

Index

- Abrahams, Peter, 65
- Achebe, Chinua, 87–8, 92–5
Arrow of God: Christianity in, 88, 89, 90, 96; Ezeulu, 87, 88, 89, 90, 91, 92–6; politics in, 88, 92, 94; secular nature of, 87; quoted, 87, 88, 89–92 *passim*, 93, 94–5 *passim*
- acting, and the tragic spirit, 146
- actor
 Ogun, the first a., 142, 145, 149–50
 in ritual drama, 30, 32, 36; as mouthpiece of the god, 30, 143; in Ogun Mysteries, 142–3
- African (The)*, see Conton
- African world view
 accommodative nature of, 53–4, 54n
 in *Breath*, 131–4
 and creative separatism, 130
 in *Dark Child (The)*, 122
 and drama, 37–60
 and moral order, 52–3
 pre-colonial, 100, 105–6, 112–13, 115, 138–9
 in *Radiance of the King (The)*, 123–5
 and 'religion', 122
- Ambiguous Adventure*, see Kane
- American progressive theatre, 6, 7
- ancestors, 4, 10, 18, 26, 144, 148, 149
- Aninta, god of, 95, 96
- Anyanya insurrection, 109
- apartheid, 69, 71; see also South Africa
- Apollo
 and Obatala, 140–1
 and Ogun, 26, 141
- Arab–Islamic colonisation of black Africa, 100, 104–8
- Armah, Ayi Kwei, 86, 106–7, 109–16, 120, 121
- Beautiful Ones are Not Yet Born (The)*, 116
- Two Thousand Seasons*: and Arab–Islamic colonialism, 106–7; and monarchy, 113; secular vision of, 114–15; sexual themes in, 110–11; vengeance motif in, 110; violence in, 114–15; and 'the way', 112; weaknesses of, 114; quoted, 107, 110–11, 114, 115
- Arrow of God*, see Achebe
- Aryan myth, 102–3, 142
- Atunda, 27
- audience
 European, reaction to *Song of a Goat*, 45, 46
 and European theatre: medieval, 40–1; modern, 41
 and Greek theatre, 40
 participation of, 38–9
 and ritual theatre, 33–4, 41–3
- Ba, Hampate
Tierno Bokar, le Sage de Bandiagara, 77–8; quoted, 78
- Bacchae (The)*, 7, 12
 quoted, 12–13
- Bahia, 16, 17, 18
- Baldwin, James, 103, 104

Cambridge University Press

0521398347 - Myth, Literature and the African World

Wole Soyinka

Index

[More information](#)*Index*

- Bandiagara, the Sage of, 77–8
Beautiful Ones are Not Yet Born (The), 116
- Beckett, Samuel, 63
- bembe, 17
- Beti, Mongo, 97–8
King Lazarus, 97–8
- birth, 2, 28
 as hubristic act, 158
- blood, 19, 20, 25, 27, 29, 111, 142
- Bokar, Tierno, 77–9
 quoted, 78–9
- Bomfin, feast of, 16
- Bound to Violence*, *see*
 Oulouguem
- Brazil, 1, 16, 17, 18
Breath, 131–4
- Brecht, Bertolt, 63, 66
- Brook, Peter, 6
- Brutus, Denis
 'Their Behaviour', 74–5;
 quoted, 74–5
- Buddhism, 3, 4, 124, 143
- Cabral, Amílcar
 quoted, 87
- candomble, 16, 17
- Caribbean, African religions in,
 1, 16
- chorus
 and audience participation,
 38–9
 and *Oba Koso*, 58, 59
 in *Ogun Mysteries*, 142–3
- Christianity, 3, 18, 143
 and African ritual drama and
 literature, 3–5, 75–6, 121–2;
African (The), 70; *Arrow of
 God*, 88, 89, 90, 96; *King
 Lazarus*, 97–8; poetry of
 Tchikaya U'Tamsi, 76;
Rhythms of Violence, 70–1;
Thirteenth Sun (The), 85–6
 and Brazilian drama: *Story of
 Oxala (The)*, 16–18, 21, 24–5
 Judeo-Christianity, 4, 10, 17
see also Passion play
- chthonic realm, 2–4, 27, 38–9,
 142, 155
- Clark, J. P.
Song of a Goat, 44–6, 50–3;
 European audience reaction
 to, 45, 46; first
 performance, 44–5; and
 moral order, 52–3; violence
 in, 50–1; Zifa, 45, 46, 52;
 quoted, 51–2
- comedy, 42n, 55
 and the release of terror, 155
- Commonwealth Festival of the
 Arts (1965), 44–5
- community, the, 33, 35, 42, 43,
 54, 58
- Conton, William, 71
African (The), 67–70, 125; and
 Christian theology, 70;
 quoted, 68, 70
- cosmic totality of man's
 existence, 2–5, 39–43
- creative–destructive principle,
 28, 156
 and will, 150
- critic, the, and literary ideology,
 61, 62
- Cuba, 1, 17, 54n
- dance
 of lumps of ore, 31–2, 158–9,
 160
 and ritual, 33
- Dark Child*, *see* Laye
- death, 28, 51, 91
 in *Ambiguous Adventure*, 82–6
 as hubristic act, 158
 in *Thirteenth Sun (The)*, 85–6
- Delphic Oracle, 14
- Demeter, 3
- Descartes, 138
- destiny
 and Obatala, 20
 and Oxala, 21, 25
- destructive–creative principle,
 28, 156
 and will, 150

