The Gods Are Not To Blame Ola Rotimi

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Crossroads in the Black Aegean - Barbara Goff
2007-11-15
Crossroads in the Black Aegean is a compendious, timely, and fascinating study of African rewritings of Greek tragedy. It consists of detailed readings of six dramas and one epic poem, from different locations across the African diaspora. Barbara Goff and Michael Simpson ask why the plays of Sophocles' Theban Cycle figure so prominently among the tragedies adapted by dramatists of African descent, and how plays that dilate on the power of the past, in the inexorable curse of Oedipus and the regressive obsession of Antigone, can articulate the postcolonial moment. Capitalizing on classical reception studies, postcolonial studies, and comparative literature, Crossroads in the Black Aegean co-ordinates theory and theatre. It crucially investigates how the plays engage with the 'Western canon', and shows how they use their self-consciously literary status to assert, ironize, and challenge their own place, and that of the Greek originals, in relation to that tradition. Beyond these oedipal reflexes, the adaptations offer alternative African models of cultural transmission.

The Athenian Sun in an African Sky - Kevin J. Wetmore, Jr.
2001-10-31
Western literature has become more influential in Africa since the independence of many of that continent’s countries in the early 1960s. In particular, Greek tragedy has grown as model and inspiration for African theatre artists. This work begins with a discussion of the affinity that modern-day African playwrights have for ancient Greek tragedy and the factors that determine their choice of classical texts and topics. The study concentrates on how African playwrights transplant the dramatic action and narrative of the Greek texts by rewriting both the performance codes and the cultural context. The methods by which African playwrights have adapted Greek tragedy and the ways in which the plays satisfy the prevailing principles of both cultures are examined. The plays are The Bacchae of Euripides by Wole Soyinka, Song of a Goat by J.P. Clark, The Gods Are Not to Blame by Ola Rotimi, Guy Butler's Demea, Efua Sutherland's Edufa, Orestes by Athol Fugard, The Song of Jacob Zulu by Tug Yourgrau, Femi Osofisan's Tegonni, Edward Kamau Brathwaite's Odale's Choice, The Island by Fugard, John Kani, and Winston Ntshona, and Sylvain Bemba's Black Wedding Candles for Blessed Antigone.

Stay with Me - Ayobami Adebayo
2017-08-22
"Powerfully magnetic... In the lineage of great works by Chinua Achebe and Chimamanda Ngozi Adichie... A thoroughly contemporary—and deeply moving—portrait of a marriage." —The New York Times Book Review

Ilesa, Nigeria. Ever since they first met and fell in love at university, Yejide and Akin have agreed: polygamy is not for them. But four years into their marriage—after consulting fertility doctors and healers, and trying strange teas and unlikely cures—Yejide is still not pregnant. She assumes she still has time—until her in-laws arrive on her doorstep with a young woman they introduce as Akin’s second wife. Furious, shocked, and livid with jealousy, Yejide knows the only way to save her marriage is to get pregnant. Which, finally, she does—but at a cost far greater than she could have dared to imagine. The unforgettable story of a marriage

**Lawless and Other Stories** - Sefi Atta 2008

**A Prescience of African Cultural Studies** - Handel Kashope Wright 2004
In *A Prescience of African Cultural Studies*, Handel Kashope Wright makes an argument for undertaking a necessary paradigm shift: from literature studies in Africa to African Cultural Studies. There are several major themes in this text; in particular, it rejects mainstream notions of literature as (self)deceptively «apolitical» and decidedly non-utilitarian. As an alternative, Wright proposes African Cultural Studies as an African-centered discourse and praxis that incorporates written, oral, and performance forms, and overtly addresses political and sociocultural issues. He articulates African Cultural Studies in relation to existing cultural studies, its taken for granted British origin and genealogy, and its global trajectories. Finally, Wright elaborates on African Cultural Studies by reconceptualizing drama (emphasizing performance over written text), incorporating film and electronic media and exploring the potential contribution African cultural studies could make to both the discourse and process of development in Africa.

