

Madmen and Specialists

The background of the cover is a complex abstract artwork. It features a central, stylized face in red, with a prominent nose and closed eyes. The face is surrounded by various blue and red patterns, including concentric circles, wavy lines, and geometric shapes. The overall color palette is dominated by red, blue, and black.

A Play by
Wole Soyinka

Madmen And Specialists

Wole Soyinka



Madmen And Specialists:

Madmen and Specialists Wole Soyinka, 1971 In this dramatization of the power of propaganda and political repression Soyinka looks at life in Nigeria since the Civil War a police state in which only madmen and spies can survive **Madmen and Specialists** Wole Soyinka, 1972 An African playwright reveals his thoughts on man's betrayal of his vocation for power in this drama *Yoruba Creativity* Toyin Falola, Ann Genova, 2005 In songs dance and drama the fame of the Yoruba of Nigeria is firmly established and universally acknowledged Also an established writing and literary tradition the Yoruba have asserted themselves as a dominant force in the world of creativity Such stars are represented here as in the works of Wole Soyinka and Zulu Sofola The future of language in the making of new idioms and dictionaries is also examined in an attempt to position the Yoruba and their cultures in the ever changing world of cultural inventions Critical Perspectives on Wole Soyinka Wole Soyinka, 1980 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

Structures and Ideas in Soyinka's Madmen and Specialists Muzi-Pasi E. Shumba, 1973 *Postcolonial Identity in Wole Soyinka* Mpalive-Handson Msiska, 2007 Soyinka's representation of postcolonial African identity is re-examined in the light of his major plays novels and poetry to show how this writer's idiom of cultural authenticity both embraces hybridity and defines itself as specific and particular For Soyinka such authenticity involves recovering tradition and inserting it in postcolonial modernity to facilitate transformative moral and political justice The past can be both our enabling future and our nemesis In a distinctive approach grounded in cultural studies *Postcolonial Identity in Wole Soyinka* locates the artist's intellectual and political concerns within the broader field of postcolonial cultural theory arguing that although ostensibly distant from mainstream theory Soyinka focuses on fundamental questions concerning international culture and political identity formations the relationship between myth and history tradition and modernity and the unresolved tension between power as a force for good or evil Soyinka's treatment of the relationship between individual selfhood and the various framing social and collective identities so the book argues is yet another aspect linking his work to the broader intellectual currents of today Thus Soyinka's vision is seen as central to contemporary efforts to grasp the nature of modernity His works conceptualize identity in ways that promote and modify national perceptions of Africanness rescuing them from the colonial and neocolonial logic of cultural denigration in a manner that fully acknowledges the cosmopolitan and global contexts of African postcolonial formation Overall what emerges from the present study is the conviction that in Soyinka's work it is the capacity to assume personal and collective agency and the particular choices made by particular subjects at given historical moments that determine the trajectory of change and ultimately the nature of postcolonial existence itself *Postcolonial Identity in Wole Soyinka* is a major and imaginative contribution to the study of Wole Soyinka African literature and postcolonial cultural theory and one in which writing and creativity stand in fruitful symbiosis with the critical sense It should

appeal to Soyinka scholars to students of African literature and to anyone interested in postcolonial and cultural theory

The Language of African Literature Edmund L. Epstein, Robert Kole, 1998 In this unprecedented anthology some of the most prolific and widely read African novelists are analysed

The Interpreters: Ritual, Violence, and Social Regeneration in the Writing of Wole Soyinka Bello, Hakeem, 2015-03-18 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

Our Mothers, Our Powers, Our Texts Teresa N. Washington, 2015-12-23 Blazes a new trail in Africana literary criticism by providing an insight into the soul and spirit of Africana womanhood Anthonia Kalu The Ohio State University author of *Women Literature and Development in Africa* This is the revised and expanded edition of Teresa N Washington's groundbreaking book *Our Mothers Our Powers Our Texts Manifestations of Aje in Africana Literature In Yoruba language and culture* Aje signifies both a phenomenal spiritual power and the human beings who exercise that power Aje is the birthright of Africana women who are revered as the Gods of Society While Africana men can have Aje its owners and controllers are Africana women Because it is an African female power and due to its invisibility ubiquity and profundity Aje is often maligned as witchcraft However as Teresa N Washington reveals in *Our Mothers Our Powers Our Texts* Aje is central to the Yoruba ethos worldview and cosmology Not only is it essential to human creation and artistic creativity but as a force of justice and retribution Aje is vital to social harmony and balance Washington analyzes forms figures and forces of Aje in the Yoruba world in the Caribbean Islands in Latin America and in African America Washington's research reveals that with the exile and enslavement of millions of Africans Aje became a global force and an essential ally in organizing insurrections soothing shattered souls and reminding the dispossessed of their inherent divinity From her in-depth exploration of Aje in Pan African history and orature Washington guides readers through rich analyses of the symbolic methodological and spiritual manifestations of Aje that are central to important works by Africana writers but are rarely elucidated by Western criticism *Our Mothers Our Powers Our Texts* includes innovative readings of works by many Africana writers including Zora Neale Hurston Toni Morrison Ben Okri Wole Soyinka Jamaica Kincaid and Ntozake Shange This revised and expanded edition of *Our Mothers Our Powers Our Texts* will appeal to scholars of Africana literature African religion and philosophy gender studies and comparative literature