Index

- Dionysus, 3, 12, 140
 comparison with Ogun, 26,
 141, 142, 157–9
 thyrsus of, 158
- Diop, Birago, 131, 133
Breath, quoted in full, 131–3
- Diop, Cheikh Anta, 100, 107–8,
 109
- disease, 46–7
- electricity, 54n, 151; *see also*
 lightning
- Enlightenment, European, 63
- Environmental Theatre, 6
- epics, 2, 117
- Esu, 1, 18, 19, 20, 29
- eternity, 143
- European drama
 medieval, 40–1
 modern, 6, 41, 42
 progressive, 6
- European world view, 37–8, 48,
 49
 compartmentalization of, 6,
 37, 41, 61–2, 138
 erosion of Earth, 3–4, 24
 and Negritude, 63–4, 127–9,
 134–8
- Expressionism, European, 66
- Exu, 1
- Fall, Malik
Wound (The), 76
- Fanon, Franz
 quoted, 134, 136
- fantasy, 33–4
- Flower Power, 71
- Franklin, Benjamin, 49
- French neo-fiction movement,
 48, 63
- Freudianism, 137
- Frobenius, L., 100
- Genêt, Jean, 6, 104
- Gilgamesh, 3
- gods, 1–5
- Greek, 3; comparison with
 Yoruba gods, 13–14, 140–2
 humanity of, 13–14, 18, 24,
 145; *see also* hubristic acts,
 palm-wine
 philosophic accomodation of,
 54
 and politics, 88, 92
 relationship with man, 14–15,
 145
 return to earth, 28–9, 144, 145
 secularisation of, 86–96
 of the sky, 4
 Yoruba, *see under* Yoruba
 people
- Gods Bits of Wood*, *see* Ousmane
 Gorelik, M.
 quoted, 66
- Greek tragedy, 40, 41, 48, 142
- Grotowski, J., 6
- guilt, and racial problems, 17,
 73, 74–5
- Hamlet*, 50
- Harlem Theatre, 7
- Herskovits, M., 32
- history, re-interpretation of,
 99–101, 105–8, 113, 117
- hospitality, 21, 53
- hubristic acts, 158
 of the gods, 13, 18; Ogun,
 157–8; Sango, 11, 22, 156–7
 of man, 156; birth, 158; death,
 158
- Ibsen, H.
Ghosts, 46, 47
- Idowu, Bolaji
*Olodumare: God in Yoruba
 Belief*, 108
- Ifa, 14, 15, 27, 53n, 124, 155, 156
- Ife, 7, 141
- Ijala, 28
- Ijimere, Obotunde
Imprisonment of Obatala (The),
 16; comparison with *The
 Story of Oxala*, 18–25;

