of the future.

2. Methods

This study employed a qualitative literary analysis of two post-colonial plays: Zulu Sofola's *Wedlock of the Gods* (1972) and Ama Ata Aidoo's *the Dilemma of a Ghost* (1965). The analysis was conducted through a post-colonial theoretical lens to examine the ethical standards and conflicts between African traditions and Western ideologies. The plays were scrutinized for their portrayal of traditional marriage, family dynamics, and the societal consequences of cultural imposition, with a focus on themes of peace, justice, freedom, and social cohesion. This methodological approach facilitated a critical exploration of the socio-cultural practices impacting the well-being of African societies.

3. Results and Discussion

3.1. Culture and Tradition

Culture refers to the collective beliefs, values, customs, practices, and social behaviors that shape a particular group or society. It encompasses language, religion, art, cuisine, and more guiding how individuals perceive the world and relate with one another (Lippert et al., 1992). Tradition, a vital component of culture, involves the transmission of these customs and beliefs from one generation to the next. It includes religious, social, and cultural elements that play a key role in preserving a community's identity and ensuring continuity over time. Together, culture and tradition form the foundation of societal norms and shared values. However, while tradition can foster a strong sense of identity and belonging, it can also become a barrier to progress.

As societies evolve, certain traditional practices may come into conflict with contemporary ideals, creating tension and impeding social development. Rigid adherence to tradition may obstruct reforms, hinder gender equality, and resist the acceptance of new ideas (Edem, 2021). This ongoing struggle between cultural preservation and modernization is powerfully portrayed in the works of African playwrights Zulu Sofola and Ama Ata Aidoo. Both dramatists explore the complexities of honoring cultural heritage while engaging with the realities of a changing world. Many Africans hold a deep reverence for tradition, often viewing external influences as threats to their cultural identity's

In *The Wedlock of the Gods* (1972), Sofola critiques the disruption of cultural values through the character Ogwoma, whose actions defy the taboos of traditional African society. Odibei and Ogwoma represent opposing worldviews: Odibei upholds traditional customs, especially mourning rites, while Ogwoma rejects these practices by rekindling a relationship with her former lover, Uloko. Despite Odibei's efforts to dissuade her, Ogwoma's determination reflects the influence of Western individualism and emotional autonomy over communal tradition.

Similarly, in *The Dilemma of a Ghost* (1965), Ama Ata Aidoo explores the cultural disconnect between African tradition and Western influence through Ato Yawson and his Afro-American wife, Eulalie. Ato, a university graduate returning from the U.S., brings Eulalie to Ghana, imagining an easy integration into his family's life. However, their arrival sparks conflict. Eulalie's habits such as drinking and smoking challenge the expectations of Ato's family. Her foreign background casts doubt on her suitability as a wife, and Ato's secretive marriage is seen as a betrayal of family customs.

Ato's mother, Esikom, feels deceived after investing in the bride price, only to learn of his already sealed marriage. The family reacts with dismay, bombarding Ato with pointed questions: "You are married? Married? Who is your wife? When did you marry?" (p.16). The resistance intensifies when Ato's grandmother laments the shame of explaining to their ancestors that he has married a "slave," underscoring the deep-rooted traditional views against cultural assimilation. As tensions escalate, Ato begins to realize the challenges of merging two conflicting cultural realities. In a moment of frustration,

he slaps Eulalie for refusing to attend a thanksgiving service for his deceased brother a gesture that highlights the emotional toll of navigating tradition and modernity without proper guidance or mutual understanding.

Had Ato and Eulalie taken the time to understand and appreciate each other's cultural backgrounds, much of the conflict could have been avoided. Respect and communication might have fostered harmony between the couple and Ato's family, allowing individual desires to coexist with communal expectations. This vision of unity where personal freedom aligns with cultural respect—represents the ideal in reconciling African tradition with modern influences.

In conclusion, while tradition plays a crucial role in defining identity and community, it must evolve in response to changing times. Both Sofola and Aidoo emphasize the need for balance—where cultural heritage is preserved without stifling progress. True cultural harmony is achieved not by choosing between tradition and modernity, but by integrating both with empathy, openness, and mutual respect.

