

A Bibliography of Secondary Sources on Wole Soyinka, 1988 – 1990: A Work in Progress

by

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James Gibbs was born in South Wales, and educated at universities in Bristol, Leeds and Washington DC. In 2007, he retired from a career as a teacher and researcher that had taken him to universities in Ghana, Malawi, Nigeria, Belgium and the UK. In 1986, he published *Wole Soyinka* (Macmillan Modern Dramatists) and he was co-editor with Jack Mapanje of the *African Writers' Handbook* (1999) and with Kofi Anyidoho of *Fon Tom From: Contemporary Ghanaian Literature, Theatre and Film* (2000). Since retiring from the University of the West of England, he has continued his university contacts as an external examiner for the University of Ghana, and pursued his interests in African literature and drama through editing and publications. He edited *African Theatre: Companies* (2010) and the festivals issue of the same series (2012). His collection of essays on the Ghanaian theatre with Nkyin-Kyin appeared in 2009, and his account of the first production of Kobina Sekyi's *The Blinkards* was included in *African Theatre: Histories* (2010). His recent reviews have appeared in the *LUCAS Bulletin* and in *African Literature Today*. In 2013, friends and erstwhile colleagues honored him with a festschrift entitled *African Literatures and Beyond*.

Introduction

I began to put collect this material when those interested in keeping up-to-date with critical writings and with coverage of Wole Soyinka's publications, productions, activities, statements etc., etc., relied on time-tested, labour intensive, now barely imaginable and out-of-date methods. We gathered press cuttings, pestered supportive friends, relations and colleagues, and travelled; we visited libraries, archives and high commissions. It was a time when the printed word was the main source of information and when *West Africa* was the eagerly awaited, regional 'journal of record'. Dear dead days, unknown to many; almost beyond recall.

This list is one file from a series that dates from BPC – Before the Personal Computer. It goes back to the time before Word Processing programmes and the Internet transformed the lives of students, critics, researchers and bibliographers. The file from which the text below has been pruned and printed has existed in several word processing programmes and on generations of PCs. In returning to it during 2013/ 2014 - and in using on-line resources now available to resolve, or try to resolve, queries, I became acutely aware of inconsistencies and shortcomings. I am, however, content for this 'virtual document' to be transformed into hard copy, because, despite short-comings, I hope it will go out into the material world, prove of some use for the present and show the need for something more extensive in the future.

The document will, I hope, remind those interested in Soyinka of the need for comprehensive and systematic collections of relevant material including Soyinka's Papers. Thanks to individual initiatives and generous support some collections have been set up and are open to researchers. These include the Brotherton Library at Leeds, which holds the Martin Banham Papers, and, Harvard University Library that reflects the passionate interest of Henry-Louis Gates Jr. The existence of these repositories is reassuring – and, since they provide both resources and points of possible growth, challenging.

The list below is presented here in order to draw attention to the need for a venture that will do justice to the significance of Soyinka's work. In that spirit, I would like to reflect on the many wonderful collaborators who have helped me, and to mention particularly Martin Banham, Femi Ilesanmi and Bernth Lindfors. Their willingness to share has been inspirational, and they already have 'monuments' – if we know where to look! To their names I would add that of Anja Oed who arranged for the hosting of Soyinka bibliographical material at www.jahn-bibliothek.ifeas.uni-mainz.de/390_ENG_HTML.php

The possibility of establishing a Soyinka Archive at Abeokuta has been mentioned and that would seem to be a very promising initiative. The project should be thought through, set up, supported and enjoyed.

In the meantime, I welcome suggestions about how the fragment below can be made more useful.

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Abbreviations Used

ALAB – *African Literature Association Bulletin*

ALT – *African Literature Today*

ANA – Association of Nigerian Authors

ANAR – *Association of Nigerian Authors' Review*

BALE – *Black African Literature in English*, a k a Lindfors' Bibliography, a series of volumes covering different years,

BL – Bernth Lindfors, see *BALE*

CANR – *Contemporary Authors New Revised Series* (Detroit)

CEAfr – Cahiers d'Études Africaines (Paris)

C E and S – Commonwealth Essays and Studies

ComQ – Commonwealth Quarterly

DAI - Dissertation Abstracts International

EACLALS – European Association for Commonwealth Language and Literature Studies.

ECOWAS –The Economic Community of West African States, a regional group of West African countries. Founded 1975.

EJOLLS – Ekpoma Journal of Language and Literary Studies (Ekpoma, Nigeria)

FRSC – Federal Road Safety Corps

GLS - Guardian Literary Series (Lagos)

LHU – Literary Half-Yearly (Mysore)

LC – Library of Congress

Lang and S – Language and Style (Flushing NY).

MLA – Modern Language Association

OSRSC – Oyo State Road Safety Corps

PAWA – Pan-African Writers' Association (based in Accra)

RAL – Research in African Literatures.

RELS – Review of English and Literary Studies (Ibadan)

RSC –Road Safety Corps

SAP – Structural Adjustment Programme

WAACLALS - West African Association for Commonwealth Literature and Language Studies Journal. (Short-lived, Canadian financed – I believe.)

WLT – *World Literature Today*

YWES – *Year's Work in English Studies*

Z-A - *Zaire-Afrique* (Kinshasa)

1988

Note: The Anons are listed in chronological sequence and provide an introduction to some of the main public engagements of the year.

Anon. "Soyinka on Military Rulers." *Weekly Review* (Nairobi), 6 May 1988, pp. 34-35. (Speaks at Lagos conference.)

Anon. "Cocktail Circuit". *The Guardian* (Lagos), 15 May 1988, B 3. (Columnist relates how Vera Ifudu introduced Soyinka and Chinweizu. Soyinka said: "So, you are the Chinweizu.")

Chinweizu replied: "So you are the Wole." The exchange continued: Soyinka: "You must take the time to study literature seriously." Chinweizu: "Maybe another kind of literature.")

Anon, with photo by Bayo Ewuoso, in *The Guardian*, 6 July 1988. Shows Soyinka with Michael Manley, former Prime Minister of Jamaica, Obasanjo, and Alex Ibru, publisher of *The Guardian* at Obasanjo's farm on 5th - for 5th Anniversary of the foundation of the newspaper.

Anon. "Soyinka blasts critics." *Daily Times* (Lagos), 18 August 1988, pp. 8-9. (Soyinka interviewed on Oyo State TV 'Viewpoint' programme. Said he had decided to serve the present administration because of the democratic stance and its commitment to move to civil rule programme. Also said he regarded criticisms of his position as 'parochial and self-centered', and observed that 'the soul of the average Nigerian is corrupt'.)

Anon. "Soyinka calls for prison watch committee." *Daily Times* (Lagos), 19 August, 1988, p. 13. (Note unresolved overlap with entry above and variation in context. Statement made when answering questions in Ogun Television's 'Hot Seat'.)

Anon. "Who is Pulling Soyinka Down." *African Concord* (Lagos), 21-27 October 1988, p. 7. (On allegations of financial irregularities in Soyinka's administration of the RSC.)

Anon. "Search for Dele's killers gets boost." *Daily Times* (Lagos), 20 December 1988, p. 1. (Soyinka spoke at a function to mark the second anniversary of the death of Dele Giwa.)

Abiola, Adetokunbo. "Wole Soyinka's Afrocentrism." *National Concord* (Lagos), 28 July 1988, p. 3. (Pompous and largely incomprehensible 'contribution' to the Chinweizu Debate.)

Adebowale, Yemi. "The Way Out." *Newswatch*, 2 November 1998. (Reports on October 1998 press conference, and on October 16th warning in lecture.)

Adekambi, Dotun. "Are Nigerians happy wasters." *Daily Times*, 8 October 1988, p. 7. (Response to Raufu, on controversy between Soyinka and Sowande about RSC matters.)

Agu, Ogonna. "Soyinka won't be left alone." *The Guardian*, 6 July 1988, p.13. (A very confused article which makes references to Soyinka's involvement with road safety - initially in Ondo (sic) State, the alleged radio station hold up 'on the eve of an election like a fanatic for democracy...' Should be Oyo not Ondo.)

Aina, Wale Akin. "Tempest in a Tea Cup." *African Guardian*, 5 September 1988, p. 15. (Dispute between Soyinka and Obasanjo.)

Ajayi, Wale. "Sowande's open letter to Soyinka." *Vanguard*, 14 May, 1988, p.6. (Defends Soyinka against Sowande's suggestion that he 'had given way to the politician in him' by accepting the (Government) RSC post. Also defends Soyinka against Sowande regarding a controversial cartoon and his remarks about SAP.)

Ajibola, V O A. *Akinniola Keynote Reviews on 'The Lion and the Jewel'*. Ibadan: Akin Akinniola Associates, 1988. (Study aid.)

Akerele, Olu. "Wole Soyinka sings at Nicon Noga Hilton Hotel." *Sunday Concord* (Lagos), 12 June 1988, pp 1, 10. (Report on Soyinka singing with 'Babs'; songs included "Taxi Driver" and "Mona Lisa"; refers to a lobster dinner; names others present; quotes Soyinka on Chinweizu: 'This man lives on Wole Soyinka ... I don't reckon with him at all.' Refers to Soyinka's address to RSC 'corpers' given earlier in the day. This report provoked a reply from, I think, Ogunbiyi, and contributes to the Chinweizu Debate - they had recently met for the first time. See above. JG)

Alegbe, Obi, Okey Ndibe, Jide Adeniyi-Jones, Paul Nwabuikwu, Debo Adesina, Appah Ekpein and Chima Eweama. "Soyinka's New Saddle." *African Guardian*, 21 March 1988, pp. 13-19. (Soyinka takes charge of FRSC.)

Aliyu, Abdu. "An Open Letter to Wole Soyinka." *National Concord* (Lagos), 26 April 1988, p. 3. (On his appointment as Chairman of the FRSC.)

Allén, Sture. "Introduction to Wole Soyinka's Nobel Lecture, 8 December 1986." *BALF*, 22 (1988), p. 427.

Amatokwu, Nwaokedi. "Soyinka's Agnostics." *Times International*, 17 October 1988, p.23. (His critics do not leave him in peace.)

Amosu, Timothy. "Sociology and the Translator: Soyinka in Translation." *Babel* (Amsterdam), 34, 3 (1988), pp. 141-151. (On French translations of *The Strong Breed*, *The Swamp Dwellers* and *The Trials of Brother Jero*.)

Amuta, Chidi. "From Myth to Ideology: The Socio-political Content of Wole Soyinka's War Writings." *The Journal of Commonwealth Literature* (Oxford), 23, 1 (1988), pp. 116-129.

Arinze, Dozie. "Silencing the Critics." *The Guardian* (Lagos), 21 March 1988, p. 9. (Government should appoint critics to Government posts.)

Awonifa, Michael. "Aké: The Years of Servitude." *National Concord*, 7 July 1988, p 7. (A report on a visit to Abeokuta, and of encounters with those who knew Soyinka and his mother. One informant said: 'Book has turned him into something else'.)

Ayeni, Olugbenga. "A New Line in Leadership." *West Africa* (London), December 5-11 1988, p. 2279. (Describes Soyinka's participation in high-level discussions about Africa's leadership problems; records his reference to Ngugi, who, he said, documented the nationalist struggle and was rewarded by being forced into exile.)

Ayling, Ronald. "Colonialism and Rebellion in the Childhood Autobiographies of Sean O'Casey and Wole Soyinka." In *Angl- Irish and Irish Literature: Aspects of Language and Culture*. Ed. Birgit Bramsback and Martin Croghan, Uppsala: Uppsala University Press, 1988, pp. 131-141.

Badejo, Diedre L. "Unmasking the Gods: Of Egungun and Demagogues in Three Works by Wole Soyinka." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 663-682.

Badejo, Deidre L. "The Yoruba and the Afro-American Trickster: A Contextual Comparison," *Presence Africaine* (Paris), 147 (3rd Quarterly 1988), pp. 3 -17. (Describes Soyinka's discussion of 'the interdependency between the deities and humanity' as 'instructive'.)

Balogun, F. Odun. "Wole Soyinka and the Literary Aesthetic of African Socialism." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 503-530.

Bamikunle, Aderemi. "Problems of Language in Understanding Soyinka's *A Shuttle in the Crypt*." *African Literature Today* (London), 16 (1988), pp. 77-90. (Considers the language in which Soyinka writes verse in the context of C. 20th poetry; draws attention to the criticisms levelled by Chinweizu and the approaches adopted by critics Jones and Moore; sets out to examine Soyinka's choice of words, images, techniques and sentence structure in order to identify obstacles in the way of understanding; provides a very controversial interpretation of parts of "Procession II" (regards indigo as evil, 'burrs' as indicative of vibration); quotes "A Cobweb's Touch in the Dark" and some of the "Animistic Spells" in order to draw attention to problems of understanding. Bamikunle regards several poems as political statements about Nigeria; lists the allusions to writers and events and provides interpretations and explanations.

Bamikunle is sometimes misleading as in his confusion of the sibyl with the sphinx. See also his explanation of 'burrs'! JG)

Ben-Ifode, Y. "Sowande vs Soyinka: FRSC Joins In." *Daily Express* (Lagos), 5? September 1988, and *ANA Review*, 4, 5 (November 1988), pp. 20, 22. (The article takes up some of the accusations against Soyinka made by Bode Sowande in "A Man from Whom Much is Expected".)

Booth, James. "Self-sacrifice and Human Sacrifice in Wole Soyinka's *Death and the King's Horseman*." *Research in African Literatures*, 19, 4 (1988), pp. 529-50. (Concludes that the play 'suffers from a perverse, romantic primitivism'; Soyinka, Booth thinks, has confused 'an irreducibly primitive human sacrifice with an authentically African sacrifice of self'.)

Booth, James. "Wole Soyinka, by James Gibbs." (Review), *African Affairs* (London), 87, 347 (April 1988), pp. 292-3. (Finds both incisiveness and 'literary blarney' in the study; considers the emphasis on literary debts sometimes 'perverse'; points out that Gibbs 'quite overlooks Soyinka's first marriage to a white woman and the dispute over custody of their son'.)

Brooks, Mary. "The 'Failed Messenger'." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 723-733. (On *Death and the King's Horseman*.)

Caute, David. "Suffering But Not in Silence." *Times Literary Supplement* (London), 23-29 September, 1988, p. 1042. (Review of *Art, Dialogue and Outrage*. Describes Soyinka as 'the Fela Kuti of Nigerian letters', sees the 'break with negritude (as) both painful and fundamental', detects a 'rare intelligence', deplors 'lapse' into Pan-African demand for a single African language, quotes Gordimer's complaints about Soyinka's style (in a review of *Aké*), and, after, indicating which targets 'outraged' Soyinka, concludes: 'The lesson is basic: whatever the provocation, the artist is well advised to suffer in silence.' Caute is confused about National Theatre's production of *Bacchae*, assuming it was by Ronald Eyre. In fact, Joffe. JG.)

Chinweizu. *Voices from Twentieth-Century Africa: Griots and Towncriers*. Selected and Introduced by Chinweizu. London: Faber and Faber, 1988. (Includes 'Telephone Conversation' and extracts from *The Trials of Brother Jero*, introduction, according to Booth: 1994, quotes

Chinweizu on 'To My Three White Hairs.' NB Chinweizu wrote nonsense about that poem. JG.)

Chinweizu. "The Chinweizu Observatory: Critics Rights: Admonitions to Soyinka." *Vanguard*, 6 November, 1988, p.7. (Opens with a reference to Soyinka's *Sunday Concord* article of 12 June 1988 in which Chinweizu was referred to as "that boy." Chinweizu defends himself against Soyinka's claim that he "needs (Soyinka) around» by calculating his output and the amount which deals with Soyinka. Suggests that only because of his megalomania does Soyinka see himself as indispensable to Chinweizu; advises the laureate to "stick to intellectual issues in our tournament." (Refers to the personal abuse of Nkem Nwankwo in his attack on Theo Vincent, *Vanguard*, 27 October 1988.)

Maintains that scholarship is badly served by those who bring personalities into play. Claims that Soyinka wants to be above criticism and that his reactions to hostile criticism suggests an "infantile" demand. Refers to *Art, Dialogue and Outrage* which he describes as "displaying Soyinka's 25 years of tirades against dissenters" and quotes David Cate (TLS 23-29 September 1988, p. 1042.) This quote ends with comments on Soyinka's complaints against Rich. Chinweizu concludes by implying a parallel between Soyinka and Emperor Bokassa, and describes the writer as a 'literary tyrant (whose works may not be criticized without the critic being butchered for blasphemy – i.e. contempt of God!).' Maintains that critics have the right to criticize published work. See reactions from Soyinka and Omueru. This shows how Chinweizu - while asking that personalities and insults be kept out of the debate - brings both in, and incorporates a totally inadequate assessment of *Art, Dialogue and Outrage*. Concludes on a deliberately provocative note. JG.)

Chiwengo, Ngwarsungu. "Wole Soyinka, le tigre qui saute." *Linguistics et Sciences Humaines* (Kinshasa), 28, 1-2 (1988), pp. 133-138. (Includes comments on *The Interpreters* and on Soyinka's relations with the 'Bolekaja Critics'. Note: There are many variations on the Tigritude Quip. JG)

Coe, Jonathan. "Wole's Leftovers." *The Guardian* (London), 5 August 1988, p. 22. (Review of *Art, Dialogue and Outrage*. Considers the 'really impressive thing about (the) writing is its cogency'; regards Soyinka as having plenty to teach 'our own literary/ critical left wing'.)