Index

- Ijimere, Obotunde (*cont.*)
 Obatala: crime of, 20–1;
 rejection by Sango, 21–4;
 and Ogun, 19–20, 26;
 quoted, 19, 19–20, 20, 21, 22,
 23–4
- Imprisonment of Obatala (The)*, see
 Ijimere
- Ire, 29, 157
- iron ore, *see ore*
- Islam
 and African literature, 76–86,
 121–2; *Ambiguous Adventure*,
 76, 79–85; *Bound to Violence*,
 100–2, 104–5; *Tierno Bokar*,
 77–9; *Two Thousand Seasons*,
 106–12; *Wound (The)*, 76
 and death, 82–5
 and reconciliation, 77–9
 and tolerance, 77
- Johnson, Ben, 55
- Judeo-Christianity, 4, 10, 17
- Jung, C. G., 34–6
 quoted, 35 *passim*
- justice, 8, 9, 21, 23, 26, 121, 141
- Kafka, Franz, 125
- Kane, Cheikh Hamidou, 95, 102,
 104
Ambiguous Adventure, 76,
 79–85; and death, 82–5;
 Koranic language of, 80;
 Sambo Diallo: destiny of,
 81–2, understanding of
 God, 83–4; quoted, 79, 80–4
passim
- Karume, Sheikh, 109
- Kerenyi, C., 10
- King Lazarus*, 97–8
- King Lear*, 43, 49–50, 154
 quoted, 14
- Koran, 80, 100
- la Guma, Alex
Walk in the Night (A), 65
- language, and Yoruba music,
 147–8
- Lapido, Duro
Oba Koso, 8, 13, 54–60; and
 continuity, 59; and origin of
 race, 58–60; and rhythm,
 56; Sango, 56–8, 59, praise-
 song, quoted, 57, suicide,
 12; quoted, 57, 58, 59
 Theatre Company, 7
- Laye, Camara, 121, 122–4
Dark Child, 122
L'Enfant Noir, 126
Radiance of the King (The),
 123–6; and African world
 view, 123–5; criticism of,
 125; Kafka influence in, 125
 reply to critics, 125–6
- lightning, 8, 10, 49, 54n, 151n
- Liquid Theatre, 6
- literary ideology, 61–4
 and the critic, 61, 62
 and social vision, 61, 63–7
- literature
 objective existence of, 62
 of reconciliation, 70–3, 77–9
 revolutionary, 66, 70–2, 75,
 117–21
- living, the, 4, 10, 26, 112, 144,
 148, 149
- Lorca, Garcia, 50
- lore of the tribe, 54
- Make Like Slaves*, 73–4
- Manicheism, 4, 127, 136, 138
- Marxism, 32, 33, 47, 80
- mask-drama, 38, 42n
- Molière, 55
- moral values
 in drama of Obatala, 151–5
 of society, 9, 52–3, 156
 of tragic art, 36
- Mouschkine, 6
- music, 5, 31–2, 141
 and language, 36, 147–8
 and man's will, 149

Index

- music (*cont.*)
 and Ogun, 36
 and poetry, 147
 in rites of Obatala, 152
 in Yoruba tragedy, 145, 146–9,
 155
- Negritude, 63–4, 66, 113, 126–39
 and angst of low achievement,
 131
 and the artistic spirit, 150
 and creative separatism, 130
 elitism of, 135
 and European intellectualism,
 63–4, 127–9, 134–8
 and man in raceless society,
 134–5, 137–8
 poetry of, 130–4, 136
 and syllogistic comparison of
 Africans with Europeans,
 127–9, 136–7
- Neptune, 3
- Nietzsche, W. F., 140, 141, 142,
 143, 158
- Nkosi, Lewis
Rhythms of Violence, 70–2, 75;
 and Christian salvationist
 ethic, 70–1; as tragedy, 71–2
- Oba Koso*, *see* Lapido
- Obatala (god of creation), 1, 13,
 15–16, 30, 140–1, 142, 143,
 154, 158
 and Apollo, 140–1
 functionalist role of, 8, 28
 loneliness of, 152, 153
 moral values in drama of,
 151–5
 and palm-wine, 15, 20, 159
 and the ‘Passion’ play, 145,
 152, 153
 plastic beauty of, 143
 and redemption, 152, 153
 rites of worship of, 152, 160
see also Ijimore (*The
 Imprisonment of Obatala*);
 Zeljan (*The Story of Oxala*)
- Oedipus, 14, 154
- Ogun (god of creativity), 1, 13,
 15–16, 19–20, 22, 25–32, 36,
 140–3
 and abyss of transition, 26, 29,
 145–6, 157
 actor, 142, 145, 149–50
 and the artistic spirit, 150
 and challenge, 30
 and the creative-destructive
 principle, 28
 and Dionysos, 26, 141, 142,
 157–9
 festivals, public, 157n
 functionalist role of, 8
 and Hellenic values, 141, 142,
 157–9
 hubris of, 157–8
 and justice, 26, 141
 and music, 36
 and Obatala, 19–20, 26
 and ore, 29, 31, 146, 150,
 158–9, 160
 and palm-wine, 15–16, 29,
 30–1, 159
 praise-chants, quoted, 26–7
 returns to earth, 28–9
 and revolution, 54n
 rites of worship, 31–2, 157n,
 158–9, 160
 and Sango, 151
 and science, 27, 157
 staff of, 31, 158–9
 and will, 30, 145–6, 149–50,
 153–4, 155–6
- Ogunmola, Kola, 42n
- Olodumare (the Supreme
 Deity), 15, 108
 challenged by Sango, 8–9
- Omolu, lord of the Earth, 18, 25
- O’Neill, Eugene, 47
- ore, 29, 31, 146, 150
 dance of lumps of, 31, 158–9,
 160
- Orghast*, 6
- oriki (praise-chants), 5
- Ori-Olokun Theatre, 7