3.2. Security

Security refers to the measures taken, to protect individuals, communities and nations from the threats, risks and harm. It encompasses various dimensions such as physical Safety economic stability cyber security and social cohesion. These arrangements in most cases have been opposed insecurity where governance and human existence are questioned.

Insecurity, according to Adofu & Alhassan (2018), refers to a lack of safety, instability, or exposure to danger, as well as an absence of protection or a state of being unsafe. Insecurity often leads to tension, conflict, and a breakdown of societal norms. It is observed that one form of insecurity can lead to another, thereby creating a cycle of instability that exacerbates the grievance of the masses, especially in societies where oppression and unresponsive leadership hold sway.

Critics have observed that security is crucial as it underpins the rule of law, public trust, and the functioning of institutions. A secured environment enables effective governance, promotes investment, and fosters social order, whether in a traditional setting or in a modern society. On the contrary, Hartley et al. (1990) describe insecurity as an external threat or a discrepancy between the level of security a person experiences and the level he or she might prefer. In essence, insecurity represents an external threat that destabilizes the human condition and is often intolerable. Where security is absent, crisis and political turmoil become inevitable outcomes.

People respond to insecurity in various ways; some resort to radical measures, while others adopt more subtle approaches. This divergence in reaction is where this study is focused. It draws on the impact of Western culture on African tradition, which has caused a devaluation and disintegration of African systems and values, as illustrated in Zulu Sofola's *Wedlock of the Gods* (1972) and Ama Ata Aidoo's *the Dilemma of a Ghost* (1965). The rivalry between the two cultures is provocative, as each of them tends to exercise authority over the other. The plays discuss issues of marriage and parental influence, immorality, and broken promises that plague society.

It is therefore important to recognize that rigid adherence to tradition can obstruct social reform, gender equality, and the acceptance of new ideas, as engendered by Western culture. In *Wedlock of the Gods* (1972), Sofola critiques the disobedience and immorality of Ogwoma when she is seen violating African tradition and culture. Odobei's character and that of Ogwoma typify the conflicting cultures; Odobei represents the values of African tradition that oppose Ogwoma's disregard for the customary mourning rite and her decision to invite her former boyfriend, Uloko, into the family house. Despite Odobei's effort to dissuade Ogwoma from pursuing her desires, Ogwoma remains resolute and

undaunted, like a character caught in emotional turmoil and embodying Western influences that reject her people's custom.

In the *Dilemma of a Ghost* (1965) Aidoo explores the clash between African and western cultures through the character Les of Ato Yawson and Eulalie I. Ato, a young African graduate was criticized for coming home with an Afro-American wife, Eulalie. Their aim of coming to Africa is to establish a paradise that is devoid of traditional expectations and interference. The vision however hits the brick as Ato's family raises questions about Eulalie's habit of drinking and smoking. Ato's marriage too with Eulalie is seen as a betrayal of the Odunma clan's values (Olaghere, 2007). Ato's mother, Esikom feels slighted after financing the bride price for an ideal wife for her son only to discover Ato's existing marriage with a foreigner. Family meeting intervenes and bombards Ato with questions about Eulalie's origin and marital engagements. Nana, Ato's grandmother laments the prospect of explaining to her ancestors that her descendants has brought home a "slave" as a wife, an act that emphasizes the resistance to such a union with the family structure.

The above circumstances and Umbriligo would have been avoided if there had been an understanding of each other's customs and traditions, the rift between Ato and Eulalie as well as his family could have been an antidote that would save the situation, foster peace and harmony and allow each individual choices and desires to co-exist without conflict or rivalry. There is no doubt that the rift between the African tradition and western culture is a quagmire that reflects the heritage under siege.