Coger, Greta M.K. *Index of Subjects, Proverbs, and Themes in the Writing of Wole Soyinka*. New York: Westport, 1988, pages 311. (A monumental and painstaking piece of research; an invaluable reference book.)

Colmer, Rosemary. "The Motif of Resurrection and Forms of Regeneration in the Novels of Wole Soyinka." *Kunapipi* (Aarhus), 10, 3 (1988), pp. 53-68. (Discusses Soyinka's concept of 'The Fourth Stage', relates it, briefly, to some of his plays where it is, Colmer argues, often linked with death; draws attention to resurrection (Lazarus, for example) and regeneration (Orpheus myth) elements in the novels - where life is important; contrasts the manner in which myth is used in *Anomy* with the emphasis on interpretation in the earlier novel; points out that *Anomy* is a playwright's novel 'in which the visual sense is deliberately provoked into supplying important messages'; relates Sekoni to Sango and examines the experience of Lazarus in the context of Christian and Yoruba ideas about death and continuity; examines the significance of the painting of the Pantheon and the complex associations established through it. NB This is a carefully argued paper which makes important contributions to the study of Soyinka as novelist.)

Cooke, Michael G. "Foreword," *Triquarterly* (Evanston), 72 (Fall 1988), pp. 137-38. (Introduction to poems by Soyinka, pp. 139-153.)

Coussy, Denise. "La guerre du Biafra dans l'œuvre de Wole Soyinka et de Chinua Achebe." *Actes du Colloque: Guerre et Littérature dans le Monde Anglophone*. University of Maine, Collection Etudes anglophones, November, 1988, pp. 240-7.

David, Mary L. "The Theme of Regeneration in Selected Works by Wole Soyinka." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 645-661. (Traces the theme in Soyinka's novels and *The Man Died*.)

DeMaios, Rosaly. "Review of *Mandela's Earth and Other Poems*, » *Library Journal* (New York), 1 November 1988, p. 97. (LC call no. Z671.L7. Not seen JG.)

Devine, George. *A Sense of Direction*, London Faber and Faber, 1988. (Devine, an important influence on Soyinka during 1958/9, includes comments on the songs in *11 Men Dead in Hola*, about *The Invention*, the Campaign for Nuclear Disarmament (CND), and the directing responsibilities for *The Lion and the Jewel* at the Royal Court.)

Doherty, Folake, "The Nobel Prize - 2 Years After," *Quality* (Lagos), 2, 20, (20 October 1988), p. 22. (Subtitled: "24 months after Wole Soyinka won Africa's first Nobel Prize, *Quality* went to see how the life of the iconoclast has changed, "His privacy is gone" - Yemi Ogunbiyi'. Ogunbiyi quoted on the range and number of invitations Soyinka receives: 'He gets invited to such fora as the Council of Europe, where only heads of state are called.' Indicates that Soyinka could earn large sums if he simply gave lectures, but that he puts privacy above wealth: 'His life is bugged a lot, he shows up at airports, and is recognized by Euro-American journalists. Now, he feels a compelling need to travel incognito ...' 'Because what he says carries weight and is widely reported, Soyinka is now', says Ogunbiyi, 'more cautious of his pronouncements'.)

Dorsey, David. "Critical Perception of African Poetry." *African Literature Today* (London), 16 (1988), pp. 26-38. (Suggests that African poetry has been analyzed in inadequate terms, and sets out to show how the poetry is poetry and African, and to draw attention to its form. Refers to debate about Soyinka's attitude to his blackness in 'To my First White Hairs'; points out that the version of Soyinka's 'Purgatory' in Howard Sergeant's anthology differs from that in *Shuttle in the Crypt*. Later quotes the same poem to show how poems should be read, and as part of his argument that 'every observable feature of a poem must be examined'. See the 'blackness' issue in relation to Chinweizu's perverse analysis.)

Drewal, Margaret Thompson. ed. Special Issue on Africa of *The Drama Review* (New York University), 1988, pages 207. (Contains a variety of important essays on ritual performances. See also review by Judith Bettelheim, *African Arts* (Los Angeles), 23, 3 (November 1989).)

Ebewo, Patrick J. *Satire in Selected Plays of Wole Soyinka*. Ph D Thesis presented to the Department of Theatre Arts, University of Ibadan, 1988. (Basis of a subsequent publication.)

Echeruo, Michael. "Wole Soyinka: A Citation." *Vanguard*, 14 May 1988, p. 9; and *ANA Review* '88 (Lagos), 4, 5 (November 1988), p. 2. (A formal statement delivered at the International Symposium on African Literature, Lagos, May 1988.)

Ejiofor, Ben A. "Rotimi's Blessings at 50." *ANA Review* '88 (Lagos), 11. (Includes an account of the reading of Lindfors' paper "Rotimi and Soyinka at Ife", and provides the following summary: "Soyinka's contribution to this verbal warfare on the pages of the newspaper was conciliatory and defensive." (!))

Ekeledo, Sam. "Talk Shop for African Writers: Whose Confab?" *ANA Review '88* (Lagos), 4, 5 (November), p. 4. (On opening of International Symposium on African Literature May 1988, Lagos; reports Soyinka's speech 'On Power and Creative Strategies'; refers to Soyinka as 'the sacred cow that he is'.)

Ekopimoh, Lucy. "'The Nobel Added More to Everything About Him' - Yeside Soyinka, Sister of the Nobel Laureate." *Quality* (Lagos), 2, 20 (23 October 1988), 23. This provides a glimpse of Soyinka as 'a family man'. Compare with other personal profiles.)

Ekwuazi, Hygenius. "Blues for Wole Soyinka." *Vanguard*, 10 March 1988, pp. 8-9. (On film of *Kongi's Harvest*, etc. Note: Heading is play on the title of a Soyinka film.)

Elimimian, Isaac I. "Poetry as a Vehicle for Promoting National Consciousness and Development: The Example of Four Nigerian Poets." *African Literature Today* (London), 16 (1988), pp. 112-123. (An unoriginal paper which includes brief comments on "Harvest of Hate"; maintains that Soyinka is a 'traditional poet' in the sense that he relies essentially on the tradition and culture of his people - which Elimimian sees even in "Thunder into Storm"; traces the difference between 'pioneer (Nigerian) poets' - Osadebay and Azikiwe, and modern poets - Soyinka and Okigbo, in part, to education.)

Etherton, Michael. "Review of Gibbs: *Wole Soyinka. Africa* (London), 59, 2 (1988), pp. 241-2.
Euba, Femi. "Soyinka's Satiric Development and Maturity." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 615-628. (On *Opera Wonyosi*.)

Fatunla, Biola. "Dr Sowande's Wranglings." *National Concord*, 16 September 1988. (Describes Sowande's article as embarrassing. Refers to 'people like Bode filled with envy and possessed with jealousy for no just cause, and blowing self-acclaimed trumpets as Bode the son of Sowande, Son of Egba, Egba Omo Lisabi.' The Sowande accusations were finally silenced (!) in 1992 by Saluwa's public apology. JG)

Feuser, Willfried F. "Wole Soyinka: The Problem of Authenticity." *Black American Literature Forum* (Terre Haute), 23, 2 (Fall 1988), 555-575. (See 1987.)

Feuser, Willfried. "Myth, History and Literature in Africa." *Présence Africaine* (Paris), 146(1988), pp. 146-72. (Source for information YWES.)

Fioupou, Christine. "Avant-Propos." To translation with Samuel Millogo of *La route*, Paris: Hatier, 1988, pp. 3-12. (*The Road* in French.)

Forbes, Peter. "Scourge of Tin Gods." *The Independent* (London), 24 August 1988. (Draws attention to Soyinka as critic of ideologues and as an animist; perceives a 'truly Shakespearean spirit presiding over this volume'.)

Gates, Henry Louis Jr. Ed. *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988) and 4 (Winter). "Introduction", pp. 421-4. (An account of the announcement of the award of the Nobel Prize to Soyinka and of some of the maneuverings behind the scenes in the Introduction to a volume dedicated to Soyinka.)

Gibbs, James. "Biography into Autobiography: Wole Soyinka and the Relatives who Inhabit Aké." *Journal of Modern African Studies* (Cambridge), 26, 3 (September 1988), pp. 517-48. (Contains sections on the relatives mentioned in the autobiography.)

Gibbs, James. "An Examination of Three of the Short Stories of Wole Soyinka." *Short Fiction in the New Literatures in English*, ed. Jacqueline Bardolph, Nice; Comite EACLALS, 1988, pp. 263-269. (Considers "Madame Etienne's Establishment" and the two "Tales of Two Cities"; refers to the Johnny Stories and "Egbe's Sworn Enemy"; draws attention to motives behind Soyinka's writing of the short stories.)

Gibbs, James. "Prize and Prejudice: Reactions to the Award of the 1986 Nobel Prize for Literature to Wole Soyinka, Particularly in the British Press." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 449-467.

Gibbs, James. "Review of Dapo Adelugba, ed. *Before Our Very Eyes: Tribute to Wole Soyinka, Winner of the Nobel Prize for Literature.*" *Research in African Literatures* (Austin), 19, 3 (Fall 1988), pp. 408-11.

Gibbs, James (Gibs, dzejmez). "beskompromisni borac protiv rasizma i totalitarizma." *Odjek* (Sarajevo), 5 (1-15 March 1988), pp. 21-22. (Soyinka and South Africa; the article contains comments on Soyinka's Stockholm Discourse. Translated from the English.)

Granqvist, Raoul. "Wole Soyinka's Nobel Prize: Sweden Acknowledges Africa." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 467-474.

Gugler, Josef. "African Literary Comment on Dictators: Wole Soyinka's Plays and Nuruddin Farah's Novels." *Journal of Modern African Studies* (Cambridge), 26, 1 (1988), pp. 171-177.
Hepburn, Joan. "Mediators of Ritual Closure." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 577-614. (On *The Strong Breed, Death and the King's Horseman*.)

Idowu, Yomi. "Soyinka challenges Abacha ... launches 'Operation Road Sense.'" *National Concord*, 7 December 1988, pp. 1 and 10. (Concerns a clash with an army spokesman regarding the status and achievements of the FRSC, and gives details of an 'Operation' - an educational programme. A nation-wide broadcast said Road Accident Immunity Delusion Syndrome (RAIDS) had been in existence before AIDS; spokesman for the National Union of Road Transport Workers spoke of the problems of obtaining spare parts; ceremony ended with a 100 km demonstration drive. (The RAIDS/ AIDS line has the Soyinka touch. JG)

Iji, Edde M. "Wole Soyinka and Predecessors: Deviation, Conformism and Non-Conformism." *The Literary Criterion* (Mysore), 23, 1 and 2 (1988), pp. 131-142. (Confused and superficial comment on possible influences.)

Ilesanmi, Obafemi. "Soyinka and the Broadway Critics." *The Guardian* (Lagos), 8 March 1988. (Using articles from *Today* (London) and *The Times* (London), 6 April 1987, Ilesanmi considers Frank Rich's position in New York ('a butcher on Broadway' JG). He also surveys Soyinka's fortunes in the US, and the critics' reactions to William Golding's *The Paper Men* - as a post-Nobel product. Quotes Soyinka from a 'recent interview' in *Ebony Man*: 'In a sense the prize has been a nuisance because it's created more exposure and far more demand than I'm prepared to handle.' Ilesanmi considers Soyinka 'a not very tactful controversialist' and regards his anti-Rich statements as 'counterproductive'. Claims that Horseman resulted in Soyinka being invited to do a play for the Royal Shakespeare Company. I have not been able to confirm this or identify which play he might have put on. JG.)

Imfeld, Al. "Strassensicherheitsoffizier Wole Soyinka." *Literaturnachrichten* (Frankfurt), 18 (1988), pp. 29-30. (Imfeld worked for German radio.)

Inyang, Ibanga. "Still on Soyinka's Nobel Prize." *Sunday Concord*, 31 July 1988, 5. (On the politics of the award and the support of the Lagos - Ife - Ibadan Axis for Soyinka. Refers to Soyinka's fear of 'being hatched from the belly of an air force plane on his way to an ANA conference in Abuja a few years ago,' and to 'tribal jingoists'. Concludes 'To me Soyinka's Nobel award does not mean any more than Richard Nixon's...' [sic]. NB In 1975 Henry Kissinger was awarded a Nobel Prize. Is that the comparison? JG.)

Irele, Abiola. "The Significance of Wole Soyinka." *Perspectives on Nigerian Literature: 1700 to the Present, Volume One*. Ed. Yemi Ogunbiyi, Lagos: Guardian Books, 1988, pp. 164-168. (Rpt BALE, Lindfors ref. 11719. Brief assessment by eminent critic.)

Irobi, Esiaba. "Soyinka in Detail." *West Africa* (London), 7 March 1988, (Favourable review of Maduakor's *Wole Soyinka: an Introduction to his Writings*.)

Ishaq, Abdus-Salam. "Nobel award: Secret behind antagonism." *Sunday Concord*, 10 July 1988, p 5. (Muddled statement.)

Jeyifo, Biodun. "What is the will of Ogun." *Perspectives on Nigerian Literature: 1700 to the Present, Volume One*. Ed. Yemi Ogunbiyi, Lagos: Guardian Books, 1988, pp. 169-185. First appeared *Guardian*, 10 January 1987, p. 13; then in *LHY* 28, 2 (1987).

Jones, Eldred. *The Writing of Wole Soyinka*. London: Heinemann, 3rd edition, 1988. (New edition of a classic study; includes new sections on recent writing.)

Kacou-Kone, Denise. *Shakespeare et Soyinka: Le Théâtre du monde*. Abidjan: Nouvelles éditions africaine, 1988, pages 207 (Published version of a thesis.)

Kanfer, Stefan. "Balancing Horror and Hope." *Time* (New York), 1 February 1988, pp. 24-25. (An account of the Paris meeting of Nobel Prize winners, includes quote from Soyinka re attitudes to the Third World and a reference to Shylock's plea. See Soyinka Primary Sources.)

Katrak, Ketu H. "Theory and Social Responsibility: Soyinka's Essays." *Black American Literature Forum*, 22, 3 (Fall 1988), pp. 489-501.

Khayyoom, S.A. "The Dramatic Art of Wole Soyinka, the Nobel Laureate." *Triveni*, 57, 2 (1988), pp. 33-37.

King, Bruce. "Wole Soyinka and the Nobel Prize for Literature." *Sewanee Review* (Sewanee) 6, 2 (Spring 1988), pp. 339-345. (N Y Library.)

Kirpal, Viney, "The Structure of the Modern Nigerian Novel and the National Consciousness." *Modern Fiction Studies* (W. Lafayette), 34, 1, (Spring 1988), pp. 45-54. (The paper includes an explanation of the name 'Iriyise' (it 'means 'The dew' or 'inside the bowels of the earth'); provides a symbolic interpretation of *Season of Anomy*.)

Kontagora, Hassan Sani. "Stop Crying, Soyinka." *Hotline News Magazine*, (Kaduna), 22 August - 4 September 1988, p. 4. (Response to Soyinka's address to Road Safety Corpsmen on 4 August, and his complaints. Regional politics may have come into play. JG)

Lawuyi, Olatunde Bayo. "Ogun's Diffusion Across Boundaries and Identities." *African Studies Review* (1988), 127-39. (Useful discussion about Ogun.)

Lindfors, Bernth. "Africa and the Nobel Prize." *World Literature Today* (Norman), Spring 1988, pp. 222-224. (Analysis of the significance of the award to Soyinka, and assessment of the merits of other African writers who may - or should - be considered for the prize. Puts forward the claims of Achebe and Gordimer strongly.)

Lindfors, Bernth. "Beating the White Man at His Own Game: Nigerian Reactions to the 1986 Nobel Prize in Literature." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 475-488. (Raw material includes Nigerian press comments, and entries in a visitor's book at an exhibition of Soyinka's work in Lagos.)

M., G. (Photo: Huguier, Françoise). 'Soyinka, le Nobel de la route.' *Libération*, 17 March 1988, p. 39. (Opens with an account of Soyinka's appointment as head of the RSC following his service dating back to 1978, when, with Kole Omotoso and other friends, he formed a think tank ('groupe de réflexion'). M G gives price of petrol (39 kobs le litre). Describes traffic jams, bush taxis, schemes regarding Lagos access for odd and even numbers on alternate days – this foiled by duplicate plates. Refers to poor road signs; gives account of Operation TITO, 'teach in teach out', with flyers and vehicle inspections. Soyinka very critical of drivers of HGVs. ... he 'lives on the roads' since resigning his academic post. It seems Soyinka 'finds peace' in the Abeokuta office. From a recent visit to Japan, he has picked up the idea of huge posters of recent accidents to chill the blood of drivers at the start of motorways. Article concludes with flourish: a reference to Ogun.)

Maja-Pearce, Adewale. "Open Combat." *Observer* (London), 31 July 1988, p. 42. (Review of *Art, Dialogue and Outrage*; draws attention to Soyinka's political and literary combativeness; and singles out "The Fourth Stage" as showing his fidelity to his inheritance. Note: There was, later, controversy between Maja Pearce and Soyinka.)

