

## WOLE SOYINKA ON CYCLE OF EVIL

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### ABSTRACT

*Africa continent is considered dark because of dense forest but it is rich in. Culture and tribal folk. How this richness exploited by the British empire. How the native people have involved and expressed their protest against political system, economic oppression, gender discrimination, religion, they have been influenced by the movement leaders and writers and other social activists. Nigerian people have undergone conflict between old and new traditional way of life even though they had socio-cultural pattern and ritual based culture. Their individual will cannot be fulfilled due to British impositions and their Ideology represents the imaginary relationship of individuals to their real conditions of existence. They contrasted old Vs young, culture vs change. Their potentialities have been degraded with evangelization and modernization the Nigerian women predicament has gone to worse, they have been marginalized and become an immediate prey to the civil war. The Nigerian contemporary rulers who are full of pomp and ecstasy. The role of sycophants surrounding dictator is satirically presented. The personality traits explicitly attributed to the characters sex. Brotherhood as a tool to achieve power, the tensions between the needs of the individual and the community is apparent. The Nigerian people have complexities regarding Gods, mortals and the dead. Their ideal goal is experience of self-discovery within the context of west-Africa Spiritualism. The predicament of Nigerian state has been discussed and interpreted in the light of wole Soyinka plays Africa's most distinguished playwright. A Yoruba who did great experimentation in the theatre. During the Nigerian civil war he was not sufficiently anti-Biafran to suit the Government he was put into solitary confinement and most of his works have produced during exile. A Passionate attachment to his Yoruba roots combined with a fearless*

*experimentalism has continued to make him a controversial figure. Much of his later writings deals with corrupt African leaders such as Bokassa and Amin.*

## I.STATEMENT OF THE PROBLEM

The writers experience the decolonization progress political activities have exclusively influenced on his writings . the democracy is being mocked by the most vicious, unprincipled, vulgar and exercises of the elections . there is no war zone and there is no battle zone. Its everywhere religion is spiteful, shallow, self servicing, ugly hearted people that try to find every way to divide and terrorize other people for not sharing their views. Lack of peaceful society, enhancing education is sinful, the dictators who are terrible they kill their own people without just cause Civil war is compared to the child play and world was silent. These extremists, aided and abetted by politicians have picked from where their predecessors left his words in his works have originated from the episodes of battle, conflict and the integral part of culture. His writings horizons on objective enlarged humanity.

## II.OBJECTIVES:

- Compare and contrast wole Soyinka dramas to the contemporary Black writers.
- To draw readers attention towards the ongoing malpractices in politics and religion and other Institutions.
- Through the writings of wole Soyinka the power of native culture (Yoruba) that make one resistant to the foreign culture.
- To high light his theatrical abilities and characterization that are fit to the present situation and also the immediate response of the audience (guerilla theatre)
- Picked out horizons of the human mind, the human intellect is by its very nature a force for change. How the theatre has been used as a form of purgation and also it has been used to make black man in their society work out his historical experience and purge himself at the altar of self-realization.

## III.PRELIMINARY REVIEW OF LITERATURE

**Derek wright** points out the difficulty and elusiveness of his plays and stated that they are the most un centered of works, there is no discernible main character or plot line.

**Mathew Wilson** describes his plays are baffled in incomprehension, and a resistant text that resists assimilation.

**Adebisi Ademakinwa** hints that the various phenomena observed by wole Soyinka in his plays has enjoyed more, neglect since it was written.

**Bendict Mobayode ibitokun** describes his plays are a clean record of and report on the country's (Nigerian) behavioural pattern. **Nair Supriya** described his plays are the great expectations and mourning after aptly sums up the narrative trajectory of (the fiction) of Post independence malaise.

**Simon Gikandi**, creative works of the African Post. Independence disillusionment are not works of how colonialism run Africa but how African leaders aborted the great hopes and expectations of indigenous rule. This was literature with indignations and dripping with venom and vitriol.

#### **IV.METHODOLOGY**

To establish my argument, I have gone through the characterization of wole Soyinka dramas. It is justified to the contemporary African Conditions historical and cultural perspectives of Yoruba are studied. The contemporary African Social tensions are studied through primary and secondary sources. Appropriate criticism to strengthen my argument.

#### **V.CONCLUSION**

The present generation capabilities are being wasted they are confused the present practices of fundamental Institution such as religion, culture because of the policies of the leaders. Moreover the foreign impositions have become Predominant and rooted out their basic existence. The present situation is not progressive but frustrate the people. The creative community is simple attracted towards the westernized culture. The economic conditions of the people yet to be unchanged and the family system is completely spoiled with the male hierarchy. The gender discrimination has become high. Women condition is being undergone progressively worse and more lethal since independence.

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