3.3. Morals and Ethics

Morals and ethics deal with the principles guiding human behavior, particularly in distinguishing right from wrong. Although the terms are often used interchangeably, there is a subtle difference. Morality refers to an individual's personal beliefs shaped by cultural, religious, and social influences, while ethics involves a more systematic approach to evaluating these principles within a communal or societal context. In essence, ethics represent the shared standards of right and wrong upheld by a society. The exploration of moral and ethical dilemmas is central to Zulu Sofola's *Wedlock of the Gods* (1972) and Ama Ata Aidoo's *The Dilemma of a Ghost* (1965). Both plays, authored by pioneering African female writers, are set within traditional African contexts and examine the conflicts that arise from the intersection of personal agency, cultural expectations, and the evolving norms influenced by modernity. Their protagonists confront issues such as gender oppression, forced marriage, domestic abuse, betrayal, and identity struggles.

In *The Dilemma of a Ghost*, Ato Yawson faces a moral conflict rooted in cultural dissonance. After returning from the West with his foreign wife, Eulalie, he finds himself caught between the expectations of his African family and his wife's refusal to conform to traditional roles. His mother, Esi Kom, expresses disappointment over Ato's failure to uphold the values she holds dear, especially after the sacrifices she made to fund his education. A family member, Akyea, also voices frustration, demanding accountability for the bride price money:

"I have not done anything with it.
It had a good market, and I thought
I would find some more money and
add to it to give to Ato's father for the
bride price for its owner." (p.15)

Ato's inability to reconcile these conflicting worlds reveals his ethical struggle and deepens the play's central theme of cultural disconnection and responsibility. Similarly, *Wedlock of the Gods* presents Ogwoma, a woman who defies societal norms by rejecting an arranged marriage to a man chosen to secure her brother's medical treatment. Her refusal to honor this traditional expectation is

seen by the community as selfish and dishonorable. Anwasia, a key figure in the play, emphasizes the traditional view:

“Ogwoma, our people say that a man’s daughter is the source of wealth to him. Your parents needed the money for a very expensive sacrifice for your brother, who was on the verge of death. You should have been happy that your money saved the life of your own brother.” (p.9)

Despite the communal backlash, Ogwoma chooses love over tradition. Her defiance attracts severe warnings from even those closest to her. Nneka cautions:

“Do you know that the punishment for this deed is a swelling of the body with water leaking from everywhere? Do you know that nobody will agree to treat you for fear that they might also catch your curse? Do you know that even after death, no forest will accept your body?” (p.19)

Yet Ogwoma remains steadfast in her resolve, asserting her autonomy:

“Tell them that I will be buried alive before I become Okezie’s wife. They will see fire from me. Tell them God will continue to fight for me, and my God is not asleep.” (p.22)

Sofola at this instance is poised to create awareness about the status of women and traditional Nigerian practices that needed reformation. This piece of work is meant to create a framework to Nigerians in an attempt to communicate a community consciousness about change through tradition. This implies a rugged form of feminist determination to get liberated from a cultural web considered to be obnoxious and barbaric.

Her rejection of the tradition of widow inheritance is seen as a grave ethical violation. Anwasia reinforces this sentiment:

“Look, a woman’s honor lies in her name and her sense of shame.” (p.8)

Sofola is speaking through the voice of Ogwoma. Her advocacy for women’s liberation is discernible from Ogwoma’s blatant refusal to marry Adinkwu inspired by his wealth.

She further scolds Ogwoma:

“Listen, Ogwoma, a friend must always be honest and truthful. It is a common thing that when a man dies his brother takes his wife and makes her his own. This is what our people do. Everyone knows that.” (p.21)

Both Ato and Ogwoma experience the profound consequences of challenging entrenched cultural norms. Their choices bring about alienation and, ultimately, tragedy. These reactions from their communities highlight the strict ethical codes enforced in traditional African societies and the high stakes of defying them. Through these narratives, Sofola and Aidoo critically examine the moral weight

of personal freedom against communal responsibility, raising enduring questions about justice, duty, and identity in a changing world.

3.4. Egalitarianism

Egalitarianism is a political and social philosophy that advocates for equality among all individuals, asserting that all humans possess equal moral worth and fundamental rights. This ideology has influenced numerous social movements, including feminism, civil rights, and human rights activism. In the African context, the struggle between traditional norms and Western values often results in social conflict, particularly concerning cultural identity and gender roles.