McLuckie, Craig W. "Soyinka's Two Godspoke Texts: Comedy as an Instrument of Social Development." *Black American Literature Forum* (Terre Haute), 22, 4 (1988), pp. 695-704. (*Die Still Rev Dr Godspoke* and *Requiem for a Futurologist* considered.)

Mofe-Damijo, Richard. "Beyond Soyinka's *Death and the King's Horseman*." *National Concord* (Lagos), 18 May 1988, p. 7. (A review of Osayin's production at the National Theatre (Lagos). Very critical of diction.)

Moore, Gerald. "Review of Gibbs: *Wole Soyinka*." *Notes and Queries* (Oxford), March 1988, 122-3.

Morrison, Kathleen. "The Second Self as Vision of Horror in Wole Soyinka's *The Interpreters*." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 753-765.

Narasimhaiah, C.D. "Where Angels Fear to Tread: Chinua Achebe and Wole Soyinka as Critics of the African Scene." *The Literary Criterion* (Mysore), 23, 1 and 2 (1988), pp. 222-236.

(Narasimhaiah makes valid points about Soyinka's criticism; draws attention to the common cause between Indian writers on drama and Soyinka; suggests that there is a state 'beyond tragedy' and that Soyinka's comments on *Song of a Goat* are of limited value.)

Nasidi, Yakubu Abdullahi. *Beyond the Experience of Limits: 'African Literature' and Interpretative Self-Awareness*. Thesis, DAI 48, 7, p 1764A. (Subsequently published by Caltop, Nigeria.)

Nasiru, Akanji. "Satires Inherent Contradictions: An examination of Soyinka's satire since the seventies." *Work in Progress* (Zaria), 6 (1988), pp. 23-35.

Nwachukwu-Agbada, J O J. "Review of the Soyinka Issues of *African Theatre Review* and *The Literary Half-Yearly*." *The Literary Half-Yearly* (Mysore), 29, 1 (January), pp. 138-142. (Critical of lack of analysis of Soyinka's use of ritual. Regards the link which Feuser makes between Achebe and Chinweizu as 'dangerous'.)

Nwankwo, Nkeonye Caroline. *Drama as Social-Political Criticism in Nigeria: Wole Soyinka*. Thesis, DAI, 49, 2 (August 1988), p. 168A-169A.

Nwemeh, C.C. "Celebrity Horoscope: Professor Akinwande Oluwole Soyinka." *Top News* (Lagos), 6 July 1988, p. 25.

Obasanjo, Olusegun. "Obasanjo replies Soyinka." *Guardian*, 23 August 1988, p. 13. (A reaction to Soyinka's "The Real Wasters". Obasanjo other attacks on him, refers to Fela's case, his own bank loan, and his vocation as a farmer. Finishes with advice. See continuation or revival of criticism in Obasanjo's *My Watch*, 2014.)

Obasi, Ely with Mary Ellen Ezekiel, Folake Doherty and Dili Ezughah, "Capone's Cove: The Unique House Wole Soyinka is Building," *Quality* (Lagos), 2 (1988), pp. 20-22, 24. (Journalists report on a guided tour of Soyinka's new house outside Abeokuta.)

Obiagwu, Kodilinye, Maurice Ogar, Abayomi Alao, Abiodun Raufu, and Dapo Alasebikan. "Who's Afraid of Wole Soyinka?" *Times International* (Lagos), 12 September 1988, pp. 8-14. (On Soyinka's involvement in Nigerian controversies. cf with BL's entry.)

Oduaran, Akpofure. "Linguistic Function and Literary Style: An Inquiry into the Language of Wole Soyinka's *The Road*." *Research in African Literatures* (Austin), 19, 3 (Fall 1988), pp. 341-9.

Ofeimun, Odi. "God bless extremism." *Guardian* (Lagos), 5 June 1988, p. 9. (On the absence of Giants from an International Literary Symposium; comments on Soyinka's address: "No to the gun".)

Oguibe, Olu. "A ritual tremor." *West Africa* (London), 4 April 1988, pp. 598-9. (Review of Eni Jones Umuko's production of *Horseman* at Nsukka.)

Ogunbiyi, Yemi. *Perspectives on Nigerian Literature: 1700 to the Present*, Volume One., Lagos: Guardian Newspapers 1988. (Contains several articles, previously published in the newspaper, on Soyinka, and one by him - on Irele. Volume abbreviated to "Ogunbiyi 1988.")

Ogunbiyi, Yemi. "The Story on Soyinka is mischievous." *Sunday Times*, 3 July 1988, 3. (On an account of Soyinka singing in an Abuja hotel. See Anon above.)

Ojaide, Tanure. "Two Worlds: Influences on the Poetry of Wole Soyinka." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 777-785. BL has 767-76.

Ojewuyi, Segun. "Way-out *Opera Wonyosi*." *Vanguard* (Lagos), 15 December 1988, pp. 8-9. (Production presented in both Lagos and Ibadan.)

Ojewuyi, Segun. "Soyinka and his new Assignment." *Vanguard*, 3 March 1988, p. 9. (Leadership of FRSC.)

Ojo-Ade, Femi. "*The Interpreters* or Wole Soyinka's Indictment of the Ivory Tower." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 735-751.

Ojudu, Babafemi. "The Poet Died." *African Concord*, 24 May 1988, pp. 33-34. (Criticism of Soyinka's silence on Nigeria's social problems. Note play on titles: the poet lied and the man died.)

Oko, Akomaye. "Soyinka's Symbolic Models of Social Reality and Dramatic Conflict: A Study of *Kongi's Harvest* and *Madmen and Specialists*." *The Literary Criterion* (Mysore), 23, 1 and 2 (1988), pp. 87-105.

Okpewho, Isidore. "African Poetry: The Modern and the Oral Tradition." In *African Literature Today* (London), 16 (1988), pp. 3-25.

Ola, Boye. "Soyinka Tells African Dictators to Bow Out." *Vanguard*, 4 May 1988, pp. 1, 12. (Speaks at International Symposium on African Literature.)

Olorounto, Samuel B. "Modern Scheming Giants: Satire and the Trickster in Wole Soyinka's Drama." *Callaloo* (Baltimore), 11 (1988), pp. 297-308.

Omatseye, Sam. "A Seal on the Battle." *African Concord*, 7 November 1988, p.17. (Soyinka calls press conference on FRSC allegations.)

Omodele, Oluremi. *Traditional and Contemporary African Drama: A historical perspective*. PhD Thesis University of California, 1988, 722 pages.

Omotoso, Gbenga. "Soyinka seeks embargo, Nigerian protest at G-8 summit." *Guardian*, 19 May, 1988, pp. 1-2. (This followed the protest at G-8 summit in the UK. Soyinka advocated isolation as - inflicted on South Africa.)

Omotoso, Kole. "Literary Personality of the Month." *The Companion* (Ibadan), (December 1988), pp. 18-20. (On Soyinka's biography and need for deeper criticism of his work.)

Omuemu, Etin-Osa. "Readers' Rights: Admonition to Chinweizu." *Vanguard*, 4 December, 1988, pp. 7, 15. (Describes the exchanges between Soyinka and Chinweizu as 'little puffs of steam emanating from two, human, smoking, volcanoes.' Sees the two men as 'renowned intellectuals' who thrive on 'the amplification of molehills of differences into mountains of dissent.' While acknowledging Chinweizu's stand for the 'decolonization of African literature' Omuemu argues - possibly influenced by Gardner - that he 'fails to respect reader's sensibilities by trespassing into the domain of the individual's sense of judgement.' Argues that Chinweizu sees only black and white, good and bad, and 'has a brilliant tunnel vision.' Blames Soyinka for not knowing when to be quiet: 'Soyinka ought and should be able to accommodate the dissenting views of Chinweizu within the mythic terrain of his mind.' Draws attention to areas of common interest: both are Afrocentric: 'The only difference between them is on the question of style and the use of language.' [sic] Suggests Soyinka's work has become more accessible while Chinweizu's 'tone of criticism has continued to sound like the melody of a cracked disk.' Omuemu taught English at the University of Benin.)

Onanuga, Bayo with Dele Momodu, Sam Omatseye and Babafemi Ojuda. "Who's pulling Soyinka down?" *African Concord* (Lagos), 17 October 1988, pp. 18-30. (A series of articles and interviews, most or all of which the named authors seem to be responsible for. Sees the charges against Soyinka - and (FRSC Colleague) Olu Agunloye - as part of a 'smear campaign'. Concludes 'Most of the allegations are based on outright lies. Some are pure distortions of reality. Soyinka is the catalyst.' Notes Soyinka's unorthodox administrative style. Names Major R O A Saluwa (rtd) as the one spreading the rumours. Says he had put in claims for N15, 000 for work done on behalf of RSC. Soyinka and Agunloye had claimed 2,000. Saluwa had support among the RSC ranks. Article speculates that Saluwa might be acting for a bigger figure. Note Sowande had repeated rumours. Some years later, Saluwa made a public apology. JG)

Onibonoje, Biodun. *The Lion and the Jewel' with Notes*, Ibadan: Onibonoje, 1988, pages 119. (The volume, in the Parrot Series (!), contains the full text of the play and some 50 pages of material for students. The notes were partly prepared in the seventies and have, in a few cases, been clumsily up-dated. Rev'd BALE 3202 BL. Note: Discussions about Onibonoje as a publisher and author.)

Onyiliagha, Victor with McNezer Fasehun and Aja Ngim. "The Explosion that nearly snuffed out Wole Soyinka's Life." *Top News* (Lagos), 31 August 1988, pp. 8-9. (Refers to an explosion – possibly of a water-heater JG - on 15 February 1982 (p/copy barely legible) when Soyinka was in Jos.)

Osahon, Naiwu. "Re: Soyinka sings." *Sunday Concord*, 19 June 1988, p. 5. (Osahon sees Soyinka's statement, reported on June 12, as an intellectual resorting to abuse. Makes a sweeping generalization which seems to accuse Soyinka of 'blackmail, tribalism, intimidation and name calling.' Refers to Soyinka's 'white acclaimed work, titled 'To my first white hairs''. He considers this an aberration, 'structured obviously to divert our patriotic zeal.' Refers to the Nobel Prize as 'another toxic waste being dumped on our minds.' Responses by Ishaq and Abiola. JG: See this in relation to Osahon's work as a 'controversial' columnist and to his supine acceptance of Chinweizu's perverse interpretation of "To my first.")

Osofisan, Femi. "Soyinka in the forest of a thousand revellers." In Ogunbiyi, ed., 1988, 186-189.

Osundare, Niyi. "The Poem as a Mytho-Linguistic event: a Study of Soyinka's "Abiku"." *African Literature Today*, 16 (1988), pp. 91-102. (A stylistic appraisal.)

Osundare, Niyi. "Theatre of the Beaded Curtain: Nigerian Drama and the Kabiyesi Syndrome." *Okike* (Nsukka), 27/28 (March 1988), 99-113. (Osundare examines Soyinka's aristocratic heroes, and asks 'Why is Soyinka so lenient with his stage monarchs?' Clearly wishes the playwright's vision had 'reached further' and that he had 'pitched his tent among the people - the people who always outlast the palace.' NB Osundare refers to the Proceedings of the First Ibadan Annual African Literature Conference. This was held in 1976, but ... Who published these? JG.) This is a crucial document in the controversy between Soyinka and leftist critics, the *Opon Ifa* or Ibadan / Ife group, the Marxists. *Horseman* is central to the controversy. Note shifting positions of Jeyifo, Osofisan, Osundare and Soyinka over the years. JG.)

Osundare, Niyi. "Upon Reading *Aké*, Soyinka's years of childhood." *Daily Times* (Lagos), 15 July 1988. (Accompanied by an interview. NB Osundare later wrote a poem about *Isara*.)
Priebe, Richard K. *Myth, Realism and the West African Writer*, Trenton: African World Press, 1988, pages xv and 200. (See YWES, 687. Priebe discusses *Brother Jero*.)

Quenum, Max Auguste. "Quelques observations sur trois ouvrages de Soyinka." *Ecritures Nouvelles* (Cotonou), 1 (1988), pp. 17-21. (*On The Strong Breed, The Swamp Dwellers, and The Trials of Brother Jero*.)

Ramaswamy, S. *Explorations: Essays on Commonwealth Literature*. Bangalore: MCC Publications, 1988. (Contains a section on Soyinka and discussion of Yoruba gods. Ref RAL 20/3, p. 531.)

Raufu, Abiodun. "Of Wasters and the Wasted." *Daily Times*, 16 September 1988, p. 11. (A response to dispute between Sowande and Soyinka; Suggests Soyinka should have stayed out of Government. See Soyinka on 'Wasted Breed' and response by Adekambi.)

Ready, Richard M. "Through the Intricacies of 'The Fourth Stage' to an apprehension of *Death and the King's Horseman*." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 711-721.

Reed, Ishmael. "Soyinka among the Monoculturalists." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 705-709. (Also in *New Theatre Review* 1, 2 (1987), pp. 8-9; and *Writin' is Fightin': Thirty-Seven Years of Boxing on Paper*, New York: Athenaeum, 1988, pp. 109-117. (Prompted by the New York production of *Horseman* and by responses to it.)

Ricard, Alain. *Wole Soyinka ou l'Ambition Démocratique*. Paris: Silex, 1988. (Chapter headings draw attention to Soyinka's concern with Nigeria, and his emphasis on responsibility.)

Richards, Sandra. Review of Katrak: *Wole Soyinka and Modern Tragedy*. *Theatre Journal*, 40 (1988), 52, 54-5.

Samuel, Kayode. "Soyinka, Solarin and the Four Cs." *Vanguard*, 6 April 1988, p. 7. (Four Cs = Cooperation, collaboration, competition and confrontation. Refers to Soyinka's appointment as head of the FRSC.)

Shodipe, Uthman. "Obasanjo Replies Soyinka." *Times International*, 5 September 1988, p. 15.
Singh, K. Natwar. "Introducing Wole Soyinka." *Mainstream* (New Delhi), 26 November 1988, p. 6.

Sokunbi, Wale. "Soyinka replies critics: 'I didn't keep Road Safety Corps N6 Million in my private account', he says." *National Concord*, 17 October 1988, p.5. (See longer article, interview etc by Onanuga *et al*. Accusation were made by 'Tunde Ademola', from a fictitious address, in *Sunday Concord* and in other letters which were circulating. Soyinka admits to an 'unorthodox' administrative style, picks up the Sowande issue, and refers to Saluwa as 'not on best terms' with FRSC Board because of personal expenses.)

Sokunbi, Wale. "Soyinka replies critics." *National Concord* (Lagos), 17 October 1988, 5. (Soyinka reacts to suggestions that he kept 6 million naira of RSC money in his own account.)
Sotto, Wiveca. "Comets and Walking Corpses: A Reading of Wole Soyinka's *Play Requiem for a Futurologist*." *Black American Literature Forum* (Terre Haute), 22, 4 (Winter 1988), pp. 683-693.

Sowande, Bode. "Sowande's Open Letter to Soyinka." *Vanguard*, 5 May 1988, p. 12. (Criticises Soyinka for joining the government and losing contact with ordinary Nigerians. See reply by Soyinka, responses by Ajayi and Ujunwa, and continuing controversy.)

Sowande, Bode. "A man from whom much is expected." *Daily Sketch* (Ibadan), 2 September 1988, p. 5. (In (another) open letter, Sowande attacks Soyinka; makes various allegations about manipulation of RSC publicity and budget. Soyinka replied in an article about 'Wasters'. See also reactions from Sowande, Ben-Ifode and Sowande again.)

Stratton, Florence. "Wole Soyinka: A Writer's Social Vision." *Black American Literature Forum* (Terre Haute), 22, 3 (Fall 1988), pp. 531-553. (Locates Soyinka on the extreme left of the political spectrum, but considers him reactionary on issues regarding women. Asks: 'Where is Atunda's sister?')

Sullivan, Emily Bradsher. *The Forged Iron: Modes and Counter-Modes in the Plays of Wole Soyinka and Edward Bond*. DAI, 49, 1988. (NB Bond was at the Royal Court in the late 50s. JG.)

Syal, Pushpinder. *A Stylistic Analysis of 'Idanre' by Wole Soyinka and 'Relationship' by Jayanta Mahapatra, in the Context of Non-Native Literature in English*. DAI, 49, 3 (September 1988), p502A, Lancaster.)

Taylor, Colin. "Seeing Soyinka: Nobel or not, nobody's doing his plays." *Theatrum* (Toronto), 10 (Summer 1988), pp. 35-38. (Identifies the poetry in the plays as a barrier; suggests that the way Soyinka has suffered from "indifferent production," hints that Soyinka is himself an inadequate director of his own work. But ... Is Soyinka rarely staged? See Gibbs' playography of *Horseman* in *African Theatre*, 2014.)

