

Wole Soyinka and His Yoruba Worldview

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ABSTRACT

Wole Soyinka is a renowned Nigerian dramatist, who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature. He is a prolific writer and versatile genius of Africa. His works are based on society, culture, tradition and politics of Africa. The dramatic environment that Soyinka creates has been enriched with variegated realistic scenes portraying African life very exactly and fashions and characters holding a mirror up to nature and presenting life as it is. The traditions and customs of Yoruba are typically presented in the play. Some of the customs like, bride-price, polygamy, wife wooing girls for her husband, are emphasized much and challenged these outdated customs and traditions. Apart from that, the playwright sheds light on some of the indigenous customs like, marriage, songs, dance, mimes, etc. Songs, dance and mimes are the major components in the play. Soyinka has made use of these elements to forward the action of the play. Through the play, playwright brings out the native tradition, livelihood of the people, politics, moreover, role of women is emphasized much.

KEYWORDS: Yoruba, Tradition, Bride-price, Polygamy, Modernity

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I. INTRODUCTION:

Wole Soyinka is a renowned Nigerian dramatist, who was awarded Nobel Prize in 1986, for his accomplishment in the field of literature. He is a prolific writer and versatile genius of Africa. Being a social conscious writer, he is acclaimed worldwide, yet his home country rewarded him with solitary confinements, sentence to death and many exiles. However, no orders and punishment subdued his strong will. Instead, like a sphinxes, he came out from all difficulties with great energy to enlighten and serve his people. Such a consciousness reflects in his play with more aesthetic in sense and socially instructive. His works are based on society, culture, tradition and politics of Africa. He infuses the western stage with new dramatic possibilities while commenting on Yoruba tradition and Africa's modern political and social realities. He is a keen observer of his land, culture and customs and very eminent in expressing the observance in writings.

The admirable traits of Soyinka writings hinge upon a certain pillars of literary forms such as comedy, tragedy and scathing satire. His laughter provoking comedies have an underlying object of high seriousness of satire. The tragic plays of Soyinka are written in comic vein, though monotonous and grim, very suitable to the atmosphere of the play.

Soyinka's "The Lion and the Jewel" is a comical play based on African society, written in 1959 and published in 1963. Jeyifo comments upon the play, "The Lion and the Jewel" occupies a unique place in Soyinka's dramas. It is perhaps the only play by him that is written entirely in a comic spirit uncomplicated by a dark, brooding humor and satire" ("Wole Soyinka: Politics, Poetics and Postcolonialism", 106). The play portrays a conflict between tradition and modernism. In the play, there is ample use of dance, song and mime. The play is very simple in its structure and it is a poetic drama or musical play. It shows deep familiarity of Soyinka with the various aspects of African tradition and the influence of the modern world on the African mind. Soyinka gives an account of the origins of the play in an interview, in that he mentions about the custom and culture of Yoruba.

It was actually inspired by an item which said: "Charlie Chaplin... a man of nearly sixty has taken to wife Oona O'Neill" who was then about 17 something like that. ... from Charlie Chaplin, and again thinking of the old man I knew in my society who at 70 plus, 80, would still take some new young wives – and always seemed perfectly capable of coping with the onerous tasks which such activity demanded of them! I just sat down and that's how Baroka came into existence. ("Soyinka in

Zimbabwe”, 82)

“The Lion and the Jewel” is the most simplest among Soyinka’s plays, connotes much by means of abstract signs and plain usual symbols. The subject of the frail average African’s challenges with the whims and fancies of the white forms the central nucleus of the play. This play unfolds a venue for elaborating the state of Nigeria to be the plethora of sources of English speaking drama. Here Soyinka not only handles dramatically the rich folk material but also the text of the off shoot of modern on tribal tradition.

Tradition versus Modernity:

The play focuses on the failure of an elementary school teacher to apprehend the sense of culture, advancement or civilization. The word “progress” needs to be under stern scrutinization interpreting varied features connected with it and also the aspects unrelated to it. The play “The Lion and the Jewel” evolves a subject almost classical in its worth with the juxtaposition of the values that forms a required dramatic confrontation. J.Z. Kronenfeld writes, “the comedy clearly operates in terms of the characters adjusting ideology [tradition or modern], or selecting convenient aspect of it, in accordance with their situation and their psychological needs” (307). The major characters create the phenomena of jollity mainly due to the ordeals they encounter with and the consequent indecisiveness. The dark forces are inevitable in essence. They assume serious and heinous proportions.

