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LIGNE EDITORIALE DE PARTICIP'ACTION

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Résumé en français. Mots-clés, Abstract, Keywords,

Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie.

Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

Tout l'article ne doit dépasser 17 pages,

Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue Particip'Action permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

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Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

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Les références de citations sont intégrées au texte citant, selon les cas, de la façon suivante :

- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223)**, est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (...), d'accroître le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (...) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention "et al" (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

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Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2nde éd.).

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BERGER Gaston, 1967, L'homme moderne et son éducation, Paris, PUF.

DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », Diogène, 202, p. 145-151.

DIAKITE Sidiki, 1985, Violence technologique et développement. La question africaine du développement, Paris, L'Harmattan.

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Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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**CONTEXTUALIZING EDUCATION IN AFRICAN AND AMERICAN
COMMUNITIES: A MARXIST READING OF JOSEPH COLEMAN DE GRAFT'S
SONS AND DAUGHTERS AND WILLIAM HENRY SMITH'S *THE DRUNKARD***

James Kodjo AKAKPO-DOME*

Abstract

The aim of this paper is primarily to highlight the type and the place of education needed for societal development as depicted by J.C. De Graft and William Henry Smith. In the process, the paper investigates internal mechanisms of improving relationships and education in a home as portrayed by the two playwrights through the characters' analysis.

Through the lenses of the Marxist approach, the paper has discovered that J.C. De Graft's *Sons and Daughters* and William Henry Smith's *The Drunkard* scrutinize education that guarantees individual and community development. The paper therefore argues that there is a need to reconsider education on the basis of the realities of both African and American settings.

Keywords: education, development, community, life, marxism.

Résumé

L'objectif principal de cet article est de mettre en évidence le type et la place de l'éducation nécessaires au développement d'une communauté comme celles que décrivent J.C. De Graft et William Henry Smith. Dans le processus, l'article étudie les mécanismes mis en place en vue de l'amélioration des relations interpersonnelles aboutissant à l'éducation tels que décrits par les deux dramaturges à travers l'analyse des personnages. À travers le prisme de l'approche marxiste, l'article a découvert que *Sons and Daughters* de J. C. De Graft et *The Drunkard* de William Henry Smith ont analysé l'éducation qui garantit un développement individuel et communautaire. L'article soutient donc qu'il est nécessaire de reconsidérer l'éducation sur la base des réalités des milieux africains et américains.

Mots-clés : éducation, développement, communauté, vie, marxisme.

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Introduction

Literature worldwide stands as a major discipline used to portray the known and unknown facets of human life and experiences. This discipline equally imparts moral values contained in a literary text to its readers, with this educational function of literature; education appears influential in life as a whole. Joseph Coleman De Graft's *Sons and Daughters* and William Henry Smith's *The Drunkard* propound crucial educational issues that need to be addressed.

In *Sons and Daughters*, James Ofori, a main character, imposes career choices on his younger children, Aaron and Maanan without considering the latter's aptitude and competence for such careers. Such imposition, in the name of a "good education", spoils not only the parent-child relationships, but also hinders the community's development.

The play, *Sons and Daughters*, though set in Ghana, represents all societies that are experiencing this unfair practice. It demonstrates the tension and disagreement between two different generations in the early post-independence Ghanaian society in particular, and other post-independence African states in general. The father, in compliance with the wicked lawyer Bonu, wanted his children to pursue those careers that could give them money and recognition against the latter's will (J. D. Mbachaga, 2020, p.31).

Concerning *The Drunkard*, there is the issue of a lovely rural cottage belonging to Mr. Middleton and occupied by the tenants Mrs. Wilson who inculcated the basic life principles to her daughter Mary. The owner of the cottage, Mr. Middleton, generous as he was, has similarly educated his son Edward Middleton in order to alleviate his life journey after his death. Edward and Mary have relied on their parents's principles to counterattack the destructive agenda established by Lawyer Cribbs, the most educated character in the play.

In view of this situation, it appears crucially important to re-examine the concept of education in both Post-modern African and early American settings where the issue of education prevails throughout the two plays. Defined as an adjustment of ability to a changing situation and environment, education is more than an economic investment and profitability. It is therefore an essential and holistic input upon which life, development and the survival of man depend (I. Fazilah, 2011, p. 546). Moreover, Y. Ankomah (2005, pp. 8-9) states that, "education helps change a community by improving and strengthening skills, values, communications, freedom, personal and national prosperity."

