

## Ogboju Ode Ninu Igbo Irunmale

Chief Obafemi Awolowo (1909-1987) was the leader of Nigeria's Action Group party and the first indigenous Premier of Western Nigeria. He campaigned heavily for developmental change and implemented free primary education and child healthcare policies across the Western Region. Awolowo began work on this autobiography in 1957, at a time when Nigeria's request for self-government had been refused. The work was completed in 1960, the year Nigeria gained its long-awaited independence. Accordingly, this autobiography is dedicated to a 'new and free Nigeria', with the trust that its people will enjoy 'a more abundant life'. This determined, self-made leader here describes his youth, education and politics. He writes of his hope that this tale of stubborn perseverance can become 'a source of inspiration' in itself, and indeed, this account will fascinate anyone with an interest in Africa, the history and politics of Western Nigeria, or a love of insightful political autobiography. (Amazon website).

"Refreshing..." -- African Studies Review "The entries are knowledgeable, thorough, and clearly written.... Highly recommended..." --Choice "...an ambitious reference guide to works on African literature." - African Studies Review "This comprehensive compendium will be a handy companion for anyone working on African literatures. The entries are authoritative and up-to-date, providing reliable information on the hundreds of authors and texts that have contributed to a whole continent's literary flowering." --Bernth Lindfors A comprehensive introduction and guide to African-authored works, with over 1,000 cross-referenced entries covering classics in African writing, literary genres and movements, biographical details of authors, and wider themes linking African, Afro-Caribbean and Afro-American literatures.

The five plays in the first volume are linked by their concern with the spiritual and the social, with belief and ritual as integrating forces for social cohesion; the plays in the second volume trace the ironic development and consequences of 'progress.' All plays are based around themes in Nigeria.

The first novel written in the Yoruba language and one of the first to be written in any African language.

There is a culturally significant way of being Yorùbá that is expressed through dress, greetings, and celebrations—no matter where in the world they take place. Adélékè Adék documents Yorùbá patterns of behavior and articulates a philosophy of how to be Yorùbá in this innovative study. As he focuses on historical writings, Ifá divination practices, the use of proverbs in contemporary speech, photography, gendered ideas of dressing well, and the formalities of ceremony and speech at celebratory occasions, Adékó contends that being Yorùbá is indeed an art and Yorùbá-ness is a dynamic phenomenon that responds to cultural shifts as Yorùbá people inhabit an increasingly globalized world.

From the first Black winner of the Nobel Prize in Literature and one of our fiercest political activists—this political novel about the dangers of corruption, greed, and the desire for power is the follow-up to his acclaimed debut novel *The Interpreters*. An African nation's struggle for independence is interwoven with a tragic love story in this compelling novel. When Ofeyi, who writes advertising jingles for the Cocoa Corporation, is sent on a promotional tour of his unnamed country, he arrives at a coastal village whose remote location has long kept it insulated from the corrupt national government. Here Ofeyi discovers a traditional way of life that is still flourishing and he is inspired to spread its life-affirming values to his suffering country. But challenging the forces of greed and exploitation provokes a horrific response, and when Ofeyi's beloved wife goes missing, he must travel across a war-scarred landscape in search of her. Infusing the myth of Orpheus with his signature lyricism and moral profundity, Soyinka creates a dazzling story about the clash between idealism and reality.

Forty short stories and essays have been selected as representative of the Argentine writer's metaphysical narratives

This classic novel tells the phantasmagorical story of an alcoholic man and his search for his dead palm-wine tapster. As he travels through the land of the dead, he encounters a host of supernatural and often terrifying beings - among them the complete gentleman who returns his body parts to their owners and the insatiable hungry-creature. Mixing Yoruba folktales with what T. S. Eliot described as a 'creepy crawly imagination', "The Palm-Wine Drinkard" is regarded as the seminal work of African literature. This mysterious, poetic and often amusing collection of myths illustrates the religion and thought of the West African Yoruba People.

How have African literatures unfolded in their rich diversity in our modern era of decolonization, nationalisms, and extensive transnational movement of peoples? How have African writers engaged urgent questions regarding race, nation, ethnicity, gender, and sexuality? And how do African literary genres interrelate with traditional oral forms or audio-visual and digital media? *A Companion to African Literatures* addresses these issues and many more. Consisting of essays by distinguished scholars and emerging leaders in the field, this book offers rigorous, deeply engaging discussions of African literatures on the continent and in diaspora. It covers the four main geographical regions (East and Central Africa, North Africa, Southern Africa, and West Africa), presenting ample material to learn from and think with. Chapters focus on literatures in European languages officially used in Africa --English, French, and Portuguese-- as well as homegrown African languages: Afrikaans, Amharic, Arabic, Swahili, and Yoruba. With its lineup of lucid and authoritative analyses, readers will find in *A Companion to African Literatures* a distinctive, rewarding academic resource. Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature.