One major challenge in societies influenced by both African tradition and Western modernity is the clash between these two cultural frameworks. Characters in African literature frequently struggle with maintaining their cultural identity while adapting to external influences. Chinua Achebe, in one of his essays, argues that true progress in African societies requires integrating traditional values with modern influences. Similarly, Thiong'o (1986), in *Decolonizing the Mind*, emphasizes the need for cultural preservation through language and tradition, asserting that decolonization is essential for achieving social justice and equality.

Egalitarianism is a recurring theme in *Wedlock of the Gods*. As a feminist playwright, Zulu Sofola challenges gender oppression by highlighting the plight of women subjected to cultural traditions. Ogwoma's forced marriage represents an outdated practice that denies women agency. Her resistance against this patriarchal system is a plea for gender equality. However, her defiance leads to tragic consequences, demonstrating the rigidity of societal norms. Sofola exposes these injustices, urging society to reform its traditions to accommodate individual freedom and gender equality.

In the *Dilemma of a Ghost*, Aidoo also explores feminism through

The character of Eulalie, who demands respect and recognition in her marriage. She refuses to conform to the expectations of Ato's family, expressing her frustrations:

My people. Add it. Moses. I shall
Say anything I like. I am tired. I must
Always do things to please you and
your folks... what about the sort of things
I like? Aren't they gotten any meaning?
On this rotten land?(P.271)

Eulalie's stance here is an abuse to African tradition. By implication a married woman must conform to the local custom and traditions of the husband at the expense of her own. As a result, Eulalie is expected to abandon her American heritage standard and adapt her husband's culture but she objected to it and it brings frustrations to both parties. The attitudes of her suggest that African heritage is under siege with consequential impact on western culture. It is believed in Africa, that a woman's voice can only be heard and not seen meaning that her right can be undermined within the family circle. She opposes the idea and maintains that she is Ato's wife and not his slave.

Aidoo effectively highlights the issue of feminism by depicting the role of women in society. In her narrative, women are characterized as hardworking and responsible individuals. Sofola recognizes the immense effort women put into supporting their families. This is poignantly illustrated by the first woman's reflection:

"Ah! And yet I thought I was alone in this...
the lonely woman who must toil from morn
till eve before a morsel hits her teeth or a
drop of water cools her throat." (P.11)

Similarly, Ato's mother is portrayed as a diligent parent who does everything possible to finance her son's education. From Aidoo's perspective, women often find themselves as mere puppets, subjected to ridicule in many aspects of life. They are compelled to adhere to the customs and traditions of their husbands, often at the expense of their own identities. Eulalie exemplifies this struggle; she is expected to abandon her American heritage and fully embrace her husband's culture. When this adaptation ultimately fails, frustration ensues, creating a divide between Eulalie and Ato's family. Esikom voices this tension when he admonishes Ato:

"What kind of man are you growing into? Are your wife's taboos yours? Rather, your taboo should be hers." (P.33)

Esikom's reprimand urges Ato to embody the qualities of a responsible man, correcting the perceived shortcomings of his wife to ensure she conforms to societal norms. However, all attempts to rectify the situation prove futile, leading to ongoing conflict. This portrayal of women's positions resonates with Aristotle's assertion that "The female is female by a certain lack of qualities" (Selden 1985:128).

From Sofola's viewpoint, feminist consciousness reflects an awareness of the social and cultural oppression faced by women and their pursuit of liberation. It is this awareness that Sofola seeks to promote, while simultaneously condemning a male-dominated society where women continue to endure suffering and subjugation under the guise of marriage and familial duties. Through Eulalie's character, Aidoo critiques the suppression of women's voices in patriarchal societies. The play underscores the need for mutual respect and compromise in cross-cultural relationships, advocating for a more egalitarian society.

3.5. Freedom

Freedom is the ability to act without coercion or restriction; it is essential to human dignity and autonomy. It enables individuals to make personal, social, and political choices in pursuit of their goals without undue interference. In Zulu Sofola's *Wedlock of the Gods* and Ama Ata Aidoo's *The Dilemma of a Ghost*, the theme of freedom is central, especially in the context of cultural oppression and gender inequality. *The Dilemma of a Ghost* (1972) explores themes of freedom and confinement within the institution of marriage particularly through the experience of the couple; Ato and Eulalie. The play examines the complexities of their relationship and highlights how cultural expectations and personal desires create tension that restricts their freedom.