Cambridge University Press

0521398347 - Myth, Literature and the African World

Wole Soyinka

Index

[More information](#)*Index*

- Orisa-nla, 8, 16, 31, 144, 145,
152, 153, 158
- orisas, 16, 17
- Orpheus, 3
- Ososi, 1
- Oulouguem, Yambo, 86, 87,
98–106, 110
- Bound to Violence*: and
Arab–Islamic colonisation,
100, 104–6; and the Aryan
myth, 102–3; homosexuality
in, 103–4; humour in, 100;
love in, 101; plagiarism
charges, 98–9; and social
vision, 64–5
- Ousmane, Sembene, 86, 87, 115,
116–21
- Gods Bits of Wood*, 66, 117–21;
Bayayoko, 117–18; colonial
agents, 120–1; Tiemoko,
118–20; tribunal, 120;
quoted, 117–21 *passim*
- Oxala (god of creativity), *see*
Zeljan (*The Story of Oxala*)
- Oxosi, 1
- painting, 41, 42, 62
- palm branches, 31, 159
- palm fronds, 26, 29, 31, 159
- palm-wine
and Obatala, 15, 20, 159
and Ogun, 15–16, 29, 30–1,
159
- Passion play, 21
and the ritual of Obatala, 145,
152, 153
- Paton, Alan, 65
- penance, 13–15, 17, 156
- Pentheus, King, 12–13
- Persephone, 3
- Persepolis, 6
- philosophy of the African, 154
- Pluto, 3
- poetry, 5, 43, 63, 67, 76
Ifa cycle, 15, 155
and music, 147
and Negritude, 130–4, 136
of *Oba Koso*, 55–6, 58, 60
and ritual, 33, 160
- Popper, Karl, 53
- praise-chants, 5, 26–7
- praise-song, Sango's, 57
- priests, 12, 16, 54
Christian, 97–8
- producer, 5, 7
- Promethean values, 33, 117, 146
and Ogun, 26, 30, 141, 157,
160
- psychoanalysis, 34
- race, origin of, 8, 9, 11, 144n,
149n
and *Oba Koso*, 58–60
- Radiance of the King (The)*, *see*
Laye
- Radin, Paul, 12
- reconciliation, *see under*
literature
- redemption, and Obatala, 152,
153
- retribution
for colonial repressors, 121
of lightning (Sango), 8, 141
and punishment, 156
see also vengeance
- Rhythms of Violence*, *see* Nkosi
- Rive, Richard
Make Like Slaves, 73–4
- Robbe-Grillet, A., 48
- Roscoe, Adrian
Mother is Gold, 130
- Saint Anne of the Congo, 76
- Sango (god of lightning and
electricity), 1, 7–13, 30
and electricity, 54n, 151
functionalist role of, 7–8
hubris of, 11, 22, 156–7
in *Imprisonment of Obatala*
(*The*), 21–4
and justice, 9, 21, 23
and lightning, 8, 9–10, 151n
in *Oba Koso*, 56–8, 59; praise-
song, quoted, 57