The dramatic environment that Soyinka creates has been enriched with variegated realistic scenes portraying African life very exactly and fashions and characters holding a mirror up to nature and presenting life as it is. The characters are very real to life. His object of representing something to express something else exemplifies more than what the surface meaning offers. This play is combined with a real flavour of African rural life in the context at which idea of development requires a psyche transformation. The sense of progress undergoes necessary transition. The custom of polygamy and bride barter are challenged. Lakunle is endowed with the glimpses of the Comedy of Manners carrying a stigma of the exaggerated, caricature like portrayal. But the crafty, unscrupulous aged fox, the Bale Baroka is quite satisfactory in his cunning warfare waged against modernism and in the strong method of winding stairs for adopting polygamy. Lakunle, who stands to represent “progress” and cultured romance fails Sidi at the crucial hours, captivated by her own charm, keeps her head against Lakunle but loses it while encountering the old lion. Sidi presents a full

spectrum of the panorama of the heart of an African village as against Lagos, which stands for advancement in accordance with definition of Lakunle. Oyin Ogunba remarks the major theme of the play is the “choice between the rival worlds of tradition and modernism” (32).

The locale of the play is Ilujinle, a typical Nigerian village. Soyinka’s dramatic creation the Bale Baroka, the old lion of the village, metaphorically expresses the traditional good and bad. Having experienced the amassing opulence and power, the Bale has a harem full of the most beautiful ladies in the area, new commodities annexed frequently. The dramatist exhibits his skill through the depiction of the Bale’s hard headed conservatism gaining, when Lakunle’s sloganeering defeats to compromise. Lakunle treats himself to be the representative of the modern revolution against men like Bale and asserts what he considers a moral war. Lakunle develops an association with Sidi, the village beauty, ascends upon the steps of modernisation means of civilising the bush girl.

Lakunle, the semi-European, wants to make some revolutionary changes in the village. He apparelled in the English suit of an ancient kind. At first, he imposes his ideas on his love, Sidi. To her, all his ideas are new and unlikely. Yet she has soft corner for him more as a jocular character narrating comic and mysterious tales to her as a reformer. When he proposes his love and talks of marriage to her, she demands the bride-price to marry him.

Bride-price and its Importance:

Encyclopaedia Britannica says regarding the bride-price, “the practice is common in most parts of the globe in one form or another, but it is perhaps most prevalent in Africa.” Bride-price is money or property given by the bridegroom to the family of his bride. Such a system is still followed by the native Africans and Muslims in their religion. Even in India, the same system followed in olden days, but it had gone reverse in the later period. However, the primitive African societies follow the footsteps of tradition and culture, demanding the bride-price to the bridegroom. It is honour to the bride who receives a good price. If a girl marries without the price, it is assumed that she is not a virgin or she is not worth to marry. Sidi the traditional African girl, who is untouched by the foreign ideas and culture, insists on the bride-price and its honour to Lakunle,

I have told you, and I say it again I shall marry you today, next week Or any day you name.

But my bride-price must first be paid.... But 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 spit....

They will say I was no virgin
That I was forced to sell my shame

And marry you without a price. ("The Lion and the Jewel", 8)

According to the custom of Africa, a girl marrying without the bride-price is a disgrace to the bride. Sidi, the beauty of the village, expects Lakunle to pay more bride-price for her beauty and virginity. But Lakunle, who has European sensibilities, is an iconoclast of the African traditional manner. He attacks the traditional African customs of marriage. He calls the system of bride-price: "A savage custom, barbaric, out-dated ... unpalatable" ("The Lion and the Jewel", 8). As the teacher educated by west, he objects it due that his influence on the western concept of gender equality or his empty pocket. He believes that the custom is a disgrace and humiliation to women, "to pay the price would be / To buy a heifer off the market stall" ("The Lion and the Jewel", 9).