Tomolaju, Ben. "Alele-Yah Chorus - The night Soyinka hosted Iyayi." *Guardian*, 29 December 1988, p. 6. (Party to honour award of Commonwealth Writers Prize. See Uguru 1988 on criticism of Soyinka by Iyayi. Not an enthusiast for the Commonwealth, this may have been a bridge-building exercise. See Iyayi's death in 2013 and Soyinka's demand for an inquest. JG)

Ugah, Ada. "Message from Makurdi: the poetry of Soyinka's visit to Benue." *Guardian*, 23 February 1988, p. 11. (Soyinka helps launch the Benue chapter of the Association of Nigerian Authors.)

Uguru, Josiah. "The Man Died - Is it Wole Soyinka." *New African* (London), 251 (August 1988), pp. 44-45 (BL 45-6). Uguru quoted Maisidi Yakubu who accused Soyinka of 'collusion with the present government'. And Festus Iyayi on wondering why Soyinka saw nothing wrong in serving under a capitalist system. Picks up the accusations made by Sowande (he 'took his idol to the slabs'), and mentions Soyinka's 'spirited defence' at the recent International Symposium on African Literature sponsored by UNESCO and the Nigerian Government in Lagos. Apparently he posed the question: What would be the reaction to a workers' invasion with placards 'screaming "down with parasitic writers"?)

Ujunwa, Azu. "Leave Soyinka alone." *Vanguard*, 1 June, 1988, p. 6. (A semi-literate defence of Soyinka for taking the RSC post.)

Ukala, Sam. 'The false prophet as the bane of the Nigerian society: Wole Soyinka's Window on religious leaders and the intelligentsia.' *Religion and the Development of a Nation: The State of Nigeria*. ed. P. Ade Dopamu, Ilorin: Nigerian Association for the Study of Religions (NASR), 1988, pp. 138-156. (Looks at *Jero*, *Swamp Dwellers*, *Strong Breed*, *Lion and Jewel*, *Road*, *Dance of the Forests* and *Kongi's Harvest*.)

Varma, Urmila. "Social Concern in Wole Soyinka's *The Interpreters*." *Commonwealth Quarterly* (Mysore), 14, 38 (1988-89), pp. 79-94.

Wright, Derek. "Reviews of James Gibbs *Wole Soyinka* and Eldred Durosimi Jones *The Writings of Wole Soyinka* (Third Edition)." *The Journal of Modern African Studies* (Cambridge), 26, 4 (December 1988), pp. 709-711.

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NB There are a number of leads that could be checked: Check These include *Sunday Times*, 18 March 1990, on *Isara*; *TES* 31 August 1990, 16a, on Mandela and 'Diary Note', *Times* (London), Oct 9, 18a.

Anon. Cartoon. "Now that the man has won the Nobel ..." *Third World*, 1, 2 (1990).

Anon. "Soyinka Honoured with Highest French Award." *Guardian* (Lagos), 12 January 1990, p. 2; *ALAB*, 16, 2 (1990), p. 87.

Anon. "Wole Soyinka: Nobel Winner." *Ebony* (Lagos), February 1990, p. 7.

Anon. "Soyinka's Horseman Comes alive again." *Guardian Express* (Lagos), 24 January 1990, 5. (Pre performance material on the February 6- 11 production of *Horseman*, 'Eleshinoba as the play is popularly referred to' by Bayo Oduneye, "Uncle B.", as he is known'. Article lists cast and crew, reports Oduneye's satisfaction with company, with backers, and with the advertising on radio and TV. Summarizes the attraction and the qualities of the play; 'the predominant theme weighs the tragic consequence of cultur (sic) imperialism, especially in those days between Europe and Africa. It further highlights the conflicts of ideology and social principles attendant to the white man's attempt to disregard the cultural and traditional values of Africans'.)

Anon. "A bank's romance with the theatre." *Daily Champion* (Lagos), 2 February 1990. (Reports that a forum at the Sheraton Hotel, Lagos, the previous Tuesday' had marked the official introduction by the Nigeria International Bank Ltd of its sponsorship of *Horseman*. Draws attention to the involvement of the managing director, Amirapu Somasekhar, in the project. He is quoted as saying that his bank 'is seeking a larger and fuller role as a corporate citizen', and has already promoted an exhibition by Bruce Onabrakpeya and established prizes in five universities. Proceeds from ticket sales go to charity.)

Anon. "NIB's Worthy Example." *The Daily Times* (Lagos), 14 February 1990, 12. (Praises the Nigerian International Bank for the interest it took in the production of *Horseman*.)

Anon. "NIB's discomfiture." *Sunday Champion* (Lagos), 18 February 1990. (Reports the 'discomfort' of the ticket holders who arrived early and yet had to wait outside the theatre, indicated that the sponsorship was 'close to half a million naira' and that 'still some of the artists grumbled about inadequate remunerations.')

Anon. "Soyinka sends ram as gift to Achebe." *Sunday Punch* (Lagos), 18 February 1990. (Soyinka sent the ram on the occasion of an International Symposium at Nsukka marking Achebe's 60th birthday. Reported that an Achebeana Collection had been formed at Nsukka. NB Some years later, Soyinka reflected on the rumours that had been circulated about the ram gift. Soyinka made clear that it was sent partly because he could not attend the event. JG)

Anon. "Untold story of Professor Wole Soyinka's sizzling romance with Folake Doherty." *Climax Magazine* (Lagos), 21 February 1990, p. 6. (Doherty was educated at Idia College, Benin City, and at the University of Ife, where she had read English. She had worked at *The Guardian* and had been in Stockholm for the presentation of the Nobel Prize. The article includes information from Doherty's erstwhile colleagues and neighbours - she lives in Allen Avenue - and speculation that she was pregnant by Soyinka. There were rumours of imminent marriage.)

Anon. "Wole Soyinka Quits." *Sunday Times* (Lagos), 25 February 1990. (Reports that Soyinka had submitted or had lodged somewhere - a resignation letter re FRSC, no date given; information provided on new licence, blood group and eye-test regulations for drivers. NB Soyinka resigned at beginning of 1992. JG)

Anon. "Nigerian High Commissioner..." *Daily Times* (Lagos), 26 February 1990. (Photograph of Soyinka with Michael Manley in Jamaica 'recently'. Soyinka has written and spoken about his visit(s) to Jamaica. JG)

Anon. "I'll remain a road marshal - Soyinka." *Daily Times* (Lagos), 27 February 1990. (Reports that Soyinka had deposited a resignation letter, date not known, with the Central Bank indicating separation from Federal Road Safety Commission. Soyinka indicated that he does not believe in the 'personalisation of any organisation'; warned marshals to be upright and indicated that he would remain a voluntary marshal.)

Anon. "The Soyinkas: Are they still married." *Weekend Concord* (Lagos), 3 March 1990. (Reports that the Soyinkas 'lived together as husband and wife until 1981 when the marriage was dissolved at an Ile-Ife Magistrate Court on the grounds of "incompatibility". Refers to a 'turbulent period' in the marriage after Soyinka's release from detention in 1971. The couple's four children have 'dual homes'.)

Anon. "Abuja is a sham - Soyinka." *West Africa*, 12-18 March 1990, 426-7. (Reports Soyinka's negative comments on the Federal capital Abuja, and on the government's plans for return to democracy.)

Anon. "Un Prix Nobel à Dijon." *Le Bien Public* (Dijon), 23 March, 17. (On Soyinka's visit to Dijon. Article quotes J-P Durix and Soyinka, the latter on the need for Africa to have a 'universal' language as affecting his decision to write in English.)

Anon. "Ake on Screen." *Daily Times* (Lagos), 31 March. (Report of plans to film *Ake*, those involved included Dr Folabo Ajayi, Dapo Adeniyi, Wole Soyinka, Kalu Okpi and Dejumolu Lewis, as producer and director. These plans seem to have come to nothing. There was later talk of a film being made in 2012/3. JG)

Anon: "Soyinka pays tribute to Ogunde." *Daily Times*, 6 April 1990, 3.

Anon. "Soyinka calls for probe of kidnap bid of Ransome Kuti." *Daily Times*, 10 April 1990, 15.
Anon. Account of Soyinka's "Unusual party" the previous week - his marriage. *The Sunday Magazine*, 22 April 1990. Oba94 chk

Anon. "Coup suspects..." *West Africa* (London), 14-20 May 1990, 817. (Reports that Soyinka had spoken to Babangida 'barely twelve hours' before the coup attempt on April 22nd and had raised some of the issues mentioned by the dissidents. Indicated that some of the complaints required 'close scrutiny and remedial action'; warned that 'security agencies should not act in an opportunistic fashion', suggested that the trial of the plotters would show that religion was 'not critical in the fundamental animation of the tragic episode'.)

Anon. "Soyinka accuses vehicle inspection officers of aiding touts." *Daily Times*, 29 May 1990, p.4. Also photo. pp.14-15.

Anon. "Rumbles of Footprints at theatre workshop." *Guardian Express*, 11 July 1990. (Report on controversy surrounding a workshop which included productions of *Home to Roost* and *Conference* 'both written by Soyinka'. No details of the latter available. The former is a *Before the Blow-out script*; the latter unknown to me at this time. JG.)

Anon. "'Solarin has not betrayed his principles' - Soyinka." *Daily Times*, 13 June 1990, p.3.

Anon. "Soyinka Sues "Prime People" for N10 m." *Daily Times* (Lagos), 18 June 1990. (Claims his former wife libelled him by representing herself as 'his only legal wife'.)

Anon. "Soyinka hits out at US Customs." *Daily Times*, 28 June 1990, 1. (A front page photo and, presumably, story of delay and search at Customs.)

Anon. "Soyinka for Oslo Conference on 'politics of hate'." *The Guardian* (Lagos), 15 June. (Soyinka expected to participate in a conference in Oslo, August 26-29.)

Anon. "Soyinka on corruption." *West Africa* (London), 16-22 July, 2121-2. (Summary of Soyinka's contribution at a forum, 'Dialogue', at which he drew attention to the need to prosecute corrupt military governors, his objections to Decree 9 and the fact that he had made representation about corruption to Babangida.)

Anon. "UI's late theatre season begins tomorrow." *Guardian Express*, (), 18 July, 5. (Outlines plans for the season, which includes *The Road*.)

Anon. "Soyinka's *The Road* may be shown in Lagos soon." *The Daily Times* (Lagos), 4 August 1990. (Dr Yemi Ogunbiyi, Managing Director of the paper, indicated possibility of a Lagos performance, noted that 'the lessons on causes of road accidents by commercial drivers' and so on 'should be brought to the public light'. Dr Olu Agunloye, chief executive of the FRSC, spoke about tradition of using theatre to forward the Commission's work, and observed that 'such a play is in line with the objectives of the FRSC. A member of the audience said 'To me the most important lesson the play tried to teach was that people should not crowd around an accident victim'. Also see "Drama Fiesta at Ibadan", *Daily Times*, 14 July, which carries details of the UI Theatre Arts season of which the production was a part.)

Anon. '*The Road* on Stage.' *Sunday Concord*, 19 August 1990. (The play ran for a week at UI Arts Theatre. Contradictory opinions: 'Watching *The Road* on stage is a piece of tragic-comic revelation that will make one ask why people take the play to be difficult ... Humorous as the play is it will take a brain racking exercise to decode it.' Critic regrets that the songs 'are rendered in Yoruba'. Complains about the padding (loose) used by Particulars Joe, commended the acting of Femi Ogunjobi as Samson. Says the play was first produced in 'Stratford, England, in 1965. This is an easily made mistake. It was at 'Stratford East'. JG There were plans to take this production, directed by Femi Osofisan to Lagos, before the end of 1990.)

Anon. "Smoking: Soyinka wants 'Public place' defined." *Daily Times*, 6 September 1990. (Remarks following success by anti-smoking lobby.)

Anon. 'Soyinka's "Childe Internationale".' *The Punch*, 5 September 1990. ('The kiddies too deserve some fun and for just N2 '... *Childe Internationale* put on by Baaloy Productions, with National Arts Theatre, at Cinema 2, National Theatre, at 12 noon and 2 pm daily. Directed by Oritseneyima Kwamee. Adults N5.)

Anon. 'Italy honours Soyinka today.' *The Guardian* (Lagos), 13 September 1990.

Anon. 'Soyinka takes another award.' *Daily Times* (Lagos), 13 September 1990. (Refers to a statement issued at Abeokuta 'yesterday', that Mr and Mrs Rastrelli would host Soyinka's family to a private dinner at their residence. Soyinka would go to Palermo, Sicily, to receive the Premio Modello Internazionale, a prize for the greatest writer of a continent. There is a reference to a broadcast of *A Scourge of Hyacinths*, and hints that Soyinka might, after his return, spend time outside the country in connection with the Essay Foundation. It had taken over responsibility for the Okigbo Prize for Poetry. Article refers to the award earlier in the year of the Benson Medal by the Royal Society of Literature, UK. Note: Premio letterario internazionale Mondello. JG.)

Anon. "What African Writers haven't done - Soyinka." *Daily Times* (Lagos), 15 September 1990, 2. (Award of Ghana Association of Writers (GAW) fellowship; comments on African leaders, ECOWAS and PAWA.)

Anon. 'Soyinka gives panacea for recurring coups.' *The Guardian* (Lagos), 26 November 1990. (Records that Soyinka spoke shortly before leaving for a cultural and artistic tour of Germany and the United States, of the need for compulsory military training, humanization of the military, and faith in the sanctity of human life.)

Anon. "Soyinka: The Literary Enigma." *Sunday Champion*, 30 September 1990, p. 15.

Anon. "Another Feather for Laureate." *African Guardian* (Lagos), 8 October 1990, p. 42. (Honoured as Commander of the Order of Merit by Italy's Ambassador to Nigeria.)

Anon. "US Varsity offers to buy Soyinka's works." *Daily Times* (Lagos), 17 October 1990, p. 1. (or p. 32.)

Anon. "The Soyinka Papers." *Daily Times*, 26 October 1990, p.14. (Leading article on possible sale of Soyinka's papers to the US.)

Anon. "Onward March, My Nobel Prophet-Laureate." *Times International*, 29 October 1990, p. 31. (mentions \$2 million as possible price for papers.)

Anon. "Soyinka's papers: IBB intervenes." *Daily Times*, 31 October, pp. 1 and 4. (See also Ogunleye 1990; Fagbulu 1990; Olukuye 1990. Soyinka wanted the solution to involve the Essay Foundation; Osofisan, speaking at ANA conference, considered the intervention an important boost for the arts. JG.)

Anon. "FG to have Soyinka's Papers." *African Guardian* (Lagos), 12 November 1990, p. 19. (Nigerian Head of State intervenes to purchase papers for the nation.)

Anon. "Baby boy for Wole Soyinka." *Vintage People*, 14-21 December. (Child born 'a few weeks ago'; lists Soyinka's other children.)

Abati, Reuben. "Wole Soyinka and The Road." *Daily Times* (Lagos), 11 August. (Information about a production by Femi Osofisan sponsored by *The Daily Times*, presented at Ibadan, August 2-11. Femi Fatoba played Professor, Femi Ogunjobi Samson, etc. The play conceived as a ritual; the humour much appreciated.)

Abati, Reuben. 'Recent Nigerian Dramatists: Context, Attitudes and Patterns (1).' *The Guardian*, 3 November 1990, 8. (GLS 2049), followed by (2), on 10 November, p. 18. (GLS 2049) and 3 on 17 November, 12. (Concentrates on the 'post-Osofisan' generation, the one that emerged in the late eighties. Includes comments on Biyi Bandele-Thomas, Tess Onwueme, and on children's theatre. Penultimate paragraph includes: '... perhaps the most central achievement of recent Nigerian drama is the emergence in literary form, of a concern for children' Abati refers to Yahaya S. Dangana's *The Barber's Nine Children* and *The Emir's Secret*, and Irene Salami's *Short Plays for Juniors*.' Notes danger of reducing level for children.)

Ackroyd, Peter. "Out of Africa Nobel Laureate." Review of *Isara* and *Mandela's Earth and Other Poems*. *The Times* (London), 15 March, 19. (Drawing on *Art, Dialogue and Outrage*, as well as the two titles under review, Ackroyd looks at Soyinka's view of Africa and at the whole idea of being an African writer. In *Isara*, he finds no indication whether the Christian or non-Christian groups attract greater weight. Regards the poetry as 'Highly derivative of English models'.)

Adams, Paul, Vanguard cartoon shows Soyinka marching with gun, and balloon text: "Military training programme for all ... Forestall coups ... carry arms." Under picture "Onward 'Civilian' soldiers..."

Adeboye, Lanre and Dapo Adeniyi. "Death on Stage." *Daily Times* (Lagos), 3 February 1990. (Refers to Oduneye's production as the fifth in Nigeria since Soyinka directed it in 1975. Indicates that the performances began at 2 pm each day of the run, and that it ran from 7 – 11 Feb. The performance on the 6th was a Command performance. Oduneye had already directed it and said 'one of our objectives will be to find contemporary relevance for this historical piece'.)

Adekoya, Segun. "Soyinka and the Poetry of Power." *Daily Times* (Lagos), 18 July, 18 and 25 July. (A review of *Mandela's Earth and Other Poems*. Traces links with *Ogun Abibiman* through theme of struggle for freedom and 'high lyrical quality'. Regards Soyinka's experiences in prison as informing poems about Mandela's imprisonment. Sees 'the great potential of black people for self-annihilation or betrayal of their race, (as) the theme that runs through the second part of the book.' Describes 'After the Deluge' as a 'cauterizing satire'; relates 'Dragonfly at my Windowpane' to Soyinka's controversy with the 'troika' critics; contrasts the ending of 'Caryatid' with the 'universal dream' at the end of 'Idanre'; concludes by describing the collection as 'a good read'.)