**Akassa Youmi** - Ola Rotimi 2017-10-30
A historical drama of the Akassa war between the Nembe city states and the Royal Niger company. Tired of British oppression, Injustice and economic strangulation, the small but brave city-states of Nembe collectively decided it was better to die fighting than die groveling in mud under the oppressor's boots. On January 29th 1895, Thousands of warriors rose from the swamps of despair and launched a predawn amphibious attack on the Royal Niger Company's compound in Akassa (present day Bayelsa state in Nigeria). To everyone's surprise, they won the battle, killing several British soldiers and their African collaborators, injuring even more and capturing forty, along with their artillery pieces, rifles and a Gatling gun. The Royal Niger Company's charter was revoked in 1900. An act seen partly as a consequence of this war. Thus ending their stranglehold on all tribes and kingdoms in the Niger area (Present day Nigeria). Not just the Nembe people alone.

**Kurunmi** - Ola Rotimi 1971

**Grip Am** - Ola Rotimi 2017-11-15
Ise, a poor farmer with a lot of problems and a tumultuous marriage is visited by an angel with a message. God has seen all your troubles and is tired of your marital squabbles so he sent me to grant you one wish each. Ise requests that if anyone or anything climbs his orange tree and he says "Grip Am" the tree will grab the climber and not release its grip until he (Ise) tells the tree to let go. In one comedic twist after another, Ise uses this power to get everything he wants. He even traps Angel of Death on to tree and makes him swear not to kill him or his wife ever. Ola Rotimi, the Author of the Nigerian Pidgin English Dictionary, wrote *Grip Am* entirely in Pidgin English and sends a more serious message beneath the humor

**The Concubine** - Elechi Amadi 2017-04-26
Amadi’s masterpiece of African literature captures village life and practices not yet touched by the white man. The novel’s beautiful, hardworking protagonist, Ihouma, is admired by all in her village. Yet those who express their love for her meet with mysterious tragedy, leaving her devastated. This enticing odyssey, where exemplary attributes go unrewarded and the boundaries between myth and reality are muted, outwits readers with unexpected twists that make them want to keep turning the page.

**Holding Talks** - Ola Rotimi 1979

**The Woman Wails!** - Doris Fred 2003

**Our Husband Has Gone Mad Again** - Ola Rotimi 2008
Indigenous Knowledge Systems and Development in Africa - Samuel Ojo Oloruntoba 2020-04-08
This edited volume analyzes African knowledge production and alternative development paths of the region. The contributors demonstrate ways in which African-centered knowledge refutes stereotypes depicted by Euro-centric scholars and, overall, examine indigenous African contributions in global knowledge production and development. The project provides historical and contemporary evidences that challenge the dominance of Euro-centric knowledge, particularly, about Africa, across various disciplines. Each chapter engages with existing scholarship and extends it by emphasizing on Indigenous knowledge systems in addition to future indicators of African knowledge production.

The Gods are Not to Blame (Ola Rotimi) - S.Z. Husaini 1985

Hopes of the Living Dead - Ola Rotimi 2017-11-28
Hopes of the Living Dead: A drama of struggle and hope by society's rejects. A true story of courage and resilience based on the life of Harcourt Whyte. Afflicted with leprosy at an early age and condemned to life as a beggar and an outcast, Harcourt broke the shackles of his existence by writing over two hundred popular church hymns. These became the standard in churches across Southeastern Nigeria and the trendsetter for all future Christian music in the region for decades to come. As a leader, Harcourt led the Lepers' Rebellion of 1928-32. The success of the revolt resulted in the creation of the self-sustaining Uzuakoli Leper Colony and Research Center where Harcourt and his counterparts, as human guinea pigs, helped in the discovery of cures for leprosy. Cured of the disease in 1949, Harcourt formed a choir made up of other Uzuakoli patients. This choir, known for their sonorous voices (for they did not have the appendages necessary for stringed instruments), performed in churches and entertained both the commoner and dignitaries across the land for decades.