Child Bearing:

Getting child, after one's marriage, is one of the most vital purposes of marriage. That is the only way to make the world exist. But the iconoclast and lover of western values, Lakunle does not consider the child bearing is a must. He says that he does not seek wife "To fetch and carry, / To cook and scrub, / To bring forth children by the gross ..." ("The Lion and the Jewel", 9). But Sidi could not make a grasp his modernism means even child bearing as an issue of contempt in the wife. Out of fear, immediately she utters, "Heaven forgive you!" to save him from the punishment of Gods. The custom treats child bearing is not only the part of life, but also it qualifies the married couple's life meaningful. Lauretta Ngcobo writes more about this:

As elsewhere, marriage amongst Africans is mainly an institution for the control of procreation. Every woman is encouraged to marry and get children in order to express her womanhood to the full. The basis of marriage among Africans implies the transfer of a woman's fertility to the husband's family group. (141)

Significance of Chastity:

In the play, the playwright until the end does not show that the bride-price is paid to Sidi by

her spouse. After Sidi is seduced by Baroka, Lakunle readily accepts to marry her, there he says, "... it is only fair/ That we forget the bride-price totally/ Since you no longer can be called a maid" ("The Lion and the Jewel", 54). But she chooses the seducer as her husband than the semi-witted, Lakunle. Her decision is due to the concept of chastity. Through Sidi, Soyinka brings out the culture of the tradition based rigid society. She would have chosen young Lakunle to marry, but her loss of virginity makes her to marry the old Baroka,

Marry who ...? You thought ...

Did you really think that you, and I ... Why, did you think that after him,
I could endure the touch of another man? ("The Lion and the Jewel", 57)

Chastity is the only reason that prevents her to accept the proposal of Lakunle. It is not the manliness of Baroka impresses her and she decides to marry him, but the age old tradition of marrying and living with only one man ceases her to take any other decisions. Even though she is portrayed as not fully matured girl, but she is the one of the strong representatives of the tradition in the play. R. Sethuraman comments on her decision at end, "Sidi in "The Lion and the Jewel" is fleetingly metamorphosed into the glittering girl of the magazine by the Western photographer, although common sense prevails on her in the end" (224).

Polygamous Society:

In the play, Soyinka portrays the African polygamous society. The marrying of multiple wives is legal in Nigeria and it is a prominent feature of traditional life. Lofts and wives are the criteria of wealth of a person. It is accepted that the old man marrying the young girls. Toyin Falola in his book "Culture and Customs of Nigeria", states regarding polygamy, "...the function of the family as an economic unit of production. Especially for those in agrarian production, a large family provides the labour necessary for the maintenance and growth of the business" (56). And he adds more, that the tradition allows widow inheritance, in which a man marries the widow of a deceased brother. This practice ensures that the woman and her children remain under the economic and social care of the family (58). Sometimes the successor of dead Bale or chief of the area marries the last and favourite wife of the dead Bale, as his first wife. According to the custom, the first wife of the Bale becomes the senior and receives all honours in the family.

According to the tradition, a Bale can have as much as wives he can, but he has to follow some

conditions like, treating all equally, distributing resources equally to all wives and children, avoid discrimination among wives and children (Falola 59). Baroka, the Bale of the village, has many wives. His harem is already full with his number of wives from Sadiku to latest favourite wife, Ailatu. The desire for more girls has not left him even at the age of sixty two. Una Maclean calls the play a "Nigerian bedroom farce" for its convention of polygamy (51). After seeing Sidi's beautiful pictures in a glossy magazine, he desires to have her on that night and he expresses his wish to his first wife, Sadiku to woo that young girl for him. It is the custom of the village that the first wife has to persuade and makes the girls to marry her husband; it is a part of her duty to ensure his happiness. By this act, the society emphasizes that the wives have to obey and do furnish all sorts of his desire. It is settled in the minds of the women in the society.

Sadiku is the veteran representative of the tradition. She is proud of her role as the chief wife of a family in a polygamous society. While she is wooing Sidi for Baroka, states another tradition in the society that last wife of the Bale becomes chief wife to the next Bale. She tempts Sidi by narrate the tradition:

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 ... 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, and afterwards, as the head of the new harem ... It is a rich life, Sidi. ("The Lion and the Jewel", 20).

