

The Gods Are Not To Blame Ola Rotimi

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The Rules of Wealth - Richard Templar
2015-07-29

Some people seem to find money so easy. Easy to make, easy to hold on to and easy to grow. The rest of us just find it easy to spend. Here's a personal code for a life of prosperity and plenty.
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 Not to Blame - Ola Rotimi 1985
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.

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

Our Husband Has Gone Mad Again - Ola Rotimi
2008

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 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.
The Woman Wails! - Doris Fred 2003

Understanding The Gods are Not to Blame -
Ola Rotimi 1984

The Gods are Hungry - Chika Okeke 2010

Apidan Theatre and Modern Drama - Kacke
Götrick 1984

If - Ola Rotimi 1983

The Gods are Not to Blame - Ola Rotimi 2015

**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.

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.
*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
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Kurunmi - Ola Rotimi 1971

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.

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.

Wicked Gods - Michelle Hercules 2019-08-08
Nowhere is safe when the gods are wicked. Since the beginning of times, there have always been two sides: Norms and Idols. But never have the scales been so unbalanced as they are today. I'm a Norm, which means, I grew up in fear of the Idols and their godly powers. And now, I'm going to be surrounded by them, day and night. I've been offered a place at the prestigious Gifted Academy, an opportunity very few Norms get. To survive, I must become invisible. But my hope to get through the academy unscathed goes down the drain when the most powerful boys in school set their eyes on me. They hate me simply because I'm a Norm. If they knew who I truly am, they'd tear me apart limb by limb. But I'm done cowering away from Idols. It's time for the Norms to fight back, and it all starts with me.*Alternate cover.

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

Grief Child - Lawrence Darmani 2001-01-01

This is Our Chance - James Ene Henshaw 1972

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 Ezeulu, 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.

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.

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 Lemon Suitcase - Peggy Opong 2010
A novel.

Ovonramwen Nognaisi - Ola Rotimi 2017-11-28
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.

The Rules to Break - Richard Templar 2013-08-01

From a very young age you've been inundated

with other people's rules - parents, teachers, friends - helpful principles, friendly advice, and little pointers to help you get on in life. So, how do you free yourself from these false or unhelpful beliefs that have somehow become ingrained in the deepest recesses of your mind? In this brand new book, international bestselling author Richard Templar exposes the most common imposter rules, and offers a refreshing perspective and a new way of thinking. Above all, Templar helps you master the ability to truly think for yourself, and follow a path that you've chosen, rather than blindly following someone else's.

Holding Talks - Ola Rotimi 1979

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.

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.

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.

Literature and Event - Mantra Mukim 2021-11-30

If "event" is a proper name we reserve for monumental changes, crises, transitions and ruptures that are by their very nature unnameable or unthinkable, then this volume is an attempt to set up an encounter between such eventhood as it comes to have a bearing on literary works and the work of reading literature. As the event continues to provide a valuable analytical paradigm for work undertaken within the newer subdisciplines of literary and critical theory, including close reading, bio- politics, world literature, and eco-criticism, this volume makes a concerted effort to update the scholarship in this area and foreground the recent resurgence of interest in

the concept. The book provides both a retrospective appraisal of the significance of events to literary studies and the literary humanities, as well as contemporary and prospective appraisals of the same, and thus would appeal scholars and instructors in the areas of literary theory, comparative literature and philosophical aesthetics alike. Along with a specialist focus on thinkers such as Derrida, Badiou, Deleuze and Malabou, the essays in this volume read a wide corpus of literature ranging from Han Kang, Homer, Renee Gladman, Proust and Flaubert to Yoruba ideophones, Browning, Anne Carson, Jenichiro Oyabe and Ben Lerner.

Song of a Goat - John Pepper Clark-Bekederemo 1991

Chike and the River - Chinua Achebe
2011-08-09

The more Chike saw the ferry-boats the more he wanted to make the trip to Asaba. But where would he get the money? He did not know. Still, he hoped. Eleven-year-old Chike longs to cross the Niger River to the city of Asaba, but he doesn't have the sixpence he needs to pay for the ferry ride. With the help of his friend S.M.O.G., he embarks on a series of adventures to help him get there. Along the way, he is exposed to a range of new experiences that are both thrilling and terrifying, from eating his first skewer of suya under the shade of a mango tree, to visiting the village magician who promises to double the money in his pocket. Once he finally makes it across the river, Chike realizes that life on the other side is far different from his expectations, and he must find the courage within him to make it home. *Chike and the River* is a magical tale of boundaries, bravery, and growth, by Chinua Achebe, one of the world's most beloved and admired storytellers.

Oedipus the King - Sophocles 2018-11-10

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved,

reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

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.

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*, Efu 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.
King Emene - 'Zulú Şofola 1974