

The Interpreters Wole Soyinka

This is an authoritative study of Nobel Prize winning writer Wole Soyinka.

The Interpreters Vintage

This is the first formal publication of two early plays by Soyinka, *The Invention* (1959) and *The Detainee* (1965). Widely regarded as Soyinka's first play, *The Invention* reflects the obsession with race that marked the apartheid regime, and prophetically depicts the beginnings of the crumbling of the apartheid system in the futuristic setting of Johannesburg in 1976. It expresses the concern of the African diaspora with apartheid, which was felt to be an affront to the entire race. *The Detainee* is a radioplay. The plot foreshadows the writer's own imprisonment and his now familiar concerns about the vagaries of African politics.

The book reconsiders Soyinka's contribution to the debate about African identity, exploring the various elements constituting his distinctive aesthetic and apprehension of African culture. It concentrates on his plays, his fiction and poetry and investigates his views on the relationship between myth, history, and modernity, primarily highlighting his conception of the nature of African post-colonial society and power. Also, the book looks at Soyinka's exploration of the metaphysical aspects of evil, particularly as manifested in political violence, and, in addition, it

examines his belief in the irrepressibility of the human desire to transcend any form of political, spiritual and social oppression. Finally, it argues that Soyinka's major contribution to our understanding of contemporary African life and art lies in his attempts to move beyond the idea of identity as an opposition between Self and Other to a conception of identity in which such concepts are either themselves questioned or transferr

Biodun Jeyifo examines the connections between the innovative and influential writings of Wole Soyinka and his radical political activism. Jeyifo carries out detailed analyses of Soyinka's most ambitious works, relating them to the controversies generated by Soyinka's use of literature and theatre for radical political purposes. He gives a fascinating account of the profound but paradoxical affinities and misgivings Soyinka has felt about the significance of the avant-garde movements of the twentieth century. Jeyifo also explores Soyinka's works with regard to the impact on his artistic sensibilities of the pervasiveness of representational ambiguity and linguistic exuberance in Yoruba culture. The analyses and evaluations of this study are presented in the context of Soyinka's sustained engagement with the violence of collective experience in post-independence, postcolonial Africa and the developing world. No existing study of Soyinka's works and career has attempted such a systematic

investigation of their complex relationship to politics. Distinguished scholars analyze the plays, poetry, and prose of Wole Soyinka, winner of the Nobel Prize for literature in 1986. Essays trace his career and place his work in the general context of African literature.

Up-to-date biographies with a list of works for each of the writers, detailed annotations to the original text and a glossary complete this edition."--BOOK JACKET.

A concern for social regeneration stands as the factor that animates Soyinka's life-long involvement in social and political activism, leading to his incarceration for two years during the civil war, and his having to flee into exile during the period of Sani Abacha's dictatorship. Soyinka expresses this same concern for social regeneration in his writings, using different metaphors. The focus of this work lies in the exploration of the articulations of social regeneration in the works of Wole Soyinka. The first part focuses on the dramatic works, and the argument of the author is that the metaphor adopted by Africa's foremost playwright in articulating his vision of social regeneration is that of ritual. Attention shifts in part two to Soyinka's two novels; and here, Bello goes to the roots of Yoruba metaphysics to fetch a metaphor which describes a creature with contradictory personality; which at once is committed to the regeneration of the social order while at the same time retaining a vindictive, vengeful nature.

THE STORIES: THE TRIALS OF BROTHER JERO. As Michael Smith describes: Brother Jero is a self-styled 'prophet,' an evangelical con man who ministers to the gullible and struts with self-importance over their dependence on him. The play follows him t

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In this unprecedented anthology, some of the most prolific and widely read African novelists are analysed.

"Nigerian writer Wole Soyinka is Africa's most prolific and successful playwright as well as an innovative poet, novelist, critic, and political activist. Educated in Nigeria and London, Soyinka draws freely upon his own cross-cultural experience to create an artistic hybrid between the traditions of Yoruba ritual and festival and the conventions of Western European theater. This eclecticism also stems in part from the flexible Yoruba world view in which, for instance, the deity Sango, traditionally the god of lightning, can assume the title of god of electricity, simply absorbing modern Western civilization into the mythological framework." "In this comprehensive study, Derek Wright introduces the reader to Yoruba themes, culture, and dramaturgy and shows how this tradition permeates Soyinka's outlook. Ritual marks the intersection between the divine and the human, the metaphysical and the naturalistic, the spiritual and the communal; crossing these boundaries places individuals and societies in crisis, a moment both dangerous and potentially powerful. Thus, Soyinka applies and reinterprets traditional mythological themes to serve his passionate commitment to human freedom and social justice for Nigeria in its transition to an independent state. Many of his works were performed as street theater - often under harassment from the authorities - as political protest against corruption and power abuse in government." "Wright surveys Soyinka's more than 30 works, focusing especially on the plays *The Road*, *Death and the King's Horseman*, *Madmen and Specialists*, and *A Play of Giants*. He also analyzes Soyinka's poems, novels, and

autobiographies, including *The Interpreters*, *The Man Died*, *Ake*, and *Isara*. He traces the writer's life and achievements from his earliest years in Nigeria, through productions of his plays in London, New York, and Chicago, the turbulent years of political activism and imprisonment, to the Nobel Prize for Literature in 1986, and his most recent works. Wright offers the student or general reader an invaluable introduction to the enduring achievement of this important African writer."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