Devotees of Africana spiritual systems will find this book to be indispensable **The Interpreters: Ritual, Violence, and Social Regeneration in the Writing of Wole Soyinka** Hakeem Bello, 2014-12-29 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 difference 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 African Literatures and Beyond Bernth Lindfors, Geoffrey V. Davis, 2013-11-26 This tribute collection reflects the wide range and diversity of James Gibbs's academic interests. The focus is on Africa but comparative studies of other literatures also receive attention. Fiction, drama and poetry by writers from Nigeria, Ghana, Sierra Leone, Eritrea, Malawi, Zimbabwe, South Africa, Ireland, England, Germany, India and the Caribbean are surveyed alongside significant missionaries, scientists, performers and scholars. The writers discussed include Wole Soyinka, Chinua Achebe, Kobina Sekyi, Raphael Armah, J. E. Casely Hayford, Michael Dei Anang, Kofi Awoonor, Ayi Kwei Armah, John Kolosa, Kargbo Dele, Charley Ngugi wa Thiong'o, Okot p. Bitek, Jonathan Sajiwandani, Samuel E. Krune Mqhayi, A. S. Mopeli, Paulus Kelwyn Sole, Anna Seghers, Raja Rao and Arundhati Roy. Other essays treat the black presence in Ireland, anonymous rap artists in Chicago, the Jamaican missionary Joseph Jackson Fuller in the Cameroons, the African American actor Ira Aldridge in Sweden, the Swedish naturalist Anders Sparrman in South Africa and the literary scholar and editor Eldred Durosimi Jones in Sierra Leone. Interviews with the Afro-German Africanist Theodor Wonja Michael and the Irish Nigerian dramatist Gabriel Gbadamosi are also included. Also offered are poems by Jack Mapanje and Kofi Anyidoho, short stories by Charles R. Larson and Robert Fraser, plays by Femi Osofisan and Martin Banham and an account of a dramatic reading of a script written and co-performed by James Gibbs. Contributors: Anne Adams, Sola Adeyemi, Kofi Anyidoho, Awo Mana, Asiedu Martin, Banham Eckhard, Bretinger Gordon, Collier James, Currey Geoffrey V. Davis, Chris Dunton, Robert Fraser, Raoul J. Granqvist, Gareth Griffiths, C. L. Innes, Charles R. Larson, Bernth Lindfors, Leif Lorentzon, Jack Mapanje, Christine Matzke, Mpalive Hangson, Msiska Femi, Osofisan Eustace, Palmer Jane, Plastow Lynn, Taylor and Pia Thielmann. Geoffrey V. Davis co-edits the series Cross Cultures and the African studies journal Matatu. Recent publications include Narrating Nomadism and African Literatures, Post-colonial Literatures in English, Sources and Resources, both co-ed. 2013. Bernth Lindfors, founding editor of the journal Research in African Literatures, is writing a biography of Ira Aldridge; two volumes have so far appeared: The Early Years 1807-1833 and The Vagabond Years 1833-1852, both 2011 **Aesthetic**

Nervousness Ato Quayson, 2007 Focusing primarily on the work of Samuel Beckett Toni Morrison Wole Soyinka and J M Coetzee Ato Quayson launches a thoroughly cross cultural interdisciplinary study of the representation of physical disability Quayson suggests that the subliminal unease and moral panic invoked by the disabled is refracted within the structures of literature and literary discourse itself a crisis he terms aesthetic nervousness The disabled reminds the able bodied that the body is provisional and temporary and that normality is wrapped up in certain social frameworks Quayson expands his argument by turning to Greek and Yoruba writings African American and postcolonial literature depictions of deformed characters in early modern England and the plays of Shakespeare and children s films among other texts He considers how disability affects interpersonal relationships and forces the character and the reader to take an ethical standpoint much like representations of violence pain and the sacred The disabled are also used to represent social suffering inadvertently obscuring their true hardships