Adekoya, Olusegun. "The Domestication of the Bacchae: Soyinka and the Symbolic Process." *Odu*, 37 (1990), pp. 147-60.

Adelugba, Dapo. I think Adelugba wrote on theatre in Ibadan for *The Nigerian Stage* (Ilorin), but have not been able to confirm this or find details. JG...

Adelugba, Segun. 'Osofisan unveils mysteries of Soyinka's play.' *National Concord*, 16 August 1990, 5. (Describes the content of a six week drama season that included *The Road*, together with *Yungba Yungba* (Osofisan), dir. Sunbo Marinho; *My Life in the Bush of Ghosts*, dir Sowande, and *Rhythm of the Wind* by Mark Ademiju, dir. Peter Tade Adekunle. Includes comments on Osofisan's careful blocking. Notes the cadences of Professor's lines ('that sometimes sound like nursery rhymes'), the reconstruction of a perhaps sadly vanished past, the 'comic bunch' of layabouts, and the cheers drawn from the audience.)

Adeniyi, Dapo. "Soyinka at 56." *Daily Times* (Lagos), 14 July 1990, 17. (Summarizes output, refers to plans to film *Ake*, and for Bruce Onobrakpeya's 'birthday portrait'.)

Adeniyi, Dapo. "DTN sponsors *The Road*." *Daily Times*, 28 July 1990, 11.

Adeniyi, Dapo. "A Toast in the Exhibition Hall." *Daily Times* (Lagos), 21 July 1990, pp. 10-11. (Exhibition of Soyinka-related art works by Bruce Onobrakpeya.)

Adeniyi, Dapo. "Soyinka at 56." *Daily Times* (Lagos), 14 July, 1990, p. 17.

Adjaye, Joseph K. "Wole Soyinka 1986." In *Nobel Laureates in Literature: A Biographical Dictionary*. New York: Garland, 1990, pp. 418-426. (States that Soyinka writes 'exclusively in English, and that he graduated in 1954. Adjaye makes several mistakes in dating early works and productions; he thinks Soyinka was 'charged' with 'conspiring with secessionist Biafra' and that the totem in *A Dance* is a flagpole. He states that Ngugi charges Soyinka with lacking 'a clearly identifiable commitment to political activism'.)

Adler, Anthony. "*The Lion and the Jewel*." *Reader: Chicago's Free Weekly*, 7 December, vol. 20, no. 16. (Review which has reservations about the play on grounds of 'political correctness', see other reviews by Bommer, Weiss and Smith. JG)

Afolabi, Omotayo. "Review of *The Lion and the Jewel*." *West Africa* (London), 15-21 January 1990, 77. (Suggests that 'poor performances may have been responsible for some of the weaknesses' in the London production.)

Agbor, Ajan, Armstrong Abangson and Mercy Ette. "Newsliners." *Newswatch* (Lagos), 30 July 1990, p. 50.

Agbor, Ajan and Mercy Ette. "Newsliners." *Newswatch*, 29 January 1990, p. 47. (On award of (French) Legion of Honour.)

Aghagbon, Chiji. "Wole Soyinka's *Death and the King's Horseman*." *Arts Illustrated Weekly* (Lagos), 8-14 March 1990,

Aghedo, Nayaba. "Nobel Legacies." *City Life* (), 22 November. (Trailed as a look 'at the man, his philosophy and his work'. Refers to Soyinka 'working closely with ... G Wilson Knight', as holding a 'semi-official post as Road Safety Commissioner', and as 'entitled 'The Watchdog of the People''. Quotes Badejo on the relevance of *Horseman* and the importance of respect for other peoples' cultures.)

Aghedo, Nayaba. "The way it is!" *Caribbean Times* (London), 4 December. (One of a collection of pieces by Aghedo on the Manchester *Horseman*; uses same material elsewhere, re irony of cotton exchange venue, Soyinka's 'tell-it-how-it-is' style, 'magnificent' performances and so on.)
Agovi, Kofi. "The African Writer and the Phenomenon of the National State in Africa." *Ufahamu: A Journal of African Studies* (Los Angeles), 18, 1 (1990), 41-62.

Aginam, Arthur Martins. "Split Personality and the Ingredients of Social Acting in Soyinka's *Trials of Brother Jero*." *Muse*, 20 (1990), pp. 36-37.

Ajibade, Kunle, "A Star Snuffed," *African Concord* (Lagos), 11 June, 53. (The article provides a brief account of the achievements of Peter Feuser, road accident victim, who had directed *The Road* in 1988. Soyinka's reference for him is quoted. Peter was the son of Willfried. JG)

Akinpelu, Mayor. "Wole Soyinka's new wife is pregnant." *Vintage People*, September 28- October 1990, p. 4. (On Soyinka's family, courtship and marriage.)

Akinpelu, Mayor. "Baby Boy for Soyinka." *Vintage People*, 14 December 1990, p. 16.

Akomolafe, Olu. "Awovarsity Theatre, An Historical Perspective." *The Nigerian Stage* (Ilorin), 1, 1 (March), 54-60. (Refers to Soyinka's role in theatre life at the University of Ife, mentions his Chairmanship of Oduduwa Hall, and the decline of Ori Olokun during his period at Ife; does not allude to the Guerrilla Theatre Unit.)

Alibi, Idang. "Soyinka Awarded a French Title." *Daily Times*, 12 January 1990, pp. 14-15. (Legion of Honour.)

Ashaolu, A.O. *Wole Soyinka's Early Satirical Plays*. Ibadan: RELS monographs, 1990.

Atalese, David. 'Soyinka gives recipe for coups.' *Daily Times*, 26 September 1990. (Soyinka, 'speaking with newsmen in his office' in Abeokuta, called for compulsory military training. Described the army as a close (d) club and called for it to be humanised. Dismissed the predictions that he would die unless people fasted and prayed for him, adding: 'But if I die the prophet should be held responsible.' Came out against wage increases - led to inflation perhaps, and described the governor of Katsina state who had flogged a contractor as 'barbaric'.)

Atalese, David. "Why I didn't register with any party - Soyinka." *Daily Times* (Lagos), 31 March 1990. (Reports on a press conference given at Abeokuta at which Soyinka gave reasons for not joining a political party – I e reservations about NEC's decision to write the manifestos; also spoke about the 'atrocities and other crimes' in the universities, which he blamed on the children of the elite. Spoke about the Pyrates and the disbanding of the National Association of Seadogs in 1983.)

Axworthy, see Nwamuo

Ayoola, Tosin. "Teaching Soyinka a few tricks." *West Africa* (London), 9-15 April, 606. (Reports that Oduneye 'made a success of what is commonly regarded as the most difficult of Soyinka's plays', and, see discussion in *Art, Dialogue and Outrage*, that 'New York critics mercilessly hacked his directorial efforts to pieces'. Draws attention to the celebratory element in the production and 'an age old Yoruba tradition that when the king dies, his horseman must be sacrificed'. Suggests that NIB provided N150, 000 in subsidy - cf reports of a larger sum, and that tickets were (re) sold at five times their face value.)

Bailey, Paul. "Piecing his father together." *The Sunday Times* (London), 18 March 1990, H 7. (Considers the reasons for Soyinka's decision to write a novel ('spaciousness'); regards fact and fiction as merging in the story of Mariam and Tenten ('The Search'); describes the rest of the book as more loosely narrated and the prose as 'leisurely', considers Sipe's debt collecting episode 'delicious'; finds some longueurs, but also 'wonderful passages'.)

Baker-White, Robert. *Popular theatre and literary text in contemporary drama: The dialectic of appropriation*. PhD Stanford University. 298 pages. (Argues that in Soyinka's version of *The Bacchae* the classical text is contrasted strikingly with 'contemporary forms of ritualistic popular performance'.)

Bamigbetan, Kehinde with Ide Eguabor and Reuben Mouka. "Soyinka is naive, says army boss ... over his anti-coup arms call," also «Thumbs down for Soyinka's pet dream." *Vanguard*, 13 October 1990, pp.1, 8-9. (Subtitled "The 'nos' drown the 'ayes' on the question of whether Nigerians should own guns to deter coup plotters." Refers to Soyinka reiteration of his views to *Vanguard* at Abeokuta: to the effect that every Nigerian should be given military training and "the next civilian regime should make a law that would empower every Nigerian the opportunity of having a gun." (sic) The article quoted Col Fred Chijuka on the naivety of the plan and asked what sort of weapons would be owned by the citizens. Later in the article Soyinka is quoted on the need to "demystify the feeling of superiority triggered by the soldiers' monopoly of weapons." Tunji Olapa saw wider gun ownership as «calling for anomie.")

Bandle-Thomas, Biyi. "The British Premiere of a 20th Century Classic." *Home News* (Lagos), 29 Nov - 4 Dec 1990, 13. (Favorable review of Manchester production of *Horseman*. Compares it with those by Osanyin and Oduneye in Lagos. Comments on Iyaloja's 'quaint' pronunciation of Yoruba. Considers that Badejo's decision to translate lines into Yoruba during the trance scene worked well. NB: Author is noted playwright. JG.)

Banham, Martin. "Initiates and Outsiders: The Theatre of Africa in the Theatres of Europe." *The University of Leeds Review*, 33 (1990), 25-49. (Banham's Inaugural Lecture includes comments on *Horseman* and *The Lion and the Jewel*, before moving on to Aidoo, Ngugi, and Rotimi.)

Barber, Karin. "Drums and Shame." *Times Higher Educational Supplement* (London), 14 12 90. (Favourable review of *Horseman* at Manchester; Barber was taken to task by J. Michael Walton (*THES* 21 12 90) for referring to the production as the first in the UK. Walton said Chris Kamlongera had directed it at Hull. NB Confusion over Kamlongera's nationality. JG)

Bardolph, Jacqueline. "Language and Voices in A Dance of the Forests." *A Dance of the Forests*, Dijon: *Special Issue of Commonwealth Essays and Studies*, 49-58. (Draws attention to the somewhat timeless and placeless language.)

Bello, Kehinde. 'Soyinka plans to influence choice of president.' *Vanguard*, 22 August 1990
Biddle, Jo. "Empire's death throes." *West Lancashire Evening Gazette* (Blackpool), 23 November. (Manchester's Horseman "is a challenging play stunning the audience with its vibrancy and complexity".)

Bodunrin, Adebayo. 'No politics for Soyinka in the 90s.' *Vanguard*, 23 August 1990, 1, 8. (In the context of rejecting Voodoo Democracy, the idea of government involvement in writing manifestoes, Soyinka said 'No politics for me throughout this decade'. Words he later ate. JG.) Quoted/ misquoted as saying: 'Nigerian socialists are tall in rhetorics but brief in action.' Spoke about his commitment to socialism, the need for ideological re-orientation, and the pretence in Benin's revolution. (Kerekou declared himself a Marxist. Asked about violence on the roads, Soyinka said the marshals had been insured and 'been trained on how to ward off aggressive attacks from drivers and armed robbers...' The Corpsmen had no guns.)

Bommer, Lawrence. "The Lion and the Jewel Roaring and Sparkling with Joy." *Windy City Times* (Chicago), 6, 11 (November 1990).

Brissenden, Alan. "Tradition and the Playwright: *Volpone* and *The Lion and the Jewel*." In *(Un)common Ground*, ed Andrew Taylor and Russell McDougall, Adelaide: CRNLE, Essays and Monograph Series, no. 4, 44-52. (Brissenden links Soyinka's play with Jonson's, the commedia dell'arte and Alarinho theatre. He argues that it shows 'the folly of immaturely accepting unexamined cultural change, of underestimating the cunning of the experienced and of believing the unlikely stories of the powerful'.)

Bryce, Jane. "Review of *Isara: A Voyage Around Essay*." *West Africa* (London), 21-27 May, 846. (Describes the book as 'a semi-fictional memoir of his father' and quotes Wemuja's 'We dey go carry his'ry' as encapsulating the spirit of the work; glosses 'ex-Iles' as 'literally, 'from-home'; describes Ashtabula as signifying both an American town and 'an idealized realm of opportunity and self-fulfillment'; defines the quests in which the characters are involved and describes the finale as a 'set-piece' in which 'personal, social and political history merge in a crescendo of climactic storytelling, where the sheer drama of the events is breathtaking.' Sees the image of the new Oba, a Trade Unionist, as showing the relationship between reactionary forces and those who recognize the need for change.)

B., J. (Jane Bryce?). "Wole Soyinka 'Spikes the Wall' in London." *West Africa* (London), 26 March-1 April, 521. (A fourteen-line account of Soyinka's contribution to the *Guardian* Conversations at the ICA, during March. Mentions the impact on him of the Nobel Prize - it 'disrupted (his) normal creative tempo', and the ironies which link Berlin, as setting for the Conference which partitioned Africa and as a focus of political developments; refers to the importance Soyinka places on Mandela and his description of Africa as 'Mandela's Earth'.)

Case, Frederick Ivor. "Les Discours Romanesque de Wole Soyinka." *Ethiopianes*, 6 (1990), 83-94.

Chinweizu. "After a long silence." *Vanguard*, 22 July, 1990, p.7. (Describes activities undertaken since 1986 which had included lecturing on Afrocentrism and writing. Says Nigeria had failed to "consciously adopt an Afrocentric, Black World historical outlook." "I have therefore returned with a renewed dedication to the job of propagating Afrocentrism, of beating the drum for democracy, development and Black Renaissance; of defending the secular state; of campaigning for decolonisation and re-Africanisation in every department of our culture." Concludes with a PS "I hear that my friend, our Grand Commander of Scatological Abuse has been making a relentless nuisance of himself. When lashing his critics he seems to dip his tongue in the gutter for words like "puke", "pus", "maggots", etc., (Shouldn't that earn him the Supreme Chichidodo of Africa?) I hear our jargon-spewing grey-haired boy (or is it girl?) has been raging and rampaging - abusing Vice Chancellors; abusing journalists (smashing the fingers that made him?) and frantically trying to incite a Nigeria - USA war, all to divert attention from his public career he would rather we didn't hear about, and to assuage his tumescent, spoilt-brat ego! Haba! Well about a year ago, our Great Intellectual Fascist was invited to a literary conference in Budapest; but he ran away when he was told I was also invited. Maybe, his harried victims should let him know that Chinweizu is back." Clearly this constituted a significant exchange in the Chinweizu – Soyinka Affair, spat, and controversy. JG)

Coe, Jonathan. "Riches in a box." *The Guardian*, 15 March. (Review of *Isara*. Draws attention to Soyinka's attitude to language - a 'sense of raw physicality', 'an unflinching respect for words which (require) that economy be prized over sentimental "gestures"'. Coe enjoys the humour of the 'large-scale comic incidents...- and sometimes by telling turns of phrase...it celebrates the life of the mind, and nails down a moment of history, with wit accuracy and intelligence which our own writers would do well to emulate'. cf Coe: 1988.)

Conradie, P J. "Syncretism in Wole Soyinka's Play *The Bacchae of Euripides*." *South African Theatre Journal (SATJ)*, 4, 1 (May 1990), pp. 61-74.

Coussy, Denise. "The Threnodic Essence of Soyinka's Work." *A Dance of the Forests*, Dijon: *Special Issue of Commonwealth Essays and Studies* 1-15. (An overview of Soyinka's literary output.)

Coventry, Michael. "Cultural Misreading." *Observer* (London), 2 December 1990. (Refers to the 'astounding claims' which have been made for *Horseman* (Manchester), draws attention to the absence of an explanation for Elesin's failure. 'The opening incantations are obscure and undramatic, the structural plotting clumsy, and the message of cross-cultural insensitivity increasingly banal. ... The least you can say, and it is a lot, is that Soyinka is attempting a new, expansive form of tragedy.' Contrasts this with the Coward, Pinter, and (Martin?) Crimp tradition.)

Crehan, Stewart. "The Spirit of Negation in the Works of Soyinka." *Research in African Literatures* (Bloomington), 21, 4 (1990), pp. 15-31.

Dare, Olatunji. "A Mugger called Feuser." *The Guardian*, 29 May, 9. (Takes objection to Feuser's description of him as a 'sickly scribbler' because of 62 words he had written on Soyinka. Points out that the words which Feuser quoted were 'tongue in cheek', concedes the possibility that his parody might have been 'poorly executed' but finds the description of him 'libellous', an inexcusable blunder. Provides a context for the original statement, and suggests that 'sick' 'sits better on Feuser's Aryan forebears'.)

Dasenbrock, Reed Way. "Review of *Isara: A Voyage Around Essay*." *World Literature Today* (Norman), 64, 3 (Summer 1990), 517-8. (Explores relationship between *Isara* and *Aké*: former seen as involving 'more an effort of imagination than of memory', and notes important thematic links. Both books seen as part of a discussion with Chinweizu *et al.*; this one considers view of tradition as needing to be transformed so that it can survive. '...A wonderful book. ... more intellectually demanding if less evocative than *Aké* and fully worthy of being placed next to it.')