From the first Black winner of the Nobel Prize in Literature—his debut novel about a group of young Nigerian intellectuals trying to come to grips with themselves and their changing country. First published in 1965. Friends since high school, the five young men at the heart of *The Interpreters* have returned to Lagos after studying abroad to embark on careers as a physician, a journalist, an engineer, a teacher, and an artist. As they navigate wild parties, affairs of the heart, philosophical debates, and professional dilemmas, they struggle to reconcile the cultural traditions and Western influences that have shaped them—and that still divide their country. Soyinka deftly weaves memories of the past through scenes of the present as the five friends move toward an uncertain future. The result is a vividly realized fictional world rendered in prose that pivots easily from satire to tragedy and manages to be both wildly funny and soaringly poetic.

This nicely illustrated reference for junior high and high school students offers 20-page profiles of 93 of the world's most influential writers of the twentieth century. Arranged alphabetically, each profile provides facts about the writer's life and works as well as a commentary on his or her significance, discussion of political and social events that occurred during his or her lifetime, a reader's guide to major works, and events, beliefs or traditions that inspired the

writer's works.

The first Black winner of the Nobel Prize in Literature gives us a tour de force, his first novel in nearly half a century: a savagely satiric, gleefully irreverent, rollicking fictional meditation on how power and greed can corrupt the soul of a nation. In an imaginary Nigeria, a cunning entrepreneur is selling body parts stolen from Dr. Menka's hospital for use in ritualistic practices. Dr. Menka shares the grisly news with his oldest college friend, bon viveur, star engineer, and Yoruba royal, Duyole Pitan-Payne. The life of every party, Duyole is about to assume a prestigious post at the United Nations in New York, but it now seems that someone is determined that he not make it there. And neither Dr. Menka nor Duyole knows why, or how close the enemy is, or how powerful. *Chronicles from the Land of the Happiest People on Earth* is at once a literary hoot, a crafty whodunit, and a scathing indictment of political and social corruption. It is a stirring call to arms against the abuse of power from one of our fiercest political activists, who also happens to be a global literary giant.

A book that tells of the author's experiences in Nigeria.

The first African recipient of a Nobel Prize in Literature offers a thought-provoking analysis of Africa's current crises while making recommendations for cultural and political renewal, exploring the region's history as it relates to the histories of other nations and critically assessing Africa's stances on race and religious tolerance. 10,000 first printing.

A compelling memoir by Africa's first Nobel laureate for literature continues the story that began in his childhood autobiography *Ake* as Soyinka describes the adventures and mishaps of his adulthood, including his frequent exile from his homeland, his celebrated literary work, and his advocacy for political and human rights. 20,000 first printing.

The Present Book Is A Collection Of Research Papers On

Mulk Raj Anand, Raja Rao, R.K. Narayan, Bhabani Bhattacharya And Kamala Markandaya Who Are The Most Representative Indian Novelists In English.

Scientific Essay from the year 2016 in the subject Literature - Africa, University of Botswana, language: English, abstract: The aim of this article is two-fold. It will analyse how Ogun principles in *The Interpreters* have been compromised and discarded by individuals transformed by an alien culture. The article will also describe and evaluate the ways in which the Ogun presence manifests itself in a society that is reluctant to look at the past in order to forge a path of self-discovery. In the postmodern age, the concept of identity and purpose calls for a psychological weaning from imported cultures with their hegemonic footprints. The absorption of an alien culture is at times not selectively done by members of these African societies. In effect, they find themselves technologically propelled into an environment that transforms them from the inside and spreads like a cancer.

This collection is an effort to engage with Soyinka and his work at the critical level his achievement requires. The five plays in this collection are linked by their concern with the spiritual and the social, with belief and ritual as integrating forces for social cohesion.--

This book is an exploration of the material conditions of the production of African literature. Drawing on the archives of Heinemann's African Writers Series, it highlights the procedures, relationships, demands, ideologies, and counterpressures engendered by the publication of three major authors: Chinua Achebe, Wole

Soyinka, and Ngugi wa Thiongo. As a study of the history and techniques of African literary texts, this book advances a theory of reciprocity of effects - what it terms 'auto-heteronomy' - to describe the dynamic of formalist activism by which texts anticipate and shape the forces of literary production in advance. It serves as a departure from the 'death of the author' thesis by reconsidering the role of the author in African literature and culture industry, as well as the influence of African publics on writers' aesthetic choices, and on the overall processes of production. This work is a major contribution to African literary history, literary criticism, and book history.

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