Ola Rotimi's "The Gods are Not to Blame" - Keye Abiona 1985

The African Trilogy - Chinua Achebe 2010-01-05
Here, collected for the first time in Everyman’s Library, are the three internationally acclaimed classic novels that comprise what has come to be known as Chinua Achebe’s “African Trilogy”—with an introduction by Chimamanda Ngozi Adichie. Beginning with the best-selling Things Fall Apart—on the heels of its fiftieth anniversary—The African Trilogy captures a society caught between its traditional roots and the demands of a rapidly changing world. Achebe’s most famous novel introduces us to Okonkwo, an important member of the Igbo people, who fails to adjust as his village is colonized by the British. In No Longer at Ease we meet his grandson, Obi Okonkwo, a young man who was sent to a university in England and has returned, only to clash with the ruling elite to which he now believes he belongs. Arrow of God tells the story of Ezuelu, the chief priest of several Nigerian villages, and his battle with Christian missionaries. In these masterful novels, Achebe brilliantly sets universal tales of personal and moral struggle in the context of the tragic drama of colonization.

Portraiture of the Nigerian Conundrum in Ola Rotimi's "The Gods are not to Blame" - Akwu Sunday Victor 2014-08-12
Academic Paper from the year 2014 in the subject African Studies, language: English, abstract: This paper attempts reading Ola Rotimi’s "The Gods are not to blame" against the backdrop of the Nigerian dilemma in the contemporary times. The play first performed in the year 1968, in the heat of the Nigerian civil war is still relevant today. Many scholars viewed the work as a transplantation of Sophocle’s Oedipus Rex and underplay its powerful political message to the nascent Nigerian political class then and now. The paper examined the role of Odewale in the shaping of the Destiny of his society and how albeit with stint of tyranny champions the welfare of the state, taking blames for the decadence and the breakdown of law and cosmic order when found culpable. On the other hand, the contemporary Nigerian leaders are antithetical of Odewale, blame-games and outright refusal to be accountable, or step-down when found wanting; misappropriation, mismanagement of state and human resources are institutionalized on local
and national scale. The paper above all, adumbrated some of the conundrums of Nigeria and proffered a number of useful ways by which the Odewale examples could be integrated into the Nigerian political morality, and the pitfalls to be avoided in a bid to move ahead into the state dreamt of on the 1st of October, 1960.

**Apidan Theatre and Modern Drama** - Kacke Götrick 1984

**Unexpected Joy at Dawn** - Alex Agyei-Agyiri 2003

Fifteen years ago, Mama said, starting her story, I came to Lagos from Ghana. I came to Nigeria because I was considered an alien in that country. The government of Ghana passed a law asking all aliens without resident permits to regularise their stay in the country. This story of migration, identities and lives undermined by cynical and xenophobic politics pushed to its logical and terrible conclusion pertains to the Ghanaian orders of ‘alien compliance’ issued in 1970-1971, which determined to force all non-ethnic Ghanaians, so called illegal immigrants, to return to their - so stipulated - ‘home’. The novel thus touches on concerns of deeper relevance to the politics of race and migration of the twenty first century.

**Classics in Post-Colonial Worlds** - Lorna Hardwick 2010-07-29

Classical material was traditionally used to express colonial authority, but it was also appropriated by imperial subjects to become first a means of challenging colonialism and then a rich field for creating cultural identities that blend the old and the new. Nobel prize-winners such as Derek Walcott and Seamus Heaney have rewritten classical material in their own cultural idioms while public sculpture in southern Africa draws on Greek and Roman motifs to represent histories of African resistance and liberation. These developments are explored in this collection of essays by international scholars, who debate the relationship between the culture of Greece and Rome and the changes that have followed the end of colonial empires.