According to the Marxist theory, literature belongs to the superstructure which is a product of the base realities. The Marxist approach relates the literary text to the society, to the history and cultural and political systems within which it is created. Consequently, it does not consider a literary text devoid of its writer and the influences on the writer. A writer is then a product of his own age which is itself a product of many ages (A. K. Panda, 2015). In the same vein, for H. M. Abrams (1999, p.149), Marxists view literature "not as works created in accordance with timeless artistic criteria, but as 'products' of the economic and ideological determinants specific to that era."

In a Marxist approach to literature, there is a need to discuss a class history and struggle as well as issues of domination and oppression which culminate in a defeat of the oppressor and a victory of the exploited in a literary text. Marxism therefore focuses on the relationship between the perceived lower working class of society or proletariat, also known as the Infrastructure, and the Superstructure, or upper class of society referred to as the bourgeoisie in Karl Marx's discussions (H. Davari, 2015, p.109).

A Marxist analysis of *Sons and Daughters* will, on the one hand, explore how James Ofori and lawyer Bonu (influencers of their Ghanaian

community) are said to oppress Aaron and Maanan (the lower class). The analysis will equally address how Aaron and Maanan end up winning in this struggle.

On the other hand, a Marxist reading of *The Drunkard* will help examine how Edward Middleton and Mary, considered to have championed the lower class of the early American Temperance community, have won the battle opposing them to the villain Cribbs (the upper class) over his wicked ambition to own Edward Middleton's late father's cottage inhabited by Mrs Wilson and her daughter Mary. These two theories are therefore considered most appropriate for the analysis of this study.

1. The Problematic of Formal Education

This section addresses the problematic of formal education, given that the characters named Lawyer Bonu in *Sons and Daughters* and Lawyer Cribbs in *The Drunkard* who have received formal education stand as epitoms of educational problems in their respective plays. They are not positive leading forces that could inspire good leadership. A Marxist analysis of both lawyers, namely Bonu and Cribbs brings to light these characters' excessive quests for personal material profitability to the detriment of others.

1.1. African Context and Educational Problem

The discussion of education in African context falls under two shades when seen that the contemporary Africa cannot be understood or explained ignoring both formal and informal contexts. The problem lies in the study of the play with the hybrid cultural context of English language and the African culture, tradition and society that have their logic. The moral uprightness is not synonymous with formal education or university degree. Here is the very confusion and shock that the readership meets with

the lend characters operating moral audities in the environment they are expected to be role models.

Specifically, Lawyer Bonu, a close friend of James Ofori's and his family, has over the years served as an adviser, counsellor and even a Good Samaritan to the family in one way or the other. But his true intentions did not get known until he started developing interest in Maanan. In this respect, Bonu argues that Maanan should agree to his proposal for fear of influencing his father to make her drop her choice of being a dancer for the Law admission at England as revealed in Maanan's confession to her mother:

Lawyer Bonu himself has told me this, and his influence with Father is great. But will he raise a finger to help me? Rather, he goes about dropping hints that dancing is immoral, that law is the most respectable profession any father could give his daughter, and so on. ... Moreover, he knew I was almost desperate about this dancing, and he had hoped to get me by telling me what he did. ... After he had got Father's mind set on this law by promising that he could, in fact get me a suitable school in London, he came to me and told me that he could use his influence with Father to get his consent for my going on the stage, but only on one condition! (J.C. De Graft, 1964, p.19).

The foregoing roughly shows how Lawyer Bonu constitutes a major obstacle to Maanan's blossoming education and to her future dancing career. Within this context, De Graft becomes implicitly critical of male officials who are not prepared to respect women as colleagues, but regard them as sex objects in Post-independence Ghana (C. Chesaina, 1987, pp. 85-87). The playwright draws here a sharp contrast between the strong heroine (Maanan) and her male antagonist (Lawyer Bonu) when the latter is portrayed as a respected lawyer who owns a well-established and prosperous law firm against his counterpart Maanan who is determined to fulfill her dreamed career as a committed drama dancer with good morality. Moreover, the irony behind how respectfully his community regards him comes through when one considers his attitude towards his female employees. In his office where justice is supposed to be a major pillar,

Lawyer Bonu should treat professional women with the respect due to their human dignity. Yet, to him, female employees are mere sex objects and he used any crooked strategy to sleep with them. It is in order to sleep with Manaana, his best friend's daughter, that he employs her as an apprentice in his office as shown in this heated dialogue between the antagonist (Lawyer Bonu) and the heroine (Manaana) :

Lawyer B: Don't you want to go on stage? Don't you want to study dancing and be able to create your own ballet? Don't you? You do, Manaana; I know you do, and I can help you to achieve your ambition. I can make your father grant your wish ...