Index

- Sango (*cont.*)
 and Obatala, 21–4
 and Ogun, 151
 and racial origin, 8, 9, 11
 and retribution, 8, 141
 in *Story of Oxala (The)*, 8–9, 18,
 20, 21, 23; quoted, 8–9
 suffering of, 154
 suicide of, 9, 12, 151n
 and temporal concepts, 9–11
 tragic actor for the future
 age, 151
- Sartre, Jean-Paul
 and Negritude, 127, 128,
 134–8
 ‘Orphée Noir’, quoted, 127,
 134, 137
 science, 27, 157
 secularisation of the gods, 86–96
- Segun, Mabel, quoted, 130
- Senegal, 135
- Senghor, Leopold, 124; quoted,
 129
- sexual themes, 24, 45–7, 101,
 103–4, 110–11
- Shiva, Lord, 3, 4
- Shrobeniusology, 100, 102
- slavery, 12, 16–17, 106–7
- Song of a Goat*, *see* Clark
- South Africa
African (The), 67–70
Make Like Slaves, 73–4
Rhythms of Violence, 70–2
 ‘Their Behaviour’, 74–5
Walk in the Night (A), 65
- Soyinka, Wole
 ‘The Fourth Stage’, 26,
 140–60
- space, 5
 and ritual theatre, 39–45
- stage, 3, 40–1, 43–4
- Steiner, George, 48–9
- Stoddard, Lothrop, 107, 121
 quoted, 97, 105
Story of Oxala (The), *see* Zeljan
- Sudan, 109
- surrealism, 37, 48, 62, 63
- Swift, Jonathan, 32
- Synge, John, 50
- Teer, Barbara Ann, 7
- Thirteenth Sun (The)*, 85–6
- Thomson, George
Aeschylus and Athens, 32–3, 34;
 quoted, 32, 32–3
- Tierno Bokar, le Sage de
 Bandiagara*, 77–8
- Till, Emmett, 76
- time, concepts of, 2, 10–11,
 18–19, 35, 143–4, 145, 149
- tragic drama, 59, 63
 and communal experience,
 33–4, 41–3
 evolution of, 36
 Greek, 40, 41, 48, 142
 hermetic world in, 49–50, 53,
 55–6
 and homeopathic principle, 57
 meaning of Yoruba tragedy,
 140–60
 and *Rhythms of Violence*, 71–2
 and *Story of a Goat*, 44–6
 viability of tragic view in
 contemporary world, 46–8
 and world perception, 54–5
- transition, abyss of, 26, 29, 31,
 32, 58, 140–60
- Trotsky, Leon, 72, 73
- Tutuola, Amos, 42n
- Two Thousand Seasons*, *see*
 Armah
- Ulu, 87–96
- Ulysses, 3
- unborn, the, 4, 10, 18, 26, 144,
 148, 149
- U’Tamsi, Tchikaya, 76
- vengeance
 against colonial oppressors, 110
 of the gods, 89
see also retribution
- Verger, Pierre
Dieux d’Afrique, 17

Index

- violence
Bound to Violence, 98–106
Rhythms of Violence, 70–2, 75
 in *Story of a Goat*, 50–1
 in *Two Thousand Seasons*,
 114–15
- Walk in the Night (A)*, 65
- Wedekind, Frank, 50
Spring Awakening, 72
- will, 35
 and creative–destructive
 principle, 150
 and music, 149
 and Ogun, 30, 145–6, 149–50,
 153–4, 155–6
- William, Chancellor, 100, 107
- Worku, Daniachew
Thirteenth Sun (The), 85–6
- Wound (The)*, 76
- Xango, 1, 19
- Yeats, W. B., 65
- Yemaja, 1
- Yemoja, 1
- Yoruba people
 age-hierarchy in society, 11
 art: ‘classical’, as expression
 of surface serenity and
 optimism, 154–5; ‘essential’,
 141
 and compensating principle,
 15–16
 geocentric bias of, 27
- gods: comparison with Greek
 gods, 13–14, 140–2; *see also*
 Obatala, Ogun, Olodumare,
 Sango
 and harmony of world view,
 145–6, 151–2
- Ijala, 28
- morality, and the
 creative–destructive
 principle, 156
- music, 145, 146–9, 155
- philosophy of optimism, 154–6
- temporal concepts, 10–11,
 18–19, 143–4, 145, 149;
 eternity, 143
- tragic drama, 30–1, 142–3; and
 anguish of severance of
 essence from self, 144–5;
 and music, 145, 146–9, 155
- Zagreus, 158, 159
- Zanzibar, 109
- Zeljan, Zora, 17–18
Story of Oxala (The), 8–9,
 16–25; comparison with *The
 Imprisonment of Obatala*,
 18–25; ‘essence’ in, 22, 24;
 influence of Christian
 Passion play, 21; Oxala:
 crime, 21, innocence, 23;
 ritualist mould of, 9;
 quoted, 8–9, 16–17
 (prologue), 25
- Zeus, 14, 158