**The Gods are Hungry** - Chika Okeke 2010

**Women of Owu** - Femi Osofisan 2006

This is an African retelling of Euripides: an unnervingly topical story of a people and a beloved city destroyed by the brutality of war. The play was first performed in Lagos in 2003 under the distinguished director Chuck Mike, and subsequently toured the UK.

**Weep Not, Child** - Ngugi wa Thiong’o 2012-06-05

The Nobel Prize–nominated Kenyan writer’s powerful first novel Two brothers, Njoroge and Kamau, stand on a garbage heap and look into their futures: Njoroge is to attend school, while Kamau will train to be a carpenter. But this is Kenya, and the times are against them: In the forests, the Mau Mau is waging war against the white government, and the two brothers and their family need to decide where their loyalties lie. For the practical Kamau, the choice is simple, but for Njoroge the scholar, the dream of progress through learning is a hard one to give up. The first East African novel published in English, Weep Not, Child explores the effects of the infamous Mau Mau uprising on the lives of ordinary men and women, and on one family in particular. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

**The Epilogue** - Ola Rotimi 2007

Ola Rotini, the great Nigerian playwright, died in 2000. He was reworking two of his plays: Man Talk, Women Talk and Tororo, Tororo, Roro. They are now published posthumously, and represent an epilogue to his career as a theatre artist and comic playwright. In the first play, Rotimi seeks, with wry humour, resolution of the biases men and women hold against one another; and in the second, the lessons of sharing other people's problems are illuminated with comic effect. Effiok B. Unwatt is an Associate Professor of Literature, and Deputy Dean of the Faculty of Arts at the University of Abuja. He is a former Head of the Department of English and Literary Studies.

**Understanding The Gods are Not to Blame** - Ola Rotimi 1984
Oba Ovonramwen's efforts to control a growing rebellion within his kingdom and reasserting the authority of Benin over surrounding lands are further complicated by British interference in search of trade and dominion. Ola Rotimi's historical drama portrays with power and sensitivity the confrontation between the Benin Empire and Great Britain. The trial of the Benin warlords, and the ultimate exile of the god-king himself, Ovonramwen Nognaisi.

**Wedlock of the Gods** - 'Zulú Ọṣofọla 1973

**The Gods are Not to Blame** - Ola Rotimi 2015

**This is Our Chance** - James Ene Henshaw 1972

**Style in African Literature** - J. K. S. Makokha 2012

Postcolonial and contemporary African literatures have always been marked by an acute sensitivity to the politics of language, an attentiveness inscribed in the linguistic fabric of their own modes of expression. It is curious however, that despite the prevalence of a much-touted 'linguistic turn' in twentieth century theory and cultural production, language has frequently been neglected by literary studies in general. Even more curiously, postcolonial literary studies, an erstwhile emergent and now established discipline which has from the outset contained important elements of linguistic critique, has eschewed any sustained engagement with this topic. This absence is salient in the study of African literatures, despite, for instance, the prominence of orature in the African literary tradition right up to the present day, and sporadic meditations on the part of such luminaries as Achebe and Ngũgĩ. Beyond this, however, there has been little scholarly work attuned to the multifarious aspects of language and linguistic politics in the study of African literature. The present volume aims to rectify such lacunae by making a substantial interdisciplinary and transcultural contribution to the gradual reinstatement of the 'linguistic turn' in African literary studies. The volume focuses variously on postcolonial and transcultural African literatures, areas of literary production where the confluence of several languages, whether indigenous and (post)colonial in the first case, and local and global in the second case, appears to be a central and decisive factor in the formation and transformation of the continent and its peoples' cultural identities.