Manaana: I don't want your help, Lawyer Bonu. I don't want anything from you. Aren't you ashamed to stand there and tell me that, right under my father's roof? Why do you pester my life like this?

Lawyer B: Because I love you, Manaana.

Manaana : You who are old enough to be my father? ...

(Manaana gives him a long stare full of contempt, then turns to walk away ... With a swift movement Lawyer Bonu bars her way) ...

Lawyer B: No, Manaana, I'll not allow you to pass unless you let me kiss you. Come ... don't you see that I love you? ...

Manaana: I wonder you have the heart to say such things, you a married man and a respected gentleman of this town. What would Mrs Bonu say if she saw you now and heard your words?

Lawyer B: This has nothing to do with my wife ... Nobody need know about it ... (J. C. De Graft, 1964, pp. 37-38).

J.C. De Graft's major intentions in his depiction of Manaana and Lawyer Bonu are to discuss the question of a daughter's freedom in choosing her own career and her father's implicit responsibility in jeopardizing her daughter's destiny due to his authoritarian attitude and prejudice against the latter on the one hand, and her boss's immoral attitude towards her as a sex object on the other. De Graft, in my view, raises here the issue of the newly-acquired freedom of African professional women willing to make their choices in life endeavors, and criticizes the subconsciously traditional male dominated world in post-independence Africa.

Again, Lawyer Bonu and James Ofori seem to be both victims of the excessive pursuit of material profitability which characterizes post-independence Africa. A keen observer has this to say : "greed for material

wealth has become the order of the day in many walks of life in post-independence Africa." (C. Chesaina, 1987, p.130)

Roughly speaking, Manaan's courage and stubbornness in resisting Lawyer Bonu's blackmailing and crookedness show how De Graft criticizes men like Lawyer Bonu and depicts him as the stumbling block for women's self-development in the play. James Ofori as well as the post-independence Africa era equally conflict with the heroine's determination to make it.

1.2. The Problem of Education in the American Context

In *The Drunkard*, Lawyer Cribbs's statements reveal how his formal education which qualifies him as a distinguished lawyer fails to grant him good morality and therefore to change his evil heart. This soliloquy unveils the state of his heart and mind in that regard:

Thus ends my prudent endeavors to get rid of those Wilsons. But, young Middleton, there is yet some hope of him. He is at present annoyed at my well intended advice, but that shall not part us easily. I will do him some unexpected favor, worm myself into his good graces, invite him to the village bar-room, and if he falls, then, ha! ha! I shall see them begging their bread yet. The wife on her bended knees to me, praying for a morsel of food for her starving children—it will be revenge, revenge! (W. H. Smith, 1844, p.12)

This soliloquy introduces the reader to Lawyer Cribbs's wicked determination to make life miserable for the Wilsons and the Middletons. Undoubtedly, this foreshadows how Lawyer Cribbs's solid educational background could not help him have good morality. Cribbs, with his legal training, stands here for an obstacle to other characters' progress in their American community during "the early nineteenth century characterized by a serious problem of alcohol abuse and moral failing among American men" (H. R. Abzug, et.al, 2012, p.16). Though he is not portrayed as a physical 'drunkard' throughout the play, his evil actions characterize him as the 'real drunkard' instead of Edward.

Moreover, as lawyer Cribbs, the most formally educated character in *The Drunkard*, always plans intrigues to serve his own interests by luring Edward into alcoholism. Despite his evil plan to destroy Edward Middleton, Cribbs pretends to be a loving friend of his:

Edward: Ah, Cribbs, I have no one to care for me. I am lost; a ruined, broken-hearted man.

Cribbs: You won't be offended, Middleton, will you? Allow me to lend you a dollar or two when you want it; ask me—there, there I (offering it; aside) Before sundown he's a few yards nearer his grave. (W. H. Smith, 1844, p.25)

Cribbs appears in the above-dialogue as a disguised antagonist who is determined to see the destruction of the protagonist, Edward. The scholar E. H. Williams (2011, pp. 139-140) affirms this in these terms : "Cribbs is the figure in this play who embodies the tempting and seductive nature of drinking, and who is determined to bring about Middleton's downfall, accuses Middleton of wanting to allow Mary to remain in the cottage for Middleton's sexual exploitation."

Additionally, alcoholism/ drunkenness in the American Temperance society itself, equally represents another conflict in the play since Edward is motivated to take action for the sake of his family happiness and his personal freedom from alcoholism. Edward desperately cries for his freedom from the nefarious and degrading conditions in front of his disguised antagonist in these words : "Ah, Cribbs, I have no one to care for me. I am lost; a ruined, broken-hearted man." Here, Edward is considering the alcohol as the conflicting agent he is fighting against. In a word, Cribbs as well as alcohol, both actively stand against Edward by seeking to destroy his life and cause his downfall.