Dennis, Ferdinand. "Fighting Cultural Imperialism." *West Africa* (London), 26 November - 2 December 1990, p. 2896. (Reports that Babangida had prevented the purchase of Soyinka's papers. Speculates that the approach might have been initiated by Henry Louis Gates Jr. Refers to the *New York Times* magazine article of April 1990 on Gates, which, presumably, mentions Soyinka.)

Dieke, Ikenna. "Qualitative Primacy of Consciousness: Bergson's 'Durée réelle' and Soyinka's *The Interpreters*." *The Literary Griot*, 2, 1 (1990), pp. 23-28.

Doty, Gredna A. and Billy J. Harbin, eds. *Inside the Royal Court Theatre 1956-1981: Artists Talk*. Baton Rouge and London: Louisiana State University Press, 1990. (Brief references to Soyinka.)

Durix, Jean-Pierre, "Introduction." *A Dance of the Forests*, Dijon: Special Issue of *Commonwealth Essays and Studies*. (Durix edited the collection which was prompted by the selection of the play for a post-graduate education qualification. It was reviewed in RAL 21, 3 (Autumn 1990), See https://www.scholasticahq.com/supporting_files/50335/attachment_versions/50358

Eko, Ebele. 'Traditional African Drama: The Dynamics of Integration.' In *Literature and Black Aesthetics*, ed Ernest N. Emenyonu, 328-336. (Includes a section on *A Dance*.)

Enaibe, Edmond. "Before the toast to *Death...*" *The Republic*, 20 February 1990, 13. (The article is not signed, but Enaibe is the editor of the Arts page on which it appears. Praises Bayo Oduneye (Director), Femi Ogunjobi (Eleshin sic), and Ajayi Olatide (Praise Singer/ Olohuniyo). But expresses concern over various aspects of the publicity and organization of the Lagos *Horseman*. Reports over-flowing houses at National Theatre Cinema Hall 2, says people were turned away despite having tickets. Condemns the way NIB took- or was given - all the credit and Diamond Productions was neglected. Implicitly blames NIB for the confusion over tickets, and suggests there might have been cause for concern regarding the way Insight Communications (Ltd) handled elements of the publicity.)

Ezekiel, May Ellen. "Folake Wole Soyinka." *Classique*, 23 April 1990, p. 10. (More family material; from a 'celebrity obsessed' publication. JG.)

Ezenwa-Ohaeto. "African Theatre Review: Celebrating Soyinka." *Daily Times* (Lagos), 5 September, 18. (Review of the Soyinka issue of ATR. Refers to Gibbs in the following terms: 'he refuses to accept that the Nobel Prize winner makes prejudicial use of facts'.)

Ezenwa-Ohaeto, Review of *Fiction in New Literatures*, ed J. Bardolph, *Guardian* on Sunday 25 November. (Lists areas covered.)

Ezenwa-Ohaeto. "Secret scholars." *West Africa* (London), 30 April-6 May, 702. (Misquotes and quotes Awe on the Pyrates Confraternity, founded in '1935', describes how Soyinka was voted Captain; Awe says how he took the name Long John Silver and recalls the original principles of the Pyrates; quotes Soyinka, perhaps second-hand, on the 'breakaway groups', and then comments on the position of secret societies in Nigeria's deteriorating universities.)

Ette, Mercy. "Reliving History on Stage." *Newswatch* (Lagos), 19 February 1990, 20. (Very enthusiastic account of performance of *Horseman* on Wednesday 7th; praises director, several performers and author; reported unfavorably on Euba as Pilkings - didn't have the stature (perhaps this should be taken quite literally, JMG) – and thinks Ajai-Lycett as Iyaloja was 'impeded by a Victorian accent'; reserved particular praise for Olatide as the Praise-singer.)

Fabre, Michel, "Soyinka's Use of Yoruba Mythology in *A Dance of the Forests* and "Select Bibliography on *A Dance of the Forests*." *Dance of the Forests*, Dijon: *Special Issue of Commonwealth Essays and Studies*, 24-36 and 79. (Fabre's article suffers from lack of access to Yoruba material.)

Fagbulu, A.M. "Nigeria, Truth and Soyinka." *Daily Times*, 4 December, 1990, p. 15. (Contribution to the debate over the Soyinka papers.)

Fagbulu, A.M. "For Soyinka's Works to Survive." *Guardian* (Lagos), 1 December 1990, p. 12; *Daily Times* (Lagos), 4 December 1990, p. 15. (His papers ought to be preserved in foreign archives. See Kuye.)

Fiebach, Joachim. "Wole Soyinka and Heiner Muller: Different cultural contexts, similar approaches." In *The Dramatic Touch of Difference: theatre, own and foreign*, ed. E. Fischer-Lichte, J. Riley, Michael Gissenwehler, Tübingen: Gunter Narr Verlag, 1990, 263-273. (Opens: 'Soyinka's *Madmen and Specialists* is a text on basic cleavages in society.' Examines Muller's *The Mission* (Der Auftrag, 1979) 'a rather unique play on revolution'. Compares Soyinka and Muller, their interest in conflict; contrasts their approaches to dramaturgy, noting Soyinka's use of 'dialogue framed' performance texts and Muller's use of collage; also notes convergence. Draws on Houlberg's article on plastic masks in Egungun costumes (*African Arts*, 1978) to challenge ideas of identity. Summarises: 'I have indicated that Soyinka's attitude might be interpreted as a modern version of African trickery, but it could also be understood as a contemporary variant of attitudes governing pre-colonial African reversal rites and festivities which acted out the vision of changing conflict laden, paralyzing sociocultural structures'. 271-2.)

Fioupou, Christiane. "Dramatic Elements in *A Dance of the Forests*." *A Dance of the Forests, Dijon: Special Issue of Commonwealth Essays and Studies* 58-67.

Fraser, Robert. "Some Village Hampden." *Third World Quarterly* (London), 12, 3/4 (1990-1991), 206-7. (Review of *Isara*, in which Fraser links the books 'mood' with that of *A House for Mr. Biswas*.)

Galle, Etienne. "The Cosmic Framework of *A Dance of the Forests*." *A Dance of the Forests, Dijon: Special Issue of Commonwealth Essays and Studies*, 36-49. (Approaches the text through Jung, Yeats *et al.*) NB BL has 89 for this collection.

Galle, Etienne. "La vision du monde Yoruba dans la pensée critique de Wole Soyinka." *ALA*, 86 (1990), pp. 83-101.

Garuba, Harry. "Soyinka's *Isara* and the Myth of the Magic Box." *Daily Times* (Lagos), 16 June 1990, p. 11, and 23 June, p. 11. (An examination of the historical and mythopoetic framework of the story. Close reading indicates that from the start Soyinka establishes 'a different order from the factual', that order is 'imaginative or fictional biography'. Garuba's attempts to establish mythological connections are over ingenious. But he writes well on Soyinka's use of mythology and on the meaning of 'Ashtabula'. Refers to Abiola Irele's review of the book in *African Commentary* and the significance of the fact that the white horse used by Akinsanya was previously the property of 'Brazilians'. Commends the final fifty pages as 'an enduring feat of prose narrative'. Contrasts the handling of characters - and lack of satire - with work of V S Naipaul, and draws attention to the way Soyinka has created a 'genre of social history'.)

Gates, Henry Louis, Jr. *Black Literature and Literary Theory*, London: Routledge, 1990. (Includes "Criticism in the Jungle," 66-71.)

Gates, Henry Louis, Jr. "Introduction: 'Tell Me, Sir... What is 'Black' Literature?'" *Proceedings of the Modern Language Association* (New York), 105, 11-22. (Refers to experiences at Cambridge.)

Gates, Henry Louis Jr. "Censorship and Justice: On Rushdie and Soyinka." *Research in African Literatures*, 21, 1 (1990), pp. 137-139.

Gbadesire, Gbenga. "How Wole Soyinka (56) & Folake (28) fought all odds to get married." *Vintage People* (Lagos), April 27- May 1990, 3, p. 29. (Says that Soyinka initially didn't want to get married, partly because of uncertainty about reactions of his grown-up children, and because of opposition from her parents. Reports that he had bought her a Nissan Sunny and a duplex in Opebi Road, Ikeja, and that he gave her money to invest in *Classique*. (Suggestion of investment in the publication denied, see 'Gutter and Junk Journalism', 1991.) Refers to Folake resigning from *Quality* in solidarity with May Ellen Ezekiel, and getting a job on *Home Front* through Greg Oborg-Oshotse. The couple were together at Oslo (? Stockholm) and after that, apparently, started living together - 'when the professor is not at Abeokuta.' Soyinka had written to editors of 'some magazines' indicating that he did not want to be discussed in their pages.)

Gendera, Elzbieta. "Nobel dia Afryki (The Nobel Prize for Africa)." *Afryka, Azja, Ameryka Lacinska* (Warsaw), 68 (1990), pp. 145-150.

Gibbs, James. "Art, Dialogue and Outrage - Review." *Journal of Humanities* (Zomba), 4, 59-60.

Gibbs, James. "Review of *At Ogun's Feet: Wole Soyinka, The Playwright*, by M Radhamani Gopalkrishnan." *The Literary Criterion* (Mysore), 25, 2, 76-79.

Gibbs, James. "The BBC Became a Glutton for Punishment: Wole Soyinka's Dealings with the BBC (1953-1959)." *Crisis and Creativity in the New Literatures in English*, Amsterdam: Rodopi, 205-218. (Particularly examines Soyinka's work for *Calling Nigeria*.)

Gibbs, James. "Campus Fraternity: Pyrates in the Land of the Glumglums." *West Africa* (London), 22-28 Oct., 2694-5. (Traces Soyinka's links with the confraternity.)

Gibbs, James. "Caribbean and African Writing in the BBC's Written Archives." *The Yearbook of English Studies* (London), 20, 152-61. (Lists the work Soyinka wrote for the BBC between 1953 and 1960, indicates his income from broadcasting. Suggests the importance of contacts with the Corporation.)

Gillespie, I.S. "No need for tigrity: the holy anger of Wole Soyinka." *Encounter* (London), 74 (March 1990), pp. 48-51.

Gotrick, Kache. "Soyinka and *Death and the King's Horseman*." *ALA Bulletin* (Edmonton), 16, 1 (Winter 1990), 1-9. (The sub-title is 'How Does Our Knowledge - or Lack of Knowledge - of Yoruba Culture Affect Our Interpretations?' looks particularly at the reception of the New York production in 1987. Paper also delivered at Umea Conference on Popular Culture in Africa and published in the proceedings of that conference: *Signs and Signals: Popular Culture in Africa*, Umea: University of Umea, 1990, pp. 137-148.)

Hammed, Bosun. "Wole Soyinka's *Death and the King's Horseman*." *Arts Illustrated Weekly* (Lagos), 8-14 March 1990, 1.

Handley, Malcolm. "Drama of Africa is stage shaker." *Daily Post* (Liverpool), 24 November 1990. (Review of Manchester *Horseman*; favourable comments on the achievement of the play and references to the 'intricate plot' and powerful performance by George Harris.)

Haney, William S. II. "Soyinka's Ritual Drama: Unity, Post-Modernism and the Mistake of the Intellect." *Research in African Literatures*, 21, 4 (1990), pp. 33-54.

Hansen-Ayoola, Gbenga, Snr. "Ake and I ... A personal experience of literature recorded in 1987." *The Guardian* (Lagos), 6 August, 1990, p.19. (An account of problems encountered in obtaining a copy of *Aké*, and a response to it - for instance to its dramatic qualities.)

Harris, Laurie Lanzen. "Characters in 20th Century Literature. Detroit: Gale, 1990, 374-64.

Haynes, John. "Giving a twist to the Circle." Reviews of *Isara* and *Mandela's Earth and Other Poems*, *Times Literary Supplement* (London), 23-29 March. 307. (Haynes describes *Isara* as 'a beautiful, loving book, impelled by what is still a traumatic nostalgia' and as a 'work of piety' concerned with 'the quest for cultural and personal authenticity'. Interprets the final 'welcome to Ashtabula' in terms of 'The Epic of Gilgamesh' and the recognition that 'the treasure you have travelled so far to discover was all the time at home'. Of the poems, Haynes says the volume suffers from a combination of shrillness and over-deliberateness' but welcomes the 'less clotted' quality. He suggests that the 'best poems are closest to casual speech'. Haynes lists some of the criticisms made about Soyinka and his work, including 'indulging incipient racism with his philosophy of the "African Personality"' and being 'a cultural exhibitionist'.)

Helbig, Jack. "*The Lion and the Jewel*." *New City*, 29 November. (Review of Chicago Court Theatre production, sees naturalism and linear story-telling as parts of modern western theatre.)
Hemming, Sarah. "A Nervous Roar." *The Independent* (London), 11 January 1990. (Hemming enjoyed the London production of *The Lion and the Jewel*, but did not think that the actors fulfilled their potential.)

Hendry, Joy. "An enriching experience." *The Scotsman*, 8 December. (Review of Manchester *Horseman*, in which there is a reference to 'Pickings' and to Olunde having been a student at Cambridge. Concludes with a description of 'a supremely moving, indeed an unforgettable production of an uncompromising and vibrant play which makes much European theatre look pale by comparison'.)

Holder, Jeremy. "A custom to oppose." *Bolton Metro News* (Bolton), 29 November. (In Bolton's 'biggest free newspaper' - an account of 'African tribal ritual and British colonialism' becoming entwined - Manchester *Horseman*. Refers to the 'sing-song Yoruba tribe dialect' and 'The African cast.' 'Soyinka, says Holder, 'makes the English rather pig-headed... as reluctant colonialists'.)
Hulme, Alan. "*Death and the King's Horseman*." *Manchester Evening News* (Manchester), 23 November. (Hulme tended 'to side with those who left at the interval' - 'a significant number'. Refers to the plot - there is to be 'a native ritual suicide', to 'drum-bashing and chanting that isn't too easy to hear or to follow'. 'The play pushes the obvious and surely widely accepted view that one culture ought to try to understand and respect another', 'rather crudely plotted', the performers had 'commitment', the production 'simplicity and clarity'.)

Hunt, Albert. "A masterpiece in black and white." *The Guardian* (London), 24 November. Refers to 'Pilkins', sees Soyinka as scathing about the whites and inviting 'African audiences to question themselves too'. Describes 'the dirge at the end' as making 'one of the most powerful moments I have ever experienced in the theatre' and says the play 'puts exciting political theatre back on the agenda'.)

Ikhile, Tony. "Italian government honours Soyinka." *The Independent Newspaper* (), 14 September 1990, pp. 1 and 14. (On Award of the Order of Merit of Italian Republic. Mr Rastrelli spoke of Soyinka having diagnosed social ills and having prescribed cures. Award also made because of links established in the work between Europe and Africa, and because of commitment to democratic principles.)

Ilesanmi, Obafemi. "An interview with James Gibbs." *The Guardian*, (Lagos), 26 May, 15, 2 June 17, and 9 June. (The questions elicited information on bibliographies, specific works, and critics.)

Ilesanmi, Femi. "Soyinka's *Isara*: The riddle in the missing tin." *Daily Times* (Lagos), 8 October, 22. (A review of 'The Search', an extract from the 'Voyage'.)

Irele, Abiola. "Review of *Isara*." In *African Commentary*. (Source Garuba, 1990.)

Jeyifo, Biodun. *Wole Soyinka: A Voice of Africa*. New York: IMG Educators, 1990. (Student notebook accompanying video that includes interviews with Soyinka and scenes from his plays.)
Kargbo, Kolosa. "The Horseman, the Stallion and the Riddle of Death." *Prime People* (Lagos), 23 February - 1 March 1990. (Praises simple set, sensitive lighting, sober costumes and fine dirging. Regards 'dignity' as a key word in summarizing the action of the play, considers that Dede Mabiaku as Olunde went for the 'boyish' approach and 'trivialised the role'. Condemns Albert Odulate's playing of Amusa for effect. Suggests that Ola Rotimi could have done better with the crowd scenes that the enunciation of Ajai-Lycette was out of place, but that Euba's Pilkins (sic) was a revelation. Describes Nkechi Ezechi (Jane) as a 'passable foil for his brash actions'. Concludes with high praise for Ajayi Olatide as the Praise Singer and for the choice of Soyinka's play at a time of SAP: describes it as 'a modern day master's parable of excess'.)

Kasule, Samuel. 'Counter Discourse in Wole Soyinka's "Revision" of Euripides' *The Bacchae*, *Perfformio*, Volume 1, Number 1, Summer 2009, .pp15-27 ISSN 1758-1524.

Keogh, Bob. "Theatres." *Yorkshire Post* (Leeds), 24 November. (Review of Manchester' *Horseman*. Considers it "Offers plenty of humour and exotic colour as well as a tragic and humane message.' Thinks the actors 'brought an element of parody but sensibly not over comic' to the Pilkings.)

Kingston, Jeremy. "Nice Play, but what a pity about the lines." *The Times* (London), 11 January. (Review of the London production of *The Lion and the Jewel*.)

Kingston, Jeremy. "Ponderous word-pounding." *The Times* (London), 24 November. (Review of *Death and the King's Horseman* at Manchester Royal Exchange Theatre, produced by Phyllida Lloyd with George Harris (Elesin Oba), and Claire Benedict (Iyaloja). Refers to 'the bombardment of picturesque rhetoric' and to 'the very poor drama (made by the) ponderous revelations'. He is positive about the opening market sequence, the early dancing and the rage of Iyaloja at the chained Elesin.)