**Gods are Not to Blame** - Comfort Owusu 2004

Portraiture of the Nigerian Conundrum in Ola Rotimi's the Gods Are Not to Blame - Akwu Sunday Victor 2014-09-12

Academic Paper from the year 2014 in the subject African Studies, language: English, comment: This paper is a scholarly criticism of the nigerian politics in the context of the Nigerian drama. And it is concluded that Nigerian politicians are the cause of the cataclysmic malaise bedeviling Nigeria today., abstract: This paper attempts reading Ola Rotimi's "The Gods are not to blame" against the backdrop of the Nigerian dilemma in the contemporary times. The play first performed in the year 1968, in the heat of the Nigerian civil war is still relevant today. Many scholars viewed the work as a transplantation of Sophocle's Oedipus Rex and underplay its powerful political message to the nascent Nigerian political class then and now. The paper examined the role of Odewale in the shaping of the Destiny of his society and how albeit with stint of tyranny champions the welfare of the state, taking blames for the decadence and the breakdown of law and cosmic order when found culpable. On the other hand, the contemporary Nigerian leaders are antithetical of Odewale, blame-games and outright refusal to be accountable, or step-down when found wanting; misappropriation, mismanagement of state and human resources are institutionalized on local and national scale. The paper above all, adumbrated some of the conundrums of Nigeria and proffered a number of useful ways by which the Odewale examples could be integrated into the Nigerian political morality, and the pitfalls to be avoided in a bid to move ahead into the state dreamt of on the 1st of October, 1960.

**Drama of the Gods** - Martin Owusu 1983

**Book on African Proverbs** - Misbawu Abdallah 2020-02-10

Many African proverbs are strongly tied to the earth and animals and are used to illustrate...
ideas, reinforce arguments and deliver messages of inspiration, consolation, celebration, and advice. An example of an African proverb is "Do not look where you fell, but where you slipped." Meaning that you do not look at your mistakes; look at what caused you to make the mistakes, then you could find solutions to save you from making the same mistakes again. African Proverbs may give different meanings to different situations, hence they are greatly understood according to the contexts with which they are said. An example is "only a fool tests the depth of a river with both feet" may be similar to the idiom: "do not put all your eggs in one basket" - thereby giving a suggestion and advising not to concentrate all efforts into one area. This may also mean that it is not wise to jump into a situation before thinking about it.In this book: "Book on African Proverbs", are lists of African proverbs from around the continent. Some are known to come from specific tribes, ethnic groups, countries, and great African authors like Chinua Achebe and Ola Rotimi in their books "Things Fall Apart" and "The Gods are not to Blame" respectively. Have a read and pluck out some ancestral insight from the motherland to carry with you.

If - Ola Rotimi 1983

Analysis and Interpretation of Ola Rotimi's The Gods are Not to Blame - Martin Owusu 2002

The Gods are Not to Blame - Ola Rotimi 1971

An adaptation of the Greek classic Oedipus Rex, the story centres on Odewale, who is lured into a false sense of security, only to somehow get caught up in a somewhat consanguineous trail of events by the gods of the land.

A Dictionary of Nigerian Pidgin English - Ola Rotimi 2017-11-15
Dictionary of Pidgin English, terms idioms and context

Collaborative and Indigenous Mental Health Therapy - Wiremu NiaNia 2016-12-01
This book examines a collaboration between traditional Māori healing and clinical psychiatry. Comprised of transcribed interviews and detailed meditations on practice, it demonstrates how bicultural partnership frameworks can augment mental health treatment by balancing local imperatives with sound and careful psychiatric care. In the first chapter, Māori healer Wiremu NiaNia outlines the key concepts that underpin his worldview and work. He then discusses the social, historical, and cultural context of his relationship with Allister Bush, a child and adolescent psychiatrist. The main body of the book comprises chapters that each recount the story of one young person and their family’s experience of Māori healing from three or more points of view: those of the psychiatrist, the Māori healer and the young person and other family members who participated in and experienced the healing. With a foreword by Sir Mason Durie, this book is essential reading for psychologists, social workers, nurses, therapists, psychiatrists, and students interested in bicultural studies.