Cribbs's antagonism embodied in his excessive inner wickedness is not only meant to destroy Edward's personal life, but also to annihilate his home, and thereby to snatch Mary for his sexual satisfaction and to own the

cottage. The following dialogue between Cribbs and Mary illustrates my point:

Cribbs: (L.) Your pardon, Mrs. Middleton, for **my intrusion at this untimely hour**, but friends are **welcome at all times and seasons**, eh? So, so, you persist in remaining in these miserable quarters? When last I saw you, I **advised** a change.

Mary: Alas! sir, you too well know my wretched reasons for **remaining**. But why are you here at **this strange hour**; oh, tell me, know you ought of him? Have you brought tidings of my **poor Edward**.

Cribbs: (avoiding direct answer) I must say your accommodations are none of the best, and must persist in it, you would do well to shift your quarters.

Mary: Heaven help me ! Where would you have me go? Return to the village, I will not. I must **remain and find my husband**.

Cribbs: I mean, that there are plenty of women, not of the most respectable class, who are always **ready to receive presents from wild young men like him**, and are not very particular in the liberties that may be taken in exchange.

Mary: **Man, man, why dost thou degrade the form and sense the Great One has bestowed on thee by falsehood?** Gaze on the sharp features of that child, where famine has already set her seal, look on the hollow eyes, and the careworn form of the hapless being that so brought her into life, then if you have the heart, further insult the **helpless mother, and the wretched wife**.

Cribbs: These things I speak of, have been, and. will be again, while there are wantons of one sex, and drunkards of the other.

Mary: Sir, **you slander my husband**. I know this cannot be. It is because he is **poor, forsaken, reviled, and friendless**, that thus I follow him, thus love him still.

Cribbs: He would laugh in his drunken ribaldry, to hear you talk thus.

Mary: (with proud disdain) Most contemptible of earth-born creatures, it is false. The **only fault of my poor husband**, has been **intemperance**, terrible, I acknowledge, but still a weakness that has assailed, and prostrated the finest intellects of men who would scorn a mean and unworthy action.

Cribbs: Tut, tut. You are **very proud**, considering (looking round) all circumstances. But come, I forgive you. You are young and beautiful, **your husband is a vagabond. I am rich, I have a true affection for you, and with me** (W. H. Smith, 1844, pp. 49-50).

A quick analysis of the dramatic and ironical language employed by the playwright after pondering over these selected words and phrases in bold inside the dialogue between Cribbs and Mary, helps establish that Cribbs's

conflicting and malevolent attitudes toward other characters is willingly scheduled. This seems to result from an internal conflict inside the character of Cribbs, "the embodiment of alcoholic temptation and degradation" (E. H. Williams, 2011, p.177). The playwright, Henry Smith William confirms at this instance the faulty and degrading nature of flat characters versus the good nature of heros and heroines in American melodramatic plays.

The foregoing foreshadows lawyer Cribbs's inner evil personality and his apparent outer goodness toward the Wilsons and Edward Middleton despite his solid educational background. By these dialogues, the playwright once again demonstrates the uselessness of Cribbs's high education in their community development.

The first part of this paper focuses on Lawyer Bonu and his post-independence Ghanaian society in *Sons and Daughters* on the one hand, and Lawyer Cribbs and excessive alcoholism during the Temperance movement, on the other in *The Drunkard*. It questions formal education as a force capable of facilitating a community's development and peaceful relationships.

2. The Contexts of Education

Different scholars seek to define "context" from different points of view in order to answer questions encountered in their own fields and to support their own ideas and theories. For Lichao Song, "The study of context has been gaining popularity in recent years, either in linguistics itself or in many other interdisciplinary subjects such as semantics, pragmatics, literature and discourse analysis as well" (L. Song, 2010, p. 877). "Context," in the context of this literary paper, is the socio-cultural and ideological forces that permeate the framework within which a work of art is produced. It provides meaning and clarity to the author's intended 'message.' In this sense, context can be "viewed as the backstory of characters, provided to inform their behavior and personality" throughout a work of art (U. Kovala, 2014, p. 161). Clearly, the historical

and cultural dimensions of context that help portray education in *Sons and Daughters*, and *The Drunkard* are targeted in this paper.