The surprising fact is the successor, most probably the dead Bale's son, becoming husband to his step-mother. It is not a serious matter in the society that a woman became wife to both father and son. Sadiku is an instance of such a practice prevails in the society. She reveals that she is the bare witness of Okiki's, father of Baroka, impotency "I was there when it happened to your father, the great Okiki. I did for him, I, the youngest and freshest of the wives" ("The Lion and the Jewel", 30). These words state that she was the youngest wife of Okiki and now according to the custom, she has become the senior wife to Baroka, i.e. she married father and after his death she became wife to her step-son. It is quite strange custom to the Indian readers. But Yoruba calls it is the responsibility of the king to take care of the youngest wife and children of the previous sovereign. This custom is called "isupo" among the Yoruba (Timothy).

Wedding:

Another tradition mentioned in the play is wedding. There are no much details of the wedding and its related functions, yet some descriptions and words of Sadiku and Lakunle state the culture of wedding in Yoruba. Before the marriage, the bride packs her clothes and trinkets and oils herself as a bride. And she is accompanied by her relatives to bridegroom's house with a group of musicians and dancers of the village. The marriage has many ceremonies, Lakunle verbalises it "... I have to hire a praise-singer, / and such a number of ceremonies / must firstly be performed" ("The Lion and the Jewel", 56). Soyinka narrates the decoration of the bride, "*Sidi now enters. ...she hold a bundle, done up in a richly embroidered cloth. She is radiant, jewelled, lightly clothed, and wears light leather-thong sandals*", "*Festive air, fully pervasive*" ("The Lion and the Jewel", 57-58). These words show that the ceremony of marriage is very colourful and mirthful ambiance with songs and dance.

Oaths on Pantheon of Gods:

As well as, Soyinka has included some religious tradition like making oaths on Yoruba pantheon of Gods like Ogun and Sango. These two gods are usually invoked in oaths. Ogun is the god of oaths and justice. In Yoruba courts, devotees of the faith swear to tell the truth by kissing a machete sacred to Ogun. The Yoruba consider Ogun fearsome and terrible in his revenge; they believe that if one breaks a pact made in his name, swift retribution will follow (Horton). In the play, when a girl gives the news to Sidi about her photograph published in a western magazine, at first she could not believe and asks,

SIDI: Is that the truth? Swear! Ask Ogun to Strike you dead.

GIRL: Ogun strike me dead if I lie. ("The Lion and the Jewel", 12)

In the scene of Sadiku woos Sidi for her husband, Sidi's acts make her to pray to the God Sango to restore her sanity, "May Sango restore your wits. For most surely some angry god has taken possession of you" ("The Lion and the Jewel", 22). Sango is considered as god of thunder and lightning. His anger is sudden and terrible. He strikes his enemies down with lightning. And Yoruba believe that only Sango can relive the people who behave abnormal or possess by any angry god or evil spirit.

Songs, Dance and Mime:

Songs, dance and mimes are the major components in the play. Soyinka has made use of these elements to forward the action of the play. Russell McDougall considers the usage of "dance as

the illumination of dramatic form" (102). In the first part of the play, "Morning," Sidi and her village girls and Lakunle performs a dance and mime of "the dance of the lost traveller". In the dance, the villages enact the experiences of the western photographer on his first visit to Ilujinle. The second mime is performed by Lakunle to Sidi and Sadiku about the coming of the railway, and of its re-routing away from the village when the Bale bribes the Surveyor. In this episode, Lakunle seeks to expose the wiliness of self-indulgent Baroka by telling them how the Bale has sabotaged all schemes of connecting the village to modern civilization. The next dance is performed by Sadiku after Baroka has confided in her the loss of his manhood. Sadiku gloats over it and places a carved figure of Baroka in the village centre and she performs "victory dance". The fourth mime is the wrestling match between Baroka and a wrestler. The wrestling motions are mimed in order to impress Sidi with his prowess and virility. Baroka keeps on talking warmly and affectionately to Sidi and defeats the wrestler also. Russell McDougall opines regarding the act of the Bale: "His argument is shaped and timed so as to suggest almost inevitably the descriptive metaphor of dance" (111). The final song, dance and mime are performed in the end of the play, after Sidi has announced to Lakunle that her intention of marrying Baroka and bear his children. Sidi sings and dances the "dance of virility".

