*Dilemma of a Ghost* is a play in five acts by Ghanaian author Ama Ata Aidoo. It covers the story of Ato Yawson, a Fante man who travelled abroad to study and returns home already married, having conveniently neglected to mention this fact to his family back home. The story explores how Ato constructs his cultural dilemma through negligence and ignorance.

In acts I to IV of the play, Esi Kom, Ato's mother, is characterized by her long-suffering and silent disapproval of Eulalie and her seeming disrespect for the Fante culture. As opposed to Monka, her disapproval is more silent, only showing when she is pricked, as evident in the scene where Eulalie throws away the snails. In act V's final action, however, Esi Kom undergoes a 180-degree turnaround in her attitude towards her and accepts her into the fold, even calling her "my child" while inviting her into her house. In her monologue, she tells Ato that Eulalie's disrespect for their culture could only be because he had given her a reason to do that.

Esi Kom's acceptance of Eulalie was neither motivated by pity nor as a means of condemning her son through acceptance of Eulalie, but rather out of the realization that she and Eulalie were in the same situation. They had both been effectively played against each other through Ato's reticence to mediate between these contrasting cultures properly. Ato had been perfectly aware of the demands of his culture and how it would clash with Eulalie's upbringing, but rather than act as a bridge and promote understanding between the two parties, Ato begged off, citing his family's ignorance and lack of civilization (thereby creating his own dilemma).

Esi Kom realizes that Eulalie has been wronged as much as herself and senses a kindred spirit. The sudden compassion in Act V could also be compounded by her viewing Eulalie as a daughter and herself as the mother Eulalie had lost and how she would expect any other mother to have dealt fairly with any of her children. This sentiment is arguably pity, but I think this is purer than pity – empathy. She also realizes that she and Eulalie are the same after all.

*Sarafina!* is a musical set in Soweto, Johannesburg, during the apartheid era, that revolves around the titular character Sarafina and her classmates as they fight the oppressive apartheid system. The film is unique in that it explores the horrors of the apartheid system through the eyes of a dreamy girl, showing her growth from a fiery revolutionary to a quiet freedom fighter who appreciates the everyday heroism displayed by women around her.

Ms Masembuka, Sarafina's history teacher, is introduced to the narrative as the headmaster asks her to lead morning prayers, and she transforms a typically drab occasion into an uplifting musical number. This scene portrays her individuality. Her individuality is further exhibited when she refuses to teach her students whitewashed history and lets them know the non-violent power regular people possess. She challenges her students to think beyond the status quo and think critically about the world around them. She is also portrayed as a courageous woman when she refuses to accede to the headmaster’s requests not to teach beyond the curriculum.

Additionally, Ms Masembuka is a pragmatic revolutionary. She explicitly states that she hates the killing and the looting going on in the struggle for freedom, yet she takes the opportunity of her lessons and music pieces (with happy endings) to push for freedom. The lesson Ms Masambuka leaves on Sarafina is that living in the face of extreme violence and oppression while maintaining one’s humanity and dignity is possible. Resorting to violence only perpetuates a cycle of violence.

At the end of the movie, Sarafina understands Ms. Masambuka’s type of revolution after her torture. She also understands her mother and why she worked for the whites despite their oppression of black South Africa. She realizes that her mother is a hero, as is Ms Masambuka, even more so than the freedom fighters immortalized in song and story.