Cultural context refers to "the culture, customs and background of epoch in language communities in which the speakers participate. Language is a social phenomenon, and it is closely tied up with the social structure and value system of society. Therefore, language can not avoid being influenced by all these factors like social role, social status, sex and age, etc." (L. Song, 2010, p. 879). Studying the cultural context of both plays will make it possible to address the impact of the post-independence Ghanaian setting and the American nineteenth century Temperance community on the playwrights and their characters.

As for the historical context, it is an important part of the writer's life and the historical events of the era in a literary work and these events, stories, plots and characters will carry less meanings. In analyzing Marxist historical accounts of events, context helps understand what motivates the characters inside both plays under study to behave as they do. In a few words, the historical and cultural factors that affect the playwrights, world views, the characters and the storylines of *Sons and Daughters* and *The Drunkard* will be clarified.

2.1. The Context of Education in the African Community

The above-discussed elements of cultural and historical contexts will permeate this part of the paper. In *Sons and Daughters*, De Graft's characters, James Ofori, Lawyer Bonu and Hannah represent emerging African leaders during the post-independence era under the influence of the approaches to the Marxist ideologies of imperialism and commodification. This is what Lindfors expresses when he writes:

[...] When independence was achieved, the people of African leader hailed him as father of the country, dominant chief, liberator, and living god. However, by the 1960s the African politicians had fallen from grace and in many parts of the continent had turned into a villain. He was mismanaging the affairs of the nation, robbing the poor to enrich himself and his wealthy colleagues, and ruthlessly

suppressing oppression and dissent. His people now often considered him a criminal, a monster a dictator, a vain fool. In several countries his overdoing brought about his own ruin (B. Lindfors, 1994, p. 28).

This quote underscores the roles of the African leader in post-independence fictions and non-fictions. Family leadership can be defined as "a process of establishing and maintaining an environment in which members of a family feel part of a unified system with a sense of cohesion, work towards common goals in a cooperative manner, and develop as healthy individuals" (A. K. Galbraith, 2000, p.15). Family leadership is therefore the conscious effort of parents to influence social, cultural, economic and political aspirations for the benefit of the children and the family as a whole.

In *Sons and Daughters*, James Ofori has played paramount family leadership roles. James Ofori, one of the main characters of De Graft's play, is half- educated, but through self-commitment, he has managed to provide decent living conditions for his wife and four children as a responsible father.

Moreover, James Ofori believes that, any profession one engages in must generate money. That is why as a family leader, he firmly resisted and rejected his two younger children's career choices of painting and dancing, which are considered unprofitable by the Ghanaian traditional society he partly belongs to. James's words better unveil his materialistic ideology grounded in the Marxist theory:

I toil all day, all through the year to make enough money to educate my children, to give them the best profession that any rich man's children can have and what do they tell me? 'I don't want to be an engineer? And ' I don't care about law' – as if what I am offering them was so much cow dung? And what do they want? Dancing half naked on a bloody stage and painting a lot of foolish pictures that nobody who knows the worth of money will care to pay a penny for! That's what Maanan and that lazy brother of hers want to do... (J. C. De Graft, 1964, p. 23)

According to the Marxist understanding of it, imperialist ideology is "...the military, economic, and/or cultural domination of one nation by another for

the financial benefit of the dominating nation with little or no concern for the welfare of the dominated" (L. Tyson, 2006, p. 3). James Ofosu is more concerned with the honor and material success Maanan and Aaron will bring home by not choosing their "ridiculous" professions of dancing and painting. In the same vein, James, mistakenly believes that, choosing courses for his children is part of his paternal responsibilities. In this soliloquy, he exclaims:

... here is a son of mine whom I'm doing all I can to fit into a respectable profession. I'm prepared to spend any amount of money to make him into an engineer – an engineer, mind you:... But what does he say to my plans? He does not care for them... You are going to obey me and do as I ask. If I was good enough to choose professions for your brothers, George and Kofi, I am still good enough to choose you yours! (J. C. De Graft, 1964, p. 29)

This statement better corroborates his domineering spirit over his children as it is the case in the context of imperialist ideology. The quote equally connotes that James Ofosu was unconcerned about the emotional welfare of his younger children.