Livelihood of Drummers:

SADIKU: [*wheeling*.] Come on, school teacher. They'll expect it of you ... The

man of learning ... the young sprig of foreign wisdom ... You must not demean yourself in their eyes ... you must give hem money to perform for your lordship ... [*Male dancer enters first, persuade by a number of young women and other choral idlers. ... He and about half of his pursuers have already danced off-stage on the opposite side when Sadiku dips her hand briskly in Lakunle's pocket, this time with greater success. Before Lakunle can stop her, she has darted to the drummers and pressed a coin apiece on their foreheads, waving them to possession of the floor. Tilting their heads backwards, they drum her praises....*] ("The Lion and the Jewel", 51)

In the above passage, Soyinka brings out another traditional practice of the Yoruba. The passage evokes a picture of the livelihood of professional drummers. Timothy writes regarding this, "The person whose praise is sung is expected to dance towards them and begin to press money on the

forehead of the singers – the more money they are given the more and the longer they sing the praises their benefactor." The passages explicate more that if one is not ready to give money to them, it is considered as an act of belittling one's image in the society. As Lakunle is not ready to spend money for the singers, Sadiku wants to save his face, so she plunges her hand into his pocket and takes some money for them.

Veneration to the Village Head:

Moreover, Soyinka brings out the veneration exercised to the head of the village by the commoners. The head of village is called, Bale. He is respected as demigod. In the first section of the play, "Morning" when the villagers enact the dance of the lost traveller, Baroka enters. Immediately all stop the play, all go down prostrate and kneeling with the greetings of 'Kabiyesi' and 'Baba'. Although the people mock him in the dance, they pay respect to the post he holds. In another scene, before entering the room of Baroka, his senior wife, Sadiku goes down on her knees at once and bows her head into her lap. It shows that even in home also, his people show their respectfulness to him. In the seduction scene, Sidi the young and mischievous girl, on seeing him in his house, she greets him, "Good day to the head" ("The Lion and the Jewel", 36). According to the tradition of the society, the people consider him next to god, so they give much respect him at least for the post he holds, the Bale of the Village.

Rajkumar in his work denotes the versions of anecdotes of 'rumoured impotence' as part of the Yoruba tradition (46). After Sidi rejected Baroka's invitation, he spreads a rumour that he became impotence. But Sidi is caught in his trap by going to his house to mock him for his impotency, leads her to seduce by him. Such a mode of seduction is very common among the anecdote-makers in Yoruba.

Role of Women in the Society:

The vision of Soyinka is not clearly present in this play. Till the end it is ambiguous that whether he exalts the customs and tradition of his people or not. To the readers some of the tradition and customs portrayed in the play are new to them. The polygamous society gives importance to the Bale, it allows him to marry as many girls he can, he uses the girls only for his pleasure, and after a new arrival of favourite he sends the last favourite to an outhouse. It shows the society never give respect to women, and they are used to, as Lakunle tells, "pounds the yam or bends all the day to plant the millet ... to fetch and carry, to cook and scrub, to bring forth children by the gross" ("The Lion and the Jewel", 7 & 9). The custom of dead Bale's last

wife becomes the senior wife to the successor, i.e. son. The custom is very awkward and surprise to almost all the readers, particularly to the Indian readers. However, the playwright does not make any condemn, dislike or rejection of it. Instead, by ending the play with the marriage ceremony of the Bale and the girl seems to show that Soyinka nods approval to this custom. By the marriage of the cunning Bale and ignorant and pride Sidi, the author emphasizes that chastity is only for female. All these show that the female society is highly marginalized by the males. The female characters like Sidi and Sadiku are the representation of the doubly oppressed in the society. They are the symbol of self-marginality, particularly Sidi:

... she never allows any rational idea into her mind, which is advised by Lakunle. ...greatly supports and argues for her society and its tradition. She does not want to come out of the conventional ideologies. She does not know that she is marginalizing herself for the ideologies of the society. (Kumar, 46)