The Writer, Resistance, and Anticipation of Freedom Hassan Yosimbom, 2024-03-09 Drawing on the ever contentious and antagonistic relationship between the writer and the state especially in the postcolony the chapters assembled in this collection delineate Bill F Ndi the poet and playwright s arduous and sometimes dangerous role as a custodian or guardian of the socioeconomics and politico cultures of the Cameroonian postcolony and Africa at large The chapters insist that granted The Cameroons quadruple experience of colonialism through the Germans the French the British and La R publique du Cameroun Cameroun and British Southern Cameroons history needs to purge itself of the epistemic and ontological violence of Francophonecentric historiography Bill F Ndi possesses a unique and powerful voice within the Cameroonian literary scene and this apposite volume of critical essays attempts not only to situate him properly within that domain but also to significantly augment his already considerable stature Sanya Osha University of Cape Town South Africa Bill F Ndi is an unapologetic and committed firebrand writer with a position that refuses to seek validation from the same who oppress and blackball black writing Hassan Yosimbom s book is a testimony to Ndi s resolve to resist anything that stands in the way of his people s freedom Koua Viviane PhD Comparative literature Limoges France College of Liberal Arts Auburn University Auburn Alabama This book is a work of the utmost importance to understand the subtleties and complexities of the anglophone Cameroonian crisis and ongoing civil war in the Cameroons Professor Aghi Bahi Universit Flix Houphou t Boigny Abidjan C te d Ivoire In this book Yosimbom delves into the intricate impact of imperialism by examining the works of Bill F Ndi a modern postcolonial writer of British Southern Cameroons extraction The book is a compelling analysis of the relationship between writers and the state It stresses the need to challenge Francophone centric views and empower the marginalized and oppressed Anglophones in the Cameroons Brought to the limelight is the rootedness of this historical imbalance and its perpetuation by Francophone dominated regimes and the complicit panhandling Anglophone elites Addressed are the themes of peace identity autonomy resilience and resistance Maimo Mary Mah Development Communication Specialist Consultant Drawing on the ever contentious and antagonistic relationship

between the writer and the state especially in the postcolony the chapters assembled in this collection delineate Bill F Ndi the poet and playwright's arduous and sometimes dangerous role as a custodian or guardian of the socioeconomics and politico cultures of the Cameroonian postcolony and Africa at large The chapters insist that granted The Cameroons quadruple experience of colonialism through the Germans the French the British and La R publique du Cameroun Cameroun and British Southern Cameroons history needs to purge itself of the epistemic and ontological violence of Francophonecentric historiography Bill F Ndi possesses a unique and powerful voice within the Cameroonian literary scene and this apposite volume of critical essays attempts not only to situate him properly within that domain but also to significantly augment his already considerable stature Sanya Osha University of Cape Town South Africa Bill F Ndi is an unapologetic and committed firebrand writer with a position that refuses to seek validation from the same who oppress and blackball black writing Hassan Yosimbom's book is a testimony to Ndi's resolve to resist anything that stands in the way of his people's freedom Koua Viviane PhD Comparative literature Limoges France College of Liberal Arts Auburn University Auburn Alabama This book is a work of the utmost importance to understand the subtleties and complexities of the anglophone Cameroonian crisis and ongoing civil war in the Cameroons Professor Aghi Bahi Universit Flix Houphou t Boigny Abidjan C te d Ivoire In this book Yosimbom delves into the intricate impact of imperialism by examining the works of Bill F Ndi a modern postcolonial writer of British Southern Cameroons extraction The book is a compelling analysis of the relationship between writers and the state It stresses the need to challenge Francophone centric views and empower the marginalized and oppressed Anglophones in the Cameroons Brought to the limelight is the rootedness of this historical imbalance and its perpetuation by Francophone dominated regimes and the complicit panhandling Anglophone elites Addressed are the themes of peace identity autonomy resilience and resistance Maimo Mary Mah Development Communication Specialist Consultant Collected Plays Wole Soyinka, 1973 The Lion and the Jewel alone is enough to establish Nigeria as the most fertile new source of English speaking drama since Synge's discovery of the Western Isles The Times The ironic development and consequences of progress may be traced through both the themes and the tone of the works included in this second volume of Wole Soyinka's plays The Lion and the Jewel shows an ineffectual assault on past tradition soundly defeated In Kongi's Harvest however the pretensions of Kongi's regime are also fatal The denouement points the way forward The two Brother Jero plays pursue that way the comic propheteering of the earlier play giving way to the sardonic reality of Jero's Metamorphosis Madmen and Specialists Soyinka's most pessimistic play concerns the physical mental and moral destruction of modern civil war **Soyinka's Language** Ofoego, Obioma, 2018-03-28 This book explores in depth the uses of language in Wole Soyinka's plays poetry and prose The author approaches Soyinka's works through meticulous close readings giving the writer his due by capturing the complexities ambiguities and nuances of his language