James Ofosu's other statement upholding how he pressurizes Aaron and Maanan to value engineering and law over painting and dancing goes like this:

I don't see what this has to do with Maanan's refusal to become a lawyer, or her desire to go on the stage. Maanan is my daughter, and I have spent a lot of money on her education. You know how much it has cost us to get her through through Achimota; and now do you wish me to sit down, quietly looking on while she makes a common dancing girl of herself ? Maanan is educated, not an illiterate girl ; and if a lot of illiterate girls and women come singing along the Street and I go to the window to look at them, does that mean that my daughter should make herself one of those illiterate women.... ? (J.C. De Graft, 1964, p.25)

To James, professions like dancing and painting (Art) are for the lower class citizens, and since he belongs to the upper class, he wants all his children to think like him. James equally sustains that none of his children will study courses that will not at the end of the day make them wealthy. This fatherly

view raised a general opinion of the Ghanaian traditional and post-independence society as revealed in Aaron's speech:

That's the trouble with the old man, with this country of ours, with everybody. Art must bring in money, or there will be no art – no painting, no writing, no drama, no dancing, no music. Our society is sold on money; nothing is worth anything unless it brings in money... (J. C. De Graft, 1964, p.8)

The sole importance of pursuing any profession is to bring in money and nothing else according to James Ofori. He does not believe in or support any profession that will not bring in money and he believes that "money makes the world go round." Moreover, James believes in the importance of education and looks up to Lawyer Bonu because of his education and solid professional background despite his shaky moral values.

James Ofori expects his authority not to be questioned and wants his children to appreciate the sacrifices he makes for their education as his elder sons George, the doctor and Kofi, the chartered accountant seem to make him think, instead of the radical and non conformist duo made up of Aaron and Maanan, his youngest children.

Moreover, James Ofori's wife Hannah, an uneducated woman plays the role of a submissive yet critical wife who would not let her somewhat educated husband who at times loses himself and tries to shut his wife up, because he claims she knows nothing about education. This is a vivid account of how uneducated women despite their lack of formal education bring their home knowledge to bear during that era.

Another leader character who is worth discussing in the historical contextual analysis of De Graft's *Sons and Daughters* is Lawyer Bonu. Eli B. Tobi's following quote sounds appropriate to set the stage for the analysis of the character Lawyer Bonu :

In the fictional works produced by African writers in the fifties and sixties, one frequently finds sketches and sometimes full-length portraits of real and unreal African, and these representations, whether drawn from life or imagination, are worth studying as reflections of popular attitudes toward politicians in Africa. The image of African

leader changed once the independence was achieved, he became a new person (E. B. Taleb, 2020, p. 550).

Published in 1964, *Sons and Daughters*' antagonist, Lawyer Bonu finds his portraits in the quote. Lawyer Bonu is the most educated person with a solid professional background in the play, but he still has very shaky moral values. This is shown when with his flirting motives, he deliberately pollutes James's mind towards his daughter Maanan who pursues a dancing career, when he recognizes there is nothing wrong with it.

Under the Marxist ideology of "rugged individualism," Lawyer Bonu is going to be analyzed. It is also a capitalist ideology that romanticises the idea of an individual who strikes out alone in pursuance of a target that often involves a lot of risks and which many people would not want to undertake. The problem with this ideology is that though it looks noble, it prioritises the 'me' over 'us' and it "works against the well-being of society" (L. Tyson, 2006, p. 60). It underrates the sacrifices that have to be made in order for the individual to succeed his agenda.

In this context, the personal profitability and success through crooked strategy is the sole pursuit of Lawyer Bonu since his struggles are only targeted to have sexual intercourse with his friend's daughter. De Graft, through this character, castigates the Marxist mindset of some African leaders enshrined in post-independence Africa.

As for Hannah, though illiterate, she is one of the more sound-minded characters in the play. She is open-minded and sees things from both sides. Mr Ofosu's wife Hannah, an uneducated woman, embodies a traditional African woman characterized by her submissiveness and critico-analytical mindset. Moreover, Hannah would not let her somewhat educated husband, who at times, loses himself and tries to shut his wife up because of her assumed ignorance.

This is a vivid account of how illiterate African women, despite their lack of formal education, nourish their home with sound wisdom and

knowledge. This character serves as a reasonable voice of the oppressed like Aaron and Maanan. Truly speaking, Hannah is telling us that although education is highly important in one's professional and personal life, not having any formal education does not mean one is a bad person.

2.2. The Context of Education in the American Community

According to E. H. Williams (2011, p. 13), "Temperance plays were very effective because of the melodramatic form, which did not allow much room for moral ambiguities, and used the potential in the emotional vulnerabilities of those they would reform for the delivery of the temperance message." In this vein, William Henry Smith's *The Drunkard* is a melodramatic play which depicts immoral life caused by alcoholism. Similarly, Frick has this to say : "While the melodrama could be employed to espouse any cause or ideological position from the most radical to the most conservative—in the hands of antebellum temperance writers, the melodrama served as a progressive genre for a progressive ideology" (in E. H. Williams, 2011, p. 13). William Henry Smith implicitly deals with a subject related to education. The subject was in the forefront of social consciousness of the day and meant to create a forceful set of images and ideological messages for the era.