In the play, Lakunle like a champion of feminism, voices for the females, who are fastened with the traditions of the society. But he is portrayed as a foolish and stupid teacher, who never gets any respect from anyone, Sidi chides his state in the village, "You and your ragged books dragging your feet to every threshold and rushing them out aging as cruses greet you instead of welcome.... The village says you're man, and I begin to understand" ("The Lion and the Jewel", 5 & 10). Even after so much humiliation he tells his dream of new, improved and modern society to her. But his expectation of development is a mirage. And through the character of Baroka, playwright expresses that the society is not ready to accept the changes, even if it is necessary. By portraying Lakunle as a hallow-modernist, Soyinka presents the stubbornness of society. C.N. Ramachandran concludes his character, "Lakunle represents not western culture but only hallow Westernization, not real but only the image. The play abundantly establishes that Lakunle is a modern version of Don Quixote, a book nourished shrimp" (201). Eldred Jones calls Lakunle "the half-baked Westernized African" (24) rather Florence Stratton posits, "he is a caricature of the alienated African – a ridiculous figure in any case, but not in the latter an object of pity" (539). Onwueme in his article states that Soyinka made "a mild satire against Baroka's ruthless leadership and brutal force in society" (64). Even the mild satire also made only through the weak character Lakunle. On support of Lakunle, Basavaraj Naiker writes that Lakunle's protestation against the payment of bride price, instead of

cunning ways of drawing Sidi into bed, his rational method of convincing her to marry her, and his aesthetics of love and poetic sensibility have no significance in the tradition-ridden society (112). The society is out of its sensibility, which never heeds to words of educated.

Along with that, the playwright satirizes the educational system in his land through the character Lakunle. Through him, the dramatist brings out the African tendency to imitate the life of the white man. He presents an ironical situation through the depiction of the character. Lakunle is an embodiment of the qualities found in the foreign educated African student. He must be an intelligent herald of the revolution against old customs and blind faith. But he is stuffed with empty bombastic words, and unclear vision to change his society. The sphere of education requires a complete sense of devotion. But pretensions, affection, hypocrisy, lack of depth, have clouded the atmosphere. It is so disheartening to note that in the context of newly evolving nation like, Africa, where the universities do not promote the custodians to upgrade the sphere of education, instead they breed bugs as in any other fields.

The antithesis to Lakunle, Baroka is a very impressive character in the play. He does not sounds like Lakunle, the chatterbox, rather through his actions, he proves himself as a man of action. Physically he is very strong and vigorous. His worldly wisdom keeps him as a head of the village for a long time. He keeps control the village under his rule; he isolates the commoners as far as possible from modern ideas, even modern transportation, like railways. He combines courage with cunning to pursue pleasures. He enjoys the privileges and power with zest, with care and caution. At the outset, he represents tradition, but the study of his character brings out that he represents neither tradition nor modern. He utilizes both the ideologies for his personal satisfaction.

II. CONCLUSION:

Anthony Graham White remarks that Soyinka approved neither headman's (Baroka) tradition nor the schoolteacher's modernism (130). The statement is made out of the reason that nowhere in the play, Soyinka satirizes both the ideologies. James Gibbs comments about the purpose of writing the play "the play should be digested as an experience, not chewed over in search of an easily summarised message or a moral of general relevance" ("Notes on The Lion and the Jewel", 55). By all the description of traditions and hindrances to modernism, and the portrayal of

Lakunle as hallow-modernist, the playwright leads the reader to the assumption that he does not support the tradition or modernity instead he merely records and pictures the tradition and people's life in the African society. But a deep reading of the play clearly depicts that Soyinka's support to indigenous tradition. In last part of the play, Sidi rejects the modernism through act of handing over the magazine to Lakunle and the rejection of western way of life is mentioned by rejecting Lakunle. "The verbal elements of the scene identify the final dance by its traditional function, as a ritualisation of community, so that the motive behind Sidi's invocation of the gods of fertility is to ensure cultural continuity" (McDougall 116). This seems to be the issue of Baroka's triumph, i.e. triumph of tradition.

The play is very mirthful to read, and makes the reader to enjoy the play more without any other difficult tangent philosophies or ideologies. Ultimately, the play is on the surface plane portraying the tribal life and its confrontation with the culture of the West. And playwright reiterates upon the idea that the West has not made any deep impact on African culture and the tradition in the society is typical with all its merits and demerits. The play exemplifies a voracity that amidst the search for requirements, conflicts and confrontation, man must channelize the stream of his mental faculty unfettered by the tyranny of customs and beliefs, as worthless as desert, preserving the mental resources for the functioning modes of national mechanism with the knowledge unhampered by the constraints of ideologies.

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