Chinua Achebe Toyin Falola, 2024-10-17 An imaginative narratological reading of Chinua Achebe's novels stories poetry

and essays through a literary and historical framework Toyin Falola analyzes fictional and historical cartographies of Africa in Achebe's literary works to offer a critical representation of Africa's present and future. In particular, he focuses on the historical valuation of a full range of the writer's works: novels including *Things Fall Apart*, but also short stories, poems, and essays as important materials that have contributed to the political events in Nigeria and, by extension, Africa. The raw creativity found in Achebe's stories and his ability to tell the Nigerian story precolonial, colonial, and postcolonial have endeared him to many, including readers and those critical of him and his works. Chinua Achebe: Narrating Africa in Fictions and History analyzes all of the writer's works, dwelling on the Nigerian political context upon which many, if not all, of his narratives lie. As a result, it examines methodologies of narration and ideologies that allow his works to resonate with the imagination of Africa.

Wole Soyinka: Literature, Activism, and African Transformation Bola Dauda, Toyin Falola, 2021-09-09 This timely and expansive biography of Wole Soyinka, the Nigerian writer, Nobel laureate, and social activist, shows how the author's early years influence his life's work and how his writing in turn informs his political engagement. Three sections spanning his life, major texts, and place in history connect Soyinka's legacy with global issues beyond the borders of his own country and indeed beyond the African continent. Covering his encounters with the widespread rise of kleptocratic rule and international corporate corruption, his reflection on the human condition of the North-South divide, and the consequences of postcolonialism, this comprehensive biography locates Wole Soyinka as a global figure whose life and works have made him a subject of conversation in the public sphere as well as one of Africa's most successful and popular authors. Looking at the different forms of Soyinka's work—plays, novels, and memoirs, among others—this volume argues that Soyinka used writing to inform, mobilize, and sometimes incite civil action in a decades-long attempt at literary social engineering.

African Theatre in Performance Dele Layiwola, 2013-11-05 In this lively and varied tribute to Martin Banham, Layiwola has assembled critical commentaries and two plays which focus primarily on Nigerian theatre, both traditional and contemporary. Dele Layiwola, Dapo Adelugba, and Sonny Oti trace the beginnings of the School of Drama in 1960 at the University of Ibadan, Nigeria, where Martin Banham played a key and influential role in the growth of thriving Nigerian theatre repertoire and simultaneously encouraging the creation of a new theatre based on traditional Nigerian theatre forms. This comparative approach is taken up in Dele Layiwola's study of ritual and drama in the context of various traditions worldwide, while Oyin Ogunba presents a lucid picture of the complex use of theatre space in Yoruba ritual. Dramatic drama, harsh everyday realities, both physical and political, are graphically demonstrated by Robert McClaren, Zimbabwe, and Oga Steve Abah, Nigeria, who both show surprising and alarming links between extreme actual experiences and theatre creation and performance. The texts of the two plays, *When Criminals Turn Judges* by Ola Rotimi and *The Hand that Feeds the King* by Wale Ogunyemi, are followed by Austin O. Asagba's study of oral tradition and text in plays by Osofisan and Agbeyegbe, and Frances Harding's study on power, language, and imagery in Wole Soyinka's plays.

An Introduction to

Post-Colonial Theatre Brian Crow, Chris Banfield, 1996-03-21 In this book Brian Crow and Chris Banfield provide an introduction to post colonial theatre by concentrating on the work of major dramatists from the Third World and subordinated cultures in the first world Crow and Banfield consider the plays of such writers as Wole Soyinka and Athol Fugard and his collaborators from Africa Derek Walcott from the West Indies August Wilson and Jack Davis who write from and about the experience of Black communities in the USA and Australia respectively and Badal Sircar and Girish Karnad from India Although these dramatists reflect diverse cultures and histories they share the common condition of cultural subjection or oppression which has shaped their theatres Each chapter contains an informative list of primary source material and further reading about the dramatists The book will be of interest to students and scholars of theatre and cultural history

The Development of African Drama Michael Etherton, 2023-08-18 Originally published in 1982 this book explores concepts such as traditional performance and African theatre It analyses the links between drama and ritual and drama and music and diagnoses the confusions in our thought The reader is reminded that drama is never merely the printed word but that its existence as literature and in performance is necessarily different The analysis shows that literature tends to replace performance and drama removed from the popular domain becomes elitist The book's richness lies in the constantly stimulating analysis of art theatre as exemplified in protest plays in African adaptations and transpositions of such classical subjects as the Bacchae and Everyman in plays on African history on colonialism and neo colonialism The final chapters argue that the form of African drama needs to evolve as the content does

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