In *The Drunkard*, a good family leadership role was played by Mrs Wilson. She did a great job mentoring her daughter Mary. This reality somehow echoes in the following dialogue:

Mrs Wilson: It was in that corner, Mary, where your poor father breathed his last—this chair is indeed dear to me for it was in this he sat the very day before he died. Oh, how he loved this calm retreat, and often in his last illness he rejoiced that the companion of his youth would close his eyes in these rural shades, and be laid in yon little nook beside him; but now

Mary: Dear mother. It is true, this sweet cottage is most dear to us. But we are not the proprietors. Old Mr. Middleton never troubled us much. But as our late worthy landlord is no more, it is generally believed that our dear cottage will be sold. We cannot censure his son for that.

Mrs. Wilson : No ; the young must be provided for, and willingly would I bow with resignation to that great power that loveth while it chasteneth; but when I think that you, my beloved child, will be left exposed to the thousand temptations of life, a penniless orphan. [a knock, c. b.) Hark who knocks? Dry your tears, my darling. Come in. (W. H. Smith, 1844, p. 4)

This dialogue summarizes Mrs Wilson's late husband's last days and the assumption of their imminent expulsion from their cottage. Through this, Mrs Wilson was indirectly teaching her daughter Mary to remain humble and respectful in life without forgetting her background. This is a good lesson of morality. However, it will not prevent Mary from becoming Edward Middleton's mistress.

Another transfer of good and appropriate education to Mary by her mother Mrs Wilson is shown through the dialogue between Mary and Edward Middleton:

Mary: Alas, sir! It is not our fault that the fences are broken down. When my poor father lived, it was not so. But since--
Edward Middleton: When that vile old man (Lawyer Cribbs) spoke to me of your charms, [heeded him not]. There are plenty of pretty girls in this section of the country; but I have since discovered what I had before heard, something more than the ordinary beauty which he described. A charm that he is incapable of appreciating. The charm of mental excellence, noble sentiment, filial piety. These are the beauties that render you conspicuous above all the maidens I have seen. These are the charms which bind captive the hearts of men. I speak plainly, for I speak honesty, and when I ask you to keep that money as a portion of your dowry, need I say into whose hands I would like to have it fall at last. (W. H. Smith, 1844, p. 8).

The words like, "my poor father" voiced by Mary to address her family background and "mental excellence," "noble sentiment," and "filial piety" pronounced by Edward Middleton in order to describe Mary underscore Mary's good upbringing which attracts the young Middleton.

With respect to The Drunkard, Lawyer Cribbs, Mrs Wilson, Mary, and Edward Middleton are four characters that have drawn my attention. In spite of his remarkable formal education, Cribbs exhibits excessive villainous and fiendish attitudes toward Edward Middleton for the sole

purpose of destroying him. He proclaims here as at many instances in this soliloquy,

I wonder where that drunken vagrant can have wandered. Ever since he came to New York, thanks to his ravenous appetite and my industrious agency, he has been going down hill rapidly. Could I but tempt him to some over act, well managed, I could line my own pockets, and insure his ruin. Ha! Here he comes, and two of his bright companions. He looks most wretchedly. Money gone, and no honest way to raise it. He'll be glad to speak to old Cribbs now. I must watch my time. (W. H. Smith, 1844, p. 24)

This quote corroborates Cribbs's industriously destructive scheme against the young Edward for the sake of inheriting. Conversely, there is no explicit mention of Mrs Wilson and Mary's formal education throughout the play. Yet, these characters have shown that they have good home education. This is also proved in act 4, scene 4:

Mary:—Edward ! my dear, dear husband! (they embrace

Edward: Mary, my blessed one! My child, my darling. Bounteous heaven !accept my thanks!

Julia: Father, dear father—you look as you did the bright sunshiny morning I first went to school. Your voice sounds as it used to when I sang the evening hymn and you kissed and blessed me. You cry, father. Do not cry; but your tears are not such tears as mother shed, when she had no bread to give me.

Edward: (kissing her) No, my blessed child, they are not; they are tears of repentance, Julia, but of joy.

Mary: Oh! my beloved, my redeemed one, all my poor sufferings are as nothing, weighed in a balance with my present joy.

Edward: I've had a glorious time, Bill. Old Cribbs —

Mary: (R.) Hush ! dearest!

Edward: Why should I be silent? I am not a child, I

Mary: My mother, Edward, my dear mother!

