

WORLD AUTHORS SERIES WOLE SOYINKA REVISITED (WORLD AUTHORS SERIES) pdf

1: Amos Tutuola - Wikipedia

An Authors Series volume addresses readers ranging from advanced high school students to university professors. The book suggests to the informed reader new ways of considering a writers work. The book suggests to the informed reader new ways of considering a writers work.

Wole Soyinka - in full Akinwande Oluwole Soyinka Nigerian playwright, poet, novelist, and critic, first black African who was awarded the Nobel Prize for Literature in 1986. Soyinka has been imprisoned several times for his criticism of the government. From the 1960s he has lived long periods in exile. He has combined influences from Western traditions with African myth, legends and folklore, and such techniques as singing and drumming. He implied that much at the opening of his Nobel Prize acceptance speech dedicated to Nelson Mandela as he related back to a moment in the past, in his theatrical beginnings, to inform the crucial political situations of the present world order. This recognition would seem to be justified, considering his gamut of plays, but more especially so because in his drama can be located elements of his equally important literary forms. The Soyinkas were members of the Yoruba tribe. His father, Samuel Ayodele Soyinka, was the headmaster of St. In he moved to England, where he studied English literature at the the University of Leeds, receiving his B. Both of the plays were staged in London. These thoughts of future wonders "do you buy them Or merely go mad and dream of them? A prophet has honor except In his own home. Wise men have been called mad Before and after, many more shall be So abused. But to answer you, the measure Is not entirely of my own coinage. What I boast is known in Lagos, the city Of magic, in Banagry where Saro women bathe In gold, even in smaller towns less than Twelve miles from here. Go to these places where Women would understand you. If you told them of your plans with which You oppress me daily. Do you not know What name they give you here? In Soyinka returned to Nigeria, where he traveled between Lagos and Ibadan and wrote scripts for radio and television. In a letter in which Soyinka allowed the University College, Ibadan, to publish a collection of his short plays, he said, "But not that television play! It is a bad play. It won the Encounter magazine prize for that year. A book of his plays was published by Mbari in It maintained also an open-air theater; the American folk singer and social activist Pete Seeger and the poet Langston Hughes, among others, appeared on its stage. Soyinka was appointed in a lecturer in English at the University of Ife and in he became senior lecturer at the University of Lagos. Like many writers and intellectuals, Soyinka rejected Christianity, the religion of the colonizers, declaring in that he is neither a Christian nor a Moslem. However, Soyinka has also interpreted Christian themes, motifs and symbols in many different ways, such as the water symbolism, the figure of the archetypal Savior, and the idea of the sacrificed God. Although Soyinka used in his plays traditional African forms of expression, he also drew from Western avant-garde techniques. Eman is a stranger who has found peace in his village, he has no desire to go away. Sunma, a teacher, wants to spend with him the new year, far from the festival. The villagers want to safricife Ifada, a helpless and unwilling boy. One of the characters is named Lazarus; he is a prophet who claims to have risen from the dead. Opening with the sentence "Metal on concrete jars my drink lobes," this complex novel has been compared with the works of James Joyce and William Faulkner. The first novel happened purely by accident. It was sent to an English critic from the prison. The book was banned in Nigeria. He worked as a lecturer, held a fellowship at Churchill College, Cambridge, and wrote three important plays: After a coup deposed President Gowon in , Soyinka returned to Nigeria and was appointed professor of English at the University of Ife. The Years of Childhood, came out It depicted vividly the village where he grew up, his parents, and his education in Yoruba traditions and mysteries. You Must Set Forth at Dawn: In Soyinka became a professor of African studies and theatre at Cornell University. Despite government pressure, Soyinka was active in the Nigerian theater. Like the writer and human rights activist Ken Saro-Wiwa , who was hanged despite of international protests, Soyinka criticized the corruption brought to Nigeria by the oil industry. Soyinka has also defended African democracy. Following the spread of religious fundamentalism, Soyinka has considered his duty to "fight those who have

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chosen to belong to the party of death, those who say they receive their orders from God somewhere and believe they have a duty to set the world on fire to achieve their own salvation, whether they are in the warrens of Iraq, or in the White House. He had participated in on a protest march against the military regime and also witnessed on another occasion the killings of peaceful demonstrators. In Soyinka was tried in absentia with 14 other opposition members for bomb attacks against army between the years The military regime of General Sani sentenced him to death. I never had that illusion," Soyinka once said. After the death of military dictator Sani Abacha on June , Soyinka demanded democracy to Nigeria. In an interview in Newsweek on August 10, Soyinka stated that to further the transition to Nigerian democracy "the United States must not give any ground to the regime until democracy has been restored. Moreover, he was urged to run for the presidency by his faithful supporters. Soyinka has been married three times. In he married his third wife, Doherty Folake, also a Nigerian. Soyinka destroyed his green card after Donald J. Trump won the US presidential elections, saying, "Walls are built in the mind, and Trump has erected walls, not only across the mental landscape of America, but across the global landscape. Lindfors ; Wole Soyinka: Maja-Pearce ; Wole Soyinka: Life, Work and Criticism by D. Wright ; Postcolonial African Writers, ed. Biodun Jeyifo ; Wole Soyinka: Amos Tutuola , who became famous with his stories based on Yoruba folk tales Selected works:

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Twayne's United States Authors, English Authors, and World Authors Series present concise critical i more» ntroductions to great writers and their www.enganchecubano.com to critical interpretation and discussion of an author's work, each study takes account of major literary trends and important scholarly contributions and provides new critical.

Early history[edit] Tutuola was born in Abeokuta , Nigeria, in , where his parents Charles and Esther were Yoruba Christian cocoa farmers. When about seven years old, he became a servant for F. Monu, an Igbo man, who sent Tutuola to the Salvation Army primary school in lieu of wages. At age 12 he attended the Anglican Central School in Abeokuta. His brief education was limited to six years from to . When his father died in , Tutuola left school to train as a blacksmith, which trade he practised from to for the Royal Air Force in Nigeria. He subsequently tried a number of other vocations, including selling bread and acting as messenger for the Nigerian Department of Labor. In he married Victoria Alake, with whom he had four sons and four daughters. Writing[edit] Despite his short formal education, Tutuola wrote his novels in English. In , after he had written his first three books and become internationally famous, he joined the Nigerian Broadcasting Corporation in Ibadan , Western Nigeria as a storekeeper. In retirement he divided his time between residences at Ibadan and Ago-Odo. Tutuola died at the age of 77 on 8 June from hypertension and diabetes. Many of his papers, letters, and holographic manuscripts have been collected at the Harry Ransom Humanities Research Center at the University of Texas, Austin. Poet Dylan Thomas brought it to wide attention, calling it "brief, thronged, grisly and bewitching". Part of this criticism was due to his use of "broken English" and primitive style, which supposedly promoted the Western stereotype of "African backwardness". This line of criticism has, however, lost steam. In the opinion of Taban Lo Liyong: Now, in all that he has done, Amos Tutuola is not sui generis. But James Joyce is more ungrammatical than Tutuola. Ezekiel Mphahlele has often said and written that African writers are doing violence to English. Has Joyce not done more violence to the English Language? It is acknowledged a classic. We accept it, forget that it has no "grammar", and go ahead to learn his "grammar" and what he has to tell us. Let Tutuola write "no grammar" and the hyenas and jackals whine and growl. Let Gabriel Okara write a "no grammar" Okolo. Education drives out of the mind superstition, daydreaming, building of castles in the air, cultivation of yarns, and replaces them with a rational practical mind, almost devoid of imagination. Some of these minds having failed to write imaginative stories, turn to that aristocratic type of criticism which magnifies trivialities beyond their real size. They fail to touch other virtues in a work because they do not have the imagination to perceive these mysteries. Anybody can begin his own style. Having begun it arbitrarily, if he persists to produce in that particular mode, he can enlarge and elevate it to something permanent, to something other artists will come to learn and copy, to something the critics will catch up with and appreciate. He has handled his material with all of the skill of the good story teller and he has been able to endow it with the qualities of a "well-told-tale". His denigrators who think it devastating to name him a mere folktale-teller must realize that not all folktale-tellers are necessarily good. In *The Palm-Wine Drinkard*, Tutuola has infused the life of his hybrid with the energies of a well-wrought tale. There is the urgency in the telling, the rapidity, indispensable to the Quest-motif, with which life unrolls itself; the fertility of incidents; the successful maintenance of our interest through the varying scenes. And the good-story teller is ever present in *The Palm-Wine Drinkard*, speaking to us in warm human tones, genial, good-natured and unpretentious. Tutuola deserves to be considered seriously because his work represents an intentional attempt to fuse folklore with modern life. In this way he is unique, not only in Africa, where the sophisticated African writer is incapable of this tenuous and yet controlled connection, but in Europe as well, where this kind of writing is impossible. Sartre , contrasting poetry in French by Frenchmen and Africans, declared: It is almost impossible for our poets to realign themselves with popular tradition. Ten centuries of erudite poetry separate them from it. And, further, the folkloric inspiration is dried up: The more Westernized African is placed in the same position. When he does introduce folklore into his writing it is more in the nature

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