Kingston, Miles. "Radio: No benefits from the fringe." *Independent* (? on Sunday). 26 August. (Review of Ferdinand Dennis 'Journey Back to Africa')(R4); Kingston quotes? Chinweizu: 'When Eliza Doolittle is created, Professor Higgins is always overjoyed.' and Soyinka on Tarzanists: 'That is what I expect him to say.')

Kuye, Z. Olu. "Nigeria and Truth." *Daily Times* (Lagos), 17 December 1990, p. 19. (Response to Fagbulu on Soyinka papers.)

Lambo, John. "Wole Soyinka's 'Idanre': A study in the Archetypal image of the woman and God." *College Language Association Journal* (Baltimore), 34 (1990), pp. 1-22.

Lanreau, Jacques. "Soyinka's Hour of Glory." *Weekend Concord*, 13 January 1990, p. 6. (Text of French Ambassador's speech on presenting Soyinka with title of Commander of the Order of the Legion of Honour.)

Laureau, Jacques. "A French toast to W.S." *Daily Times* (Lagos), 13 January 1990, 13. (See above. An eloquent statement delivered by the French Ambassador when, in Lagos on 11 January, presenting Soyinka with the title of Commander in the Order of the Legion d' Honneur.)

Lido, Grevel. "In to the realm of the ancestors." *Times Literary Supplement*, 7 December. 1990. (Review of Manchester's *Horseman*. Thinks Phyllida Lloyd's production took the play closer to ritual than Soyinka 'himself ever seems to have envisaged'. Considers his stage directions 'somewhat naturalistic'. Describes in some detail the unusual opening of the Manchester production. He has high praise for the first act, but finds the second part disappointing. Feels the Pilkingses added the right note of 'macabre humour'; found the scene between Olunde and Jane 'fairly laboured', and, in retrospect, says issues raised in the first part should have been explored further. An extended and thoughtful review. JG)

Lindberg, Ruth H. "Is this guerrilla warfare? The nature and strategies of the political subject in Wole Soyinka's *Aké*." *Research in African Literatures* (Bloomington), 21, 4 (1990), pp. 55-69.

Lindlop, Grevel. "Into the Realm of the Ancestors." *Times Literary Supplement* (London), (Review of *Horseman*.)

Lindfors, Bernth. "Beating the Whiteman at his Own Game: Nigerian Reactions to the Nobel Prize in Literature." *The Literary Criterion* (Mysore), 25, 1, 43-59. Also published in BALF, 22 (1990) pp. 475-488.)

McDougall, Russell. (1990) 'The Snapshot Image and the Body of Tradition. Stage Imagery in "The Lion and the Jewel",' *New Literatures Review*, 19, 102-118.

Lurdos, Michele. *Côte cour. Côte savane: Le théâtre de Wole Soyinka*. Nancy: Press Universitaires de Nancy, 1990, pp.133. (Booklength study which reflects increasing French interest in Soyinka.)

Macaulay, Alastair. "Death and the King's Horseman." *Financial Times* (London), 26 November. ('The racism of the British characters is the most obvious thing about the play and is probably true enough to history for us to raise no protest about it.' Considers that, after a promising first scene the 'threnodic nature of the Nigerian scenes' evaporates.)

Maja-Pearce, Adewale. "The Fierce Voice of Africa's Conscience: Politics and the Writer." *The Independent on Sunday* (London), 18 November, 16. (An interview on *Isara*.)

Malomo, Jide. "Towards a Profit-Oriented University Theatre Company: the case of the Unibadan Performing Company." *The Nigerian Stage* (Ilorin), 1, 1 (March), 44-51. (Refers briefly to Soyinka's role in the creation of the School of Drama Acting Company in 1967, and to the work at the O'Neill Center.)

Martini, Jurgen. "After the Wasted Breed: Nigerian Drama in English of the Post-Soyinka Era." Paper presented at the EACLALS Conference, Lecce, April.

Maruf, Sadaf. "A clash of cultures." *Mancunian Arts* (Manchester) 29 November, 1. (Describes *Horseman* in terms of 'a tribal chief's' attempt to commit suicide and the 'delicate balance' between and within cultures. Refers to the 'unsympathetic, arrogant and patronising attitude the colonialists took towards the African "natives"'.)

McDougall, Russell. "The Snapshot Image and the Body of Tradition: Stage Image in *The Lion and the Jewel*." *Commonwealth Drama, Special issue of New Literature Review*, 19 (1990), pp. 102-118.

McLuckie, Craig W. *Nigerian Civil War Literature: Seeking an 'Imagined Community'*. Lewiston: Edwin Mellen Press, 1990.

Mel, Nelfoufer de. *Response to History: The re-articulation of post-colonial identity in the plays of Wole Soyinka and Derek Walcott, 1950-1976*. Ph D thesis University of Kent, 378 pages. (Considers the difference of 'alter/ native' traditions and underlying similarity of strategies used by the two writers.)

Moore, Gerald. "*Black Orpheus* and *Transition* Compared." Paper presented at the EACLALS Conference, Lecce, April 1990.)

Naidoo, Beverley. "Review of *Mandela's Earth and Other Poems*." *Times Educational Supplement* (London), 3 August, 18.

Neill, Heather. "From Africa via Leeds." *The Times* (London), 8 January 1990. (Report on *The Lion and the Jewel* in rehearsal. Eairy Onomiwori as Sidi; Kayode Adesimi as Lakunle, and Jeillo Edwards as Sadiku, directed by Khadiru Mahadi with choreography by Adesose Wallace.)

Nelson, Guy. "*Death and the King's Horseman*." *Manchester Metro News* (Manchester), 30 November. (Favourable local review of a 'pulsating ' production of 'a special play'.)

Ngara, Emmanuel. *Ideology and Form in African Poetry: Implications for Communication*. Portsmouth: N H Heinemann, pp208. (Rev'd Michael Thorpe, *WLT*.)

Njiki, Joseph Theodore. "The Pen Power Combatant." *Writers' Vision*, 3 (1990), pp. 15-16.

Nwabueze, P. Emeka. "Ritual Drama of Appeasement: A comparative study of Soyinka and Noh." *Synthesis* (Bucharest), 17 (1990), pp. 83-90.

Nwamuo, Chris. *The Faces of the Nigerian Theatre: Axworthy, Banham, Etherton with Chris Nwamuo*. Calabar: Centaur, 1990, 76 pp. (The book contains interviews and essays. Axworthy describes the plays he chose to produce. He has Soyinka returning in 1959. (It was 1960. January 1st. JG) Banham asked about theatre arts discipline.)

Nwobi, John. "Pilgrimage to Death's Doorway." *Vanguard*, 16 August, 1990, pp. 8-9. (Production of *The Road*, directed by Osofisan.)

Obafemi, Olu. 'Ritual as Revolutionary Vision in Wole Soyinka's Drama.' *Review of English and Literary Studies*, 7, 2 (1990) 61-80. (Makes use of PhD theses by Sekoni and Sowande in a study that concentrates on *Horseman*, *Road* and *Madmen*, inexplicably dated 1967, 1965 and 1971 respectively. Examines the playwright's 'revolutionary vision of society' and his use of the ritual form of theatre.' Begins with reference to *A Dance* 'built around a funeral masque 'commissioned' for the independence celebrations'. 62. Comments on links between past, present and future, and summarizes Ogun's qualities ('Soyinka accepts, near totally, this mythological portrait ...') Links Eman and Olunde with the Ogunian tragic hero. Notes connections with Nietzsche and Wilson Knight, quotes from 'The Fourth Stage', and refers to the individual emphasis on the 'revolutionary grandeur of Ogun'. In considering *Horseman*, he points out that Elesin 'bungles his role'. Obafemi carefully analyses Elesin's movement towards transition. He distinguishes between 'Olunde's act of will' and Elesin's belated 'suicide'. (But is this historical?) He suggests that 'Elesin is not a total failure' because the Bride's pregnancy 'ensures the continuity'. (Can 'we' believe in the pregnancy? JG)! When moving on to *The Road*, Obafemi carries forward his interest in the implications of the play, and quotes Jeyifo on 'The hidden class struggle'. He draws attention to Professor's exploitation, and his defiance of 'the natural process of fate'. In writing on *Madmen*, he refers to various critics and the degree of despair they have found in the work, draws attention to Jones, Moore, Irele and Sowande. Re Latter notes there is no despondency about the possibility of social regeneration. Sees the creative vision in terms of Ogun and Obatala; links earth mothers with Ogboni, says they 'are characters derived from the traditional Ogboni cult' 74. They imbue Si Bero with 'Obatala's enduring patience'. Old Man alone reveals evidence of the 'revolutionary will to confront the evil forces represented by his son'. Dr Bero 'embodies the Ogunian contradictions.' Links the Old Man with Segi, both confront; Old Man has gained 'transcendental knowledge of the nature of absurdity' and challenges 'absurdity with its own tools'. Suggests that Dr Bero had first tried to get his father to commit suicide, 'handing him the poisonous berries...' to gain ultimate power, Bero will have to commit patricide, and killing his father means completely severing his relationship with humanity. Old Man thus sacrifices his life to prove the absurdity of an obsessive search for the material essence of life at the expense of the spiritual.'... he 'acts' killing the cripple to provoke Bero to kill him.' 76. Maintains that the play was 'actually drafted in prison.' Links it with ideas of tragedy in *The Man Died* (90) [A major and provocative statement. JG.]

Obi, Festus. "Wole Soyinka Quits." *Sunday Times*, 25 February 1990, p. 3. (Re Soyinka's resignation as Chairman of Federal Road Safety Commission.)

Obi, Ikenna. "Crime: What of the home front?" *The Guardian* (Lagos), 9 August. (Article prompted by Soyinka's 'humiliation' at US customs; reflects on Nigerian criminality. Subsequent reports suggest that US attitudes changed. JMG.)

Obiechina, Emmanuel N. *Language and Theme: Essays on African Literature*, Washington D C: Howard University Press, pages. 250. (A few pages on 'select plays' particularly *Horseman*; refers to critics who dub the play 'feudalistic'.)

Odumade, Dupe and Jumoke Owoola. "I am Soyinka's only legal wife - Chief Laide Soyinka." *Prime People* (Lagos), 25-31 May 1990, pp. 1 and 4-5. (Front page reads 'Now, the true story: Wole Soyinka's wife explodes - He has just one wife - me. Others are mothers of his children.' Mentions that one of her daughters and (new wife) Folake were colleagues at UNIFE; Children unhappy about the marriage; 'Frolicking around with women is his way of life.' This, and the article, formed the basis of Soyinka's N10 million suit. Article contains extensive quotes from Laide, the Otun Iyalode of Omu-Ijebu, speaking in a relaxed manner. Includes information on marriage of Peyibomi to Oloja Aire Willy in December 1989, and on Laide's plans to go into politics. Refers to Olaokun and Morenike, latter begotten 'when he went to Ghana for a performance' - See *Ibadan* and reference there to 'his Independence child'; Laide claims Soyinka had a child by one of Folake's course-mates, born 1983.)

Offoaro, Chinedu. "The intelligentsia: The trouble with Nigeria." *Daily Times* (Lagos), 8 August 1990. (Reports that Chinweizu had resumed his column in *The Sunday Vanguard* of 22 July and had, without mentioning Soyinka's name, referred to the controversy between him and the Nobel prize-winner. Offoaro provides a summary of the controversy, reports that Soyinka avoided a conference in Budapest because Chinweizu was there. (In this he was quoting Chinweizu; Soyinka denied it. JG) Lists other conflicts between members of the intelligentsia, including that between Kenule Beeson (i.e. 'Ken') Saro-Wiwa and Emeka Ojukwu, and condemns the Nigerian intelligentsia for denying the nation positive benefits. That had obvious political dimensions. JG)

Ogbonna, Ekwueme Ambrose. *A Reader's Guide to the Plays of Wole Soyinka*. Ph D thesis, Bowling Green State, 236 pages. (Provides biographical and cosmological background.)

Ogede, O.S. "Review of Perspectives on Nigerian Culture." *Africa*, 60, 4, 554-558. (Contains brief summary of Soyinka's paper on Abiola Irele and their times together during the early sixties.)

Ogundele, Jide. "Soyinka advocates surgical operation of the press." *The Guardian* (Lagos), 13 June 1990, 3. (A report on the address Soyinka delivered at the launching of the Femi Johnson Foundation, which included an attack on the growing fad of "junk and gutter journalism". Soyinka argued for Solarin and described Fawehinmi as a staunch defender of the Buhari administration'. Re Femi Johnson see *Ibadan*. JG.).

Ogundele, Wole. "Witness and Testimony." Review of *Mandela's Earth and Other Poems*, West Africa, (London), 21-27 May, 846. (Draws attention to political and satirical elements; regards obscurity as confined to the final section of the book, poems in that section he describes as 'psychological explorations'. The language he says is 'spellbinding', and he singles out the 'range of styles' and the transformation of inherited tradition for particular mention.)

Ogundipe, Taiwo. "Soyinka's obsession." *Sunday Times* (Lagos), 17 June 1990, 12. (Describes the lengths Soyinka had gone to in order to meet Mandela in Nigeria. He had endured a 2-hour delay in the UK on the M5, and had had to pull strings to get the domestic flight from Lagos to Abuja. Article includes quotes on Soyinka's sense of humility in the presence of Mandela. Date of meeting not indicated.)

Ogunleye, Imoukhuede. "The Wole Soyinka papers: My views." *Daily Times*, 14 November 1990, 16. (Muddled both in use of idiom and in relation to the issues involved. Article includes: 'I hear (the Americans) have made him an offer any man could not refuse.' Later we read: 'What will be the fate of our children who would have to acquire those texts at great trouble?' Thinks there are books being shipped to America after Soyinka's death. Writes of their being kept in a vault 'out of the reach of the blackman'. However, he suggests that if kept in Nigeria they might, in ten years, 'be history'. Points to possibility of a conflagration, and wonders at Soyinka's silence.)

Okegbenro, Gboyega. "Kongi's rich harvest at Idi Cove: Weds Folake Doherty, his 28 year-old jewel." *Prime People*, 27 April 1990, pp. 18, 30. (Refers to a wedding in 'Paris, France' attended by 'only 32 guests'. Described duties carried out at gate of house near Abuja by FRSC personnel; quotes Soyinka on having approved the 'form Mrs Wole-Soyinka' for Folake's use; the journalist collects details of the traditional ceremony and the protective attitude of neighbours.)

Oko, A. *The Tragic Paradox: A Study of Wole Soyinka and his Works*. Details not available, Nigeria, 1992, 116 pages.

Ojo, Wale. 'Keep to 1992 Date – Soyinka.' *Nigerian Tribune*, 12 January 1990. (See reference Anon, *Nigerian Tribune*, 27 June 2001. This 1990 paper recorded award of Legion d'Honneur and extracts from an interview.)

Okome, Onookome. "Soyinka and Third World Film." *The Guardian* (Lagos), 29 September 1990, p. 10. (Okome writes extensively on film, Video etc in Nigeria. JG.)

Oladepo, Tunde. "State Burial for Ogunde." *Guardian Express* (Lagos), 5 April, 1. (The sub-headings are "Ogun state begins burial plans" and "Soyinka shocked". Soyinka quoted as being shocked, as having 'learnt from' Ogunde, as feeling that he has lost 'both a father and a teacher'. Article refers to Soyinka's plans to adapt one of Ogunde's songs for a play he 'was working on'. Soyinka referred to Ogunde as a 'giant' whose passing left a gap. Quoted Shakespeare on the world as a stage.)

Olafioye, Tayo. "Childhood Classics: A comparative reading of *Aké* and *Black Boy*." *Guardian* (Lagos), 8 December 1990, p. 16.

Olagunju, Sola. "Soyinka's complaints of harassment sent to Washington." *Sunday Times* (Lagos), 15 July 1990, pp. 1, 15. (Soyinka angry about the way he and other Nigerians were treated by customs officials at JFK Airport in New York City.)

Oloja, Martin. "The 'Horrors' of Abuja." *Guardian* 30 April 1990, p. 11. (Response to a speech by Soyinka at the College of Medicine, University of Ibadan.)

Oloja, Martin. "Soyinka's Belated Observation." *National Concord* (Lagos), 31 May 1990, p. 7. (On Abuja.)

Olugbile, Femi. 'The critic as executioner.' *Vanguard*, 23 August 1990, 9. (In what is probably a reference to Chinweizu, Olugbile writes: 'One particular critic has made a career of heaping intellectual and personal abuse on Wole Soyinka and anyone who may be disposed to put in a good word for him.')

Olukoye, Z. "Nigeria and Truth." *Daily Times*, 17 December, 19. (Response to Fagbulu's article on the Soyinka papers.)

Oluruntoba-Oju, Taiwo. "Satire from Horace to Soyinka." *The Guardian* (Lagos), 23 June, 26, and following week. Latter not seen. (Refers to Soyinka's satirical writing, includes a reference to an essay, no details provided, entitled «The Limits of Bigotry". Draws attention to satire in *A Dance* and *Madmen*, but is only prepared to suggest that perhaps there is Swiftian influence on the latter.)