Both individuals embody the clash between traditional values and modern influences Ato's marriage with Eulalie, an African American woman is fraught with challenges stemming from social backgrounds. Ato a Ghanaian graduate from United States expected full integration and acceptance into the society, only to discover that their practices were not approved by his family. He begins to grapple with the expectations of his family and his personal conflicts. Infact he saw himself caught in a dilemma between two world as he exclaims, "I am a stranger in my own country ". This line encapsulates his lack of freedom as he feels the weight of tradition suffocating his desires.

Eulalie on the other hand, faces her own challenges as an outsider in Ghanaian society. Her actions and behavior receive a condemnation and every of her attempt Les to fit into Ato's world often leads to feeling isolation. She also faces depression b. At a time, she reflects on her experiences in Ghana and felt disillusioned as she declares, "I was not prepared for this kind of life". Eulalie from every indication is aim a world filled with love intertwined by cultural boundaries that she does not fully comprehend. The interaction between the couple and other interferences underscores their lack of freedom and on this premise, one would say that the play revolves around the complexities of love and identity within the context of marriage. More so, the play shows how external pressures can stifle personal freedom,

thereby leaving both characters in a state of emotional turmoil. In *Wedlock of the Gods* (1972), Ogwoma's defiance represents a powerful struggle for personal liberation from oppressive traditions. Her forced marriage to Adigwu, a man chosen by her family, denies her agency and emotional freedom. Ogwoma's lament reveals both her suffering and her yearning for autonomy:

"What have I done to them?
I have fought for the past four years
to marry the man I love, but these
people will not let it be. I was tied
and whipped along the road to Adigwu.
Now that God has freed me, they still
say I am his brother's wife." (p.21)

This passage highlights the deeply entrenched patriarchal structures that deny women the right to choose their partners. Ogwoma's resistance to these customs reflects the broader fight for women's freedom in societies where tradition often overrides individual rights. Yet, her pursuit of freedom leads to social backlash and tragedy, revealing the personal cost of challenging long-standing norms. Likewise, *The Dilemma of a Ghost* explores the limitations placed on personal freedom within the confines of cultural expectations. Ato and Eulalie's intercultural marriage becomes a site of conflict, where differing values clash. Eulalie's refusal to abandon her identity and conform to the expectations of Ato's family intensifies the tension between modernity and tradition. Esikom's rebuke of her son underscores the rigid gender roles within traditional society:

"What kind of man are you growing into?
Are your wife's taboos yours? Rather,
your taboo should be hers." (p.33)

Esikom's words suggest that the woman must relinquish her own cultural background in order to fully assimilate into her husband's world a direct challenge to Eulalie's autonomy. Her resistance to this expectation symbolizes the broader feminist call for mutual respect and personal freedom in relationships. Both plays underscore the tension between traditional norms and the desire for individual self-determination. While cultural heritage is significant, these narratives argue that it must evolve to uphold justice, equality, and personal liberty. Through the struggles of Ogwoma and Eulalie, Sofola and Aidoo critique the social structures that suppress women's voices and autonomy. Their works advocate for a society in which cultural preservation does not come at the expense of human freedom.

4. Conclusion

In conclusion, the conflict between African traditions and modernity, as depicted in *The Wedlock of the Gods* (1972) and *The Dilemma of a Ghost* (1965), underscores the complexities inherent in cultural transformation. Characters like Odibei and Esikom embody the resistance to change, reflecting the broader hesitation within many African societies to embrace modern influences. In contrast, figures such as Ogwoma and Eulalie represent the push for personal freedom, progress, and a redefinition of societal roles. Ultimately, the coexistence of African tradition and Western modernity is essential for establishing ethical standards and fostering a harmonious society. While rigid adherence to outdated customs may hinder social development, an unquestioning embrace of modernity risks eroding valuable cultural identities. Therefore, achieving a balanced integration of both traditions and modern values is vital for meaningful societal progress and sustainable human development.

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