Some of the essays in this book - notably those concerned with examining Western influences on sub-Saharan African writings (tracing Shakespearean and Brechtian echoes in Nigerian drama, for instance, or following the footprints of Sherlock Holmes in Swahili detective fiction) - fit the traditional definition of comparative literature. These are essays that cross national literary boundaries and sometimes transcend language barriers as well. They look for correspondences in related literary phenomena from widely dispersed areas of the globe, bringing together what is akin from what is akimbo. But most of the essays included here involve closer comparisons. Two focus on works produced in different languages within the same African nation (Yoruba and English in Nigeria, Afrikaans and English in South Africa), and one presents a taxonomy of dominant literary forms in English in three East African nations. Others concentrate on the oeuvre of a single author, and on the likely future output of exiled writers who soon will be returning home. One essay contrasts discursive tendencies within the same text, and another investigates conflicting African and Western religious beliefs. A great variety of comparative methodologies is deployed here; not all of these are transnational, multilingual or pluralistic in scope. The last two groups of essays deal with matters of characterization and authorial reputation. Studies of the depiction of African Americans, politicians and women in a wide range of African literary texts are followed by an assessment of the

current standing of anglophone Africa's leading authors. In entering such highly contested terrain, the comparatist approach adopted has been that of the neutral witness to early African attempts - comparatist in their own way - to define an African canon of classic texts. Authors discussed include: Ama Ata Aidoo (Ghana); Chinua Achebe, John Pepper Clark, Cyprian Ekwensi, D.O. Fagunwa, Wole Soyinka and Amos Tutuola (Nigeria); Peter Abrahams, J.M. Coetzee, Nadine Gordimer, Alex La Guma, Thomas Mofolo, Es'kia Mphahlele and Karel Schoeman (South Africa).

The ghosts live in the center of the jungle and this tells of what happens to the mortals who venture into the world of the ghosts.

Africa's strong tradition of storytelling has long been an expression of an oral narrative culture. African writers such as Amos Tutuola, Naguib Mahfouz, Wole Soyinka and J. M. Coetzee have adapted these older forms to develop and enhance the genre of the novel, in a shift from the oral mode to print. Comprehensive in scope, these new essays cover the fiction in the European languages from North Africa and Africa south of the Sahara, as well as in Arabic. They highlight the themes and styles of the African novel through an examination of the works that have either attained canonical status - an entire chapter is devoted to the work of Chinua Achebe - or can be expected to do so. Including a guide to further reading and a chronology, this is the ideal starting-point for students of African and world literatures. Includes a chapter on Camara Laye's 'Le Regard du roi'.

Omen?k? (real name: Igwegbe Odum) whose home in Okigwe, Eastern Nigeria, was a popular spot for field trips by students in schools and colleges, as well as a favourite attraction for tourists in the decades before and after the Nigerian Independence in 1960. Generations of Igbo children began their reading in Igbo with Omen?k?, and those who did not have the opportunity to go to school still read Omen?k? in their homes or at adult education centers. Omen?k? was a legendary figure and his 'sayings' became part of the Igbo speech repertoire that young adults were expected to acquire. Omen?k?, a classic in Igbo Literature, written by Pita Nwana and published in 1933 by Longman, Green & Co, Ltd, London, is in this translation made accessible to a global audience. Emenyonu utilizes his mastery of both languages (Igbo and English) to faithfully present to his audience a complete rendition of Omen?k? as originally written. The timeless significance of this novel as a progenitor of the Igbo language novel is again underscored.

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Nnamdi Azikiwe played a prominent role in the fight for the emancipation of Black Africa from colonial rule. During his secondary education, he was introduced to the writings of Marcus Garvey, the sermons of Dr. Kweygir Aggrey, and a biography of President Garfield. The messages of these men -- Garvey's call for the liberation of Africa from the colonial governments, Dr. Aggrey's hope for a social rebirth and a new spiritual outlook among and toward Africans, and President Garfield's frontier spirit and willpower in the face of poverty -- inspired Zik to pursue his university education in the United States in the hope that it would prepare him for leadership of the Nigerian independence movement. A key figure among West African nationalists who envisaged a united Ibo people, he was the first and only President of independent Nigeria before the coup in 1966. This autobiography covers his formative years up to 1947, when, at the age of forty-five, he entered politics as the President of the National Council of Nigeria and the Cameroons, the majority party of the Eastern region.

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