Omatseye, Sam. "Revolutionary of Obedience." *African Concord*, 19 February 1990, 9. (On his current ideological position.)

Omatseye, Sam. "Puncturing Wole Soyinka's Ego." *Sunday Concord* (Lagos), 15 July 1990, p. 10. (Suggests that Soyinka's public pronouncements are often prompted by personal pique.)

Omole, Olukayode. "Elegant Variation and Characterization in *The Interpreters*: A stylistic analysis." *Lang and S* (1990), pp. 18-20. See publication of same title in 1989.

Omotoso, Kole. "Soyinka in London." *West Africa* (London), 2-8 April 1990, p. 542. (Reacts to a report in the Lagos *Guardian* that Soyinka was visiting London to speak on the personality of Chinua Achebe - by pointing out that such was not the case. Briefly refers to points raised in the ICA talk, to Open University plans to present *Madmen and Specialists* on television, and to reading Gibbs's article about Soyinka and the BBC.)

Orisawayi, Dele, *et al.* *Literature and Black Aesthetics*, Ibadan: Heinemann, pages. 335. (Rev'd Ode S. Ogede, in *WLT*.)

Orr, John. "Terrorism as Social Drama and Dramatic Form." In *Terrorism and Modern Drama*, ed. Orr, John and Dragan Klaic, Edinburgh: Edinburgh University Press, 1990, 48-63. (Includes brief comments on *Play of Giants* which, Orr says, "owes much to *The Balcony*." See in relation to Soyinka and Genet. JG.)

Osahon, Naiwu. Cartoon. *Third World First* (Lagos), 1, 2, 59. (Shows two men talking while Soyinka crosses behind them with two women; caption: 'Now that the man has won the Nobel, I hope he will start writing for us at home.')

Osokun, Mubo. "The Lion Grabs the Jewel." *TSM*, 29 April 1990, pp. 15-16. (Soyinka marries Folake Doherty.)

Othihiwa, Odafe. "Soyinka chides varsity chiefs for terrorism ... in campuses." *Daily Times* (Lagos), 14 March 1990. (Soyinka had reacted to a cover-story in a week-end magazine about secret cults by saying Vice-Chancellors were to blame for the level of terrorism on campuses. Soyinka accused administrators of cowardice and of failing to act. He defended 'the Pyrate Confraternity, an arm of the National Association of Seadogs, of which he is the founder'. He said the Pyrates were not a secret society and had constantly purged themselves of undesirable elements. Added that he was 'the spiritual leader of the Pyrates Confraternity', and reminded the journalist that while a university teacher he had got a number of students dismissed for despicable acts. When it was suggested that he should be held responsible for campus cultism because of his role in founding the Pyrates, he replied with heavy sarcasm.)

Otufodunrin, Lekan. "Coup d'état: Wole Soyinka's Narrow Escape." *Punch*, 6 October 1990, p. 5. (On Soyinka's experience in Trinidad and Tobago during May 1989 when he was attending the 150th anniversary of the Emancipation of Slaves. He left Nigeria after meeting Babangida on 21 April, and after the coup of 22 April 1989, but was held for nearly a week by the coup makers in Trinidad. In the Caribbean, he was being driven with Mrs. Oluwole to dinner at the Nigerian Ambassador's house, when they heard fighting. Soyinka thought the Columbia drugs cartel had moved in. At the Ambassador's house, he rang Lagos to be told of the execution of 42 'coup plotters'. Meanwhile the local TV showed what he took to be people 'not different from the Maitatsine people in Nigeria' – they were the local coup makers. In fact, they seem to have been, as Soyinka points out, 'Black Muslims'. He says the looting was destructive and depressing. The airport was closed and 'we' were 'virtual prisoners. It was a real hostage situation'. It seems Soyinka was in a hotel with Sharidath Ramphal, former Commonwealth Secretary, who suggested that 'those of us who considered ourselves eminent should meet and issue a statement. I told him to count me out because when the coup plotters start taking hostages they will go for us. I opted for a low profile ... It was a traumatic experience for me because all along Trinidad and Tobago stands for legalism, calypso and cricket.' Soyinka gave an interview to the Nigerian press given in his Lalubi site office.)

Otufodunrin, Lekan. "Lamentation for Nigerian universities." *The Punch* (Lagos), 10 February, 12. (Reports Soyinka's speech entitled "Beyond the Berlin Wall", delivered as part of the 4th Convocation ceremony at Ogun State University, Agolwoye. It appears to have been quite different from the March ICA address and to have concentrated on drawing attention to the deplorable state of Nigerian universities. Soyinka referred to the wall of amnesia around the university; to the university as his primary constituency; to the good and bad in the universities; condemned the politicization of appointments of Vice-Chancellors; deplored the physical conditions on campuses and the lack of resources; proposed that universities close down for a year and revive democratic traditions, recommended that members of congregations should take turns to experience student living conditions, condemned Decree 47 which stipulates punishment for any student involved in a riot.)

Owusu, Kofi. *Fictionalizing as Fiction-Analyzing: A Study of Select 'Critical' Fiction by Ayi Kwei Armah, Wole Soyinka, Ama Ata-Aidoo, and Chinua Achebe*. DAI, 50, 11 (May), p3584A.
Phillips, K.J. "Exorcising Faustus from Africa: Wole Soyinka's *The Road*." *CLS*, 27 (1990), pp. 140-157.

Pullen, Nick. "A power that brings new vision and energy." *The Daily Telegraph* (London), 4 January, 11. (Favourable review of the Manchester *Horseman*, which is described as 'a neglected masterpiece'. Refers to negotiations to transfer the 'magical production' to London. Contains considerable detail on Phyllida Lloyd, her ingrained feminist politics, her collaborative approach, and the 'stunning piece of theatre' she has created.)

Rajeshwar, M. *The Intellectual and Society in the Novels of Wole Soyinka*. New Delhi: Advent Books, Prestige, 1990.

Ramachandran, C.N. "Structure within Structure: An Analysis of Wole Soyinka's play *The Lion and the Jewel*." *Journal of Commonwealth Literature* (London), 25, 1 (1990), pp. 199-203. - Or 205.

Ricard, Alain. "Wole Soyinka: Prix Nobel de littérature, 1986." 15-24. *A Dance of the Forests*, Dijon: *Special Issue of Commonwealth Essays and Studies*, 15-24. (Article about Soyinka's political activities made up of extracts from Ricard's 1989 volume.)

Richard, Rene. "Self-Liberation in *A Dance of the Forests*: The Two Levels." *Commonwealth Essays and Studies*. (Dijon), 12, 2 (1990), pp. 68-85.

Richards, David. "'Leave the Dead Some Room to Dance': Margaret Laurence and Africa." In Colin Nicholson, ed. *Critical Approaches to the Fiction of Margaret Laurence*, Vancouver: University of British Columbia, 16-34.

Roy, Anjali and Viney Kirpal. "The Presence of Myth, Ritual and Poetic Forms in Wole Soyinka's Novels." *The Literary Criterion* (Mysore), 25, 3 (1990), pp. 56-65.

Salako, Bunmi, ed. *My UI*. Ibadan: Book Craft, 1990. (Includes contributions by several who refer to Soyinka in recalling their student days at Ibadan. See Ben Obumselu, who recalled 'The Cock Tail Party' and letter about Windsor Christmas, also Macebuh, Ogunbiyi, Odugbemi, Ofeimun, Saro-Wiwa.)

Santhanam, K. "Tragic Dimensions in Wole Soyinka's *The Road*." *The Literary Criterion* (Mysore), 25, 4 (1990), pp. 62-76.

Schmidt, Michael. "A tragic clash of cultures." *The Daily Telegraph* (London), 28 November, 14. (Describes *Horseman* as 'an explosive marriage between Nigerian folk and ceremonial drama and European theatrical conventions.' Considers Simon Dormandy as, in the Manchester production, turning 'a caricature of a part into a rounded character'; finds the second scene 'hilarious and threatening'; compares the action of the play favorably with *Antigone*; describes the text as 'richly poetic' but found the drum accompaniment made some of it unclear 'to the untuned English ear'; said the play was carried by 'the ritual and the strange grace of the dancing and music'. Final comments draws attention to perceived weaknesses: the opening and ceremonial scenes were too long and the English characters 'too unsubtle to be credible'.)

Sheridan, Jayne. "*Death and the King's Horseman*, Royal Exchange, Manchester." *Halifax Evening Courier*; 6 December. (Favorable review which compares the play with *Hamlet*, partly because it deals with procrastination, the relationship between father and son, and the importance of kingship'. Adds: '... the rhythmic movements of the African actors, the magnetic quality of the music, the flamboyance of the costumes and the warmth of the humour, transport the play through time and centuries to become an international modern masterpiece'.)

Smith, Sid. "Sprightly 'Lion' a precious jewel of clarity, wit." *Chicago Tribune* (Chicago), 20 November 1990. (Review of campus production of early Soyinka.)

Sorunke, Lanre. 'Stop prophets of "doom" – Soyinka tells FG.' *National Concord*, 26 September 1990. (Report of a press meeting. Soyinka had responded to the prophecy that he would die made by Prophet Kola Dagunduro. He said he was considering legal action.)

Soyinka, Chief Laide, quoted extensively in 'I am Soyinka's only legal wife.'" Odumade and Owoola, 1990.

Stern, Leslie L. "Soyinka's Use of the Yoruba Conception of Man." *English* 32 (Spring 1990).

Stewart, Gregor. "A racist slur." *The Reporter* (Manchester), 13 December, 39. (Stewart, Press Officer at the Royal Exchange, took up Neville Williams' remark that the production of *Horseman* was not 'everyone's cup of jungle juice' - as did three other published correspondents.)

Swanepoel, C F. *African Literature: Approaches and Applications*. Pretoria: Haum Tertiary. 1990. (Includes a page on Soyinka and myth.)

Tall, Sonia. "Le Rituel ou la création collective dans *A Dance of the Forest*." *Etudes Anglaises: Grande-Bretagne; États-Unis*, 43, 1 (Jan-Mar. 1990), pp. 41-54.

Thornber, Robin. "Death in Oyo." *The Guardian* (London), November 22, 34. (Mostly background to the production (Manchester, Horseman) and director (Phyllida Lloyd). Observes: 'The gender roles... are unlikely to enthuse the women's movement - a chorus of women services the charismatic, promiscuous male leader - but it is a healthier, more holistic view.' Draws attention to the 'largely male ethos' at Manchester's Royal Exchange.)

Turano, Maria R. "A *Revolta da Casa dos Idolos* by Pepetela and *Kongi's Harvest* by Soyinka: Two plays compared." *Palaver: Lecce* 1 (1990), pp. 8-17.

Ukala, Sam. "Go Gently through Professor to the Road: A perspective on Wole Soyinka's *The Road*." *EJOLLS*, 3 (1990), pp. 47-61.

Umukoro, Matthew M. *Poetry and Symbolism in Wole Soyinka's Drama*. Ibadan: RELS Monograph, 14, 1990, 39 pp. (Considers five plays: *A Dance*, *Lion and the Jewel*, *Kongi's Harvest*, *The Road*, *Madmen and Specialists*.)

Wainwright, Jeffrey. "Deadly ceremony." *The Independent* (London), 26 November 1990. (Review of Manchester's *Horseman*: 'Sometimes the playhouse stage so seizes the mind that the reality and significance of our sensations are more immediate to us than the seats we are in.' Notes that 'Here it is the whites ... who are to provide the comic relief', and describes the satire of colonial arrogance as 'sharp'. Summarizes the plot and comments that the challenging of assumptions asks 'how we deal with death'. 'The process', Wainwright continues, 'is utterly consuming ... this is a tremendous company bringing us a transfixing work of modern world drama.')

Walton, J. Michael. "Second Death." *Times Higher Education Supplement* (London), 21 December. (Response to Karin Barber's comment (*THES* 14 12 91) that the Manchester *Horseman* was the British premiere. Refers to that directed by 'Nigerian' Chris Kamlongera at Hull in July 1983. Kamlongera is Malawian. JG)

Wardle, Irving. "Slings, arrows and outrage." *The Independent* (London), 25 November 1990. (This review of *Horseman* begins with a reference to the 'disastrous' London production of *The Bacchae*. It refers to previous productions in which Caribbean actors struggled with 'Soyinka's biblical speech rhythms', considers this 'a noble African event.' (It is) thrilling to see a group of actors so released by their material.' After a reference to a 'tribal king', Wardle writes: 'The terms of the tragedy are dictated by the Yoruba attitude to death. Death itself is not terrible. What is terrible is to die in the wrong way ... a measure of the play's power is that it compels you to witness the events from the African viewpoint.' Regards the British characters as 'culturally blinkered' and adds 'that is how you would expect an African author to present them ... Soyinka's juggling between the starved Home Counties idiom and the poetically rich Yoruba speech is a stylistic *tour de force*, but as the action closes in it becomes wholly African.' Compares Elesin's plight with that of Oedipus or Antigone, and the market women with the Greek Chorus; concludes: 'Soyinka may have let Euripides slip through his fingers; but here he achieves the full impact of Greek tragedy.' (The reference to Euripides is to *The Bacchae*. JG)

Weiss, Hedy. "Theatre Builds 'Global Village.'" *Chicago Sun-Times* 14 November, 51. (Review of Court Theatre (University of Chicago) production of *The Lion and the Jewel*.)

Whitaker, Jennifer Seymour, "Review of *Isara: A Voyage Around Essay*," *Foreign Affairs* (New York), 69 (Spring), 188. (LC call no: D410.F6.)

Willhelmus, Tom, "Review of *Isara: A Voyage Around Essay*", *The Hudson Review* (New York), 521.

Wilkinson, Jane. "Metatheatrical Strategy in *A Dance of the Forests*." In *A Dance of the Forests, Dijon: Special Issue of Commonwealth Essays and Studies*, 68-78. (Provides a close reading, which regards the title as the first 'metatheatrical element'.).

Williams, Neville. "In darkest Africa." *South Manchester Reporter*, 29 November. (This 'generally favorable review' appeared in a paper distributed to 50,000 homes and businesses in Chorlton, Didsbury, Levenshulme, Withington, Burnage, Ladybarn and Fallowfield. It is couched in clumsy and offensive terms - see letter by Gregor Stewart listed above. It refers to the Manchester *Horseman* as about 'paganism' and to Africa as 'the dark continent'. Considers Soyinka has 'a deep understanding of the forces that lurk in Africa and a feeling for a dramatic and unusual plot'. Refers also to a 'buffoonish thirties-style district officer... a good story ... some stylish singing. ... But when it deals with ideas and poetry it is complex and hard to follow ...like most Shakespeare plays it would be much better for knowing (the script) first ... makes some good points and manages to make some fun at what is now accepted as the worst side of British rule. But all in all not everyone's cup of jungle juice.' (In response to Stewart's letter, Williams wrote, re 'jungle juice' - 'While astounded that anyone should find the phrase racist I have no wish to advance the cause of racism and to anyone offended gladly withdraw the phrase.')

Wiredu, J.F. "The Poetic language of Soyinka: A linguistic study in complexity." *ThR*, 12 (1990), pp. 51-61. (Also considers Mtshali.)

Wright, Derek. "The Festive Year: Wole Soyinka's *Annus Mirabilis*." *The Journal of Modern African Studies* (Cambridge), 28, 3 (1990), pp. 511-519. (Examines the evidence concerning Soyinka's activities during 1960, and considers the extent to which the plays draw on observed ritual. Comments particularly on 'the new school of 'neo-ritualist' critics' and draws attention on the manner in which Soyinka 'makes ... cavalier play ... around Yoruba ideas.')

Wright, Derek. "Two Soyinka Plays for the Eighties." *CRNLE Reviews Journal* (Flinders), 2 (1990), 106-112. (Placing the work in the context of Soyinka's 'shot-gun writing', Wright draws attention to the appeal and the limitations of *Requiem for Futurologist*. The essay includes the following: 'It was no accident that in the 1985 published version Godspeak's demise is predicted for New Year's Eve, 1983, the date of Shagari's downfall.' Wright regards the play as slight; doubts that it can stand beside *The Road* and *Horseman* as - he says - Soyinka wants it to.

Provides valuable comments on *Play of Giants* - its trenchant political satire and its inability to bring the targets of satire to life - to distance them from reality and make them dramatic: '... like so much politically engaged art (it) is dramatically unengaging. It is also curiously unpenetrating.... it is concerned to deride and debunk, not to analyze.' Wright looks forward to a return to subjects with a 'greater dramatic viability.'

Yussuf, Alaba. "Wole Soyinka's Ex-wife Speaks!" *Vintage People* (Lagos), May 18-24 1990, pp. 9, 14 and 24. (Basically same material as in Odumade and Owoola article. Claims to be based on an interview between *Vintage People* and Laide Soyinka in her university office. Laide reported as saying her 'own brother, Olu Akarogun, gave (Soyinka) his first serious media exposure in the Nigerian media in the 60's'. (A reference to *Spear* interview. JG.) Notes entanglement of newspapers and marriages in WS's life. Refers to Folake's marriage and children, to Olaogun's daughter, Sade, and to Emeke doing Part III at OAU. Laide reported as denying suggestions that she had divorced Soyinka in 1981.)