Edward: (sink into chair) Heaven's wrath on my hard heart. I—I—forgot. How is she? Poor woman ; how is she?

Mary: Worse, Edward, worse. (trying to hide her tears)

Edward: And I in part the cause. Oh, horrid vice ! Bill, I remember my father's death-bed; it was a Christian's faith in his heart; hope in his calm, blue eye; a smile upon his lip; he had never seen his Edward drunk. Oh, had he seen it—had he, seen it! (W. H. Smith, 1844, p. 37)

The above dialogue unveils crucial items that crystallize education in the Middletons' and Wilsons' homes. These are: love, faith, and repentance as shown in the dialogue. Here, the type of education exhibited, by these characters, is viewed as a holistic education. It is therefore, concerned with "underlying worldviews or paradigms in an attempt to transform the foundations of education" (Y. Nakagawa, 2000, p. 41). First, love in these homes, softens the interactions among household characters regardless of how harmful they circumstantially become to one another. Furthermore, the virtue of faith extols the old Middleton's integrity even just before his death. His son Edward discloses it in these terms: "...I remember my father's death-bed; it was a Christian's faith in his heart; hope in his calm, blue eye; a smile upon his lip" (W. H. Smith, 1844, p.7). As for repentance, it connotes a true humility in this context. Additionally, for a father to cry and shed tears in front of his child, in real life situation, it takes a sincerity of heart. This is what is observed in Edward's life when he was back from his reckless and wasteful life away from his wife and daughter Julia. Another family discussion sustains the foregoing point:

Mary: Edward, my mother

Edward: Mary!

Mary: She is dead !

Edward: Hwrer! And I the cause ? Death, in the house, and I without doubt the means. I cannot bear this; let me fly——

Mary: (springing forward and clasping his neck) Edward, dear Edward, do not leave me ! I will work, I will slave, anything; we can live; but do not abandon me in my misery: do not desert me, Edward, love! husband !

Edward: Call me not husband—curse me as your destroyer; loose your arms—leave me.

Mary: No, no! Do not let him go. William, hold him! Will, (holding him) Edward, dear brother! (W. H. Smith, 1844, p. 32)

Edward bears the full responsibility of the death of his mother-in-law at his irresponsible absence. Here lies a sense of humility and repentance.

Conclusion

This study has probed the type and the place of education required for societal development as portrayed by the Ghanaian playwright, J.C. De Graft in *Sons and Daughters* and the early American playwright, William Henry Smith in *The Drunkard*. It has, therefore, investigated internal mechanisms of improving relationships and home education as indicated by the two playwrights.

By deploying a Marxist approach to conduct the analyses, the paper has demonstrated that despite the prowess of some characters namely, James Ofori, Hannah and Mrs Wilson in terms of positive impact on the younger generation represented by Aaron, Maanan, Mary and Edward Middleton, none of them individually, has had a fulfilled education.

A keen question that has prompted this study is: what type of education for healthy African and American communities devoid of children's rebellious behaviors and the parents' imposition of careers' choices on children on the one hand, and for human unmovable good morality, on the other?

In providing reliable answers for this crucial question in the context of this study, through the characters' analysis in both plays, the education needed in both African and American communities for a healthy living is unveiled.

Education addresses the broadest development of the whole person at the cognitive and affective levels (W. H. Singh, 1996, p. 3). In this sense, a single formal, informal or any other separated form of education is not capable of making any character flawless. None of the characters, namely James Ofori, Hannan, Bonu, Aaron and Mannan in *Sons and Daughters* on the one hand, and Edward Middleton, Mrs Wilson, Mary and Cribbs in *The Drunkard* on the other hand, wholly fits in the appropriate education required for human and societal development.

As for R. Miller (1992, p. 11), "education is not to be defined as a particular method or technique; it must be seen as a paradigm, a set of basic assumptions and principles that can be applied in diverse ways and contexts." Another scholar's definition of education complements in meaning the previous one. Education needed for the fullest possible human development must "enable a person to become the very best or finest that they can be and develop fully the capacities that together make up a human being" (H. S. Forbes, 2003, p. 66).

Relying on these definitions of education and in analyzing the characters' education in both African and American contexts, through *Sons and Daughters* and *The Drunkard*, it is evident that a reliable and fulfilling education is characterized by a smoothly-free choice by children of future careers and non-imposing parents' will on children.

As results, this paper has established that home education is the backbone of formal education for individual and societal development and stability. For people to be well-fulfilled in a community they need that basic education. The two forms of education complement each other in order to create a harmonious and developed community.

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