Akinwande Olu Wole Soyinka, the doyen of modern African writing in English is the first African writer to receive the Nobel Prize for Literature for 1986. He was born on 13 July 1934 in Abeokuta in the then western Nigerian province. He is a Yoruba of mixed Egba and Ijebu descent. Soyinka spent his childhood in Abeokuta and then moved with his family to Lagos and Ibadan. His father, Samuel Ayodele worked as a teacher at Ijebu town of Isara and also at Abeokuta and then became headmaster at St. Peter's primary school. His mother Erinola hailed from an Egba family, which pioneered in the spreading of Christianity in Nigeria composing music, blending Yoruba and European traditions. Erinola’s grandfather, Rev. J.J. Ransome Kuti played a significant role in Yoruba politics and preached at St. Paul's cathedral in 1905. I.O. Ransome Kuti, her uncle worked as principal of Abeokuta grammar school and was on the commission which recommended to the British government for providing university education in West Africa. Soyinka's mother was also a teacher, performer, trader and an active...
Soyinka received his elementary education and Christian upbringing at Abeokuta at St. Peter's primary school. In 1946 he joined Government college, Ibadan a leading institution in Nigeria. He used to write script and brief write-ups for his drama group and used to recite poems at art festivals and won many prizes. Soyinka after school education in 1950 worked for sometime as clerk in Lagos when he produced short stories for the National Broadcasting Corporation and pioneered the Nigerian radio drama. He started his undergraduate course with English, Greek and History at the University College, Ibadan in October 1952. In his second and final year course at the Versity College, Soyinka became editor for The Eagle, a cyclostyled news-sheet which was a vehicle of a student political organisation. Soyinka encouraged humour in his paper. His quick-wit and fertile imagination earned him popularity. After the completion of his course he left for Leeds at the age of twenty to join B.A. (Hon) English course in 1954 which he completed in 1957.
At Leeds Soyinka began to write a good deal of fiction publishing short stories and contributing to the student literary magazine. His poem 'Thunder in the Storm' and a short story entitled 'Keffi's Birthday Treat' written while at Ibadan revealed his skill in writing verse and the narrative. After his graduation, he began to work for a degree in Drama at Leeds where he had the opportunity to see many Italian plays translated into English, the themes of which were mainly greed, love and marriage. At Leeds professor G. Wilson Knight a famous critic and actor was his teacher who greatly influenced Soyinka. Leeds offered European dramatic traditions through many theatrical productions to Soyinka. His voracious reading at Stratford-on-Avon also influenced his writings. After obtaining his degree in Drama, he left for London and worked there for some time as a substitute teacher and as a playreader at the Royal Court Theatre.

He became Research Fellow in Drama at the University of Ibadan in 1960. He joined as Lecturer in English at the University of Ife in 1962. He was offered the position of senior lecturer at the University of Lagos in 1964. He was appointed Director, School of Drama at the University of
Ibadan in 1969 and then moved to the University of Ife in 1972 to be Research Professor of Drama. Till recently he was Head of the Department of Dramatic Arts at Ife. He is the founding Director of the Orison Theatre and The 1960 Masks Theatre, Lagos and Ibadan.

In the late fifties Soyinka and his contemporaries gave a new kind of radioplays to the Radio and Television service, using indigenous techniques. Soyinka's two radio plays - 'Camwood on the Leaves' (1973), and 'The Tortoise' became popular as his television play 'My Father's Burden' produced in 1960. 'Camwood on the Leaves' subtitled as 'a rite of childhood passage' is broadcasted as a part of the Independence day celebrations for the first time. In his weekly radio serials and the Television play 'The Night of the Hunted' Soyinka expressed his views on Nigerian politics and politicians. His two Television documentaries - 'Joshua, A Nigerian Portrait' (1962) and 'Culture in Transition' (1963) portrayed the violence in politics in Nigeria in 1965 and the Nigeria in early 1960s after political independence. Soyinka had boldly produced a review - Before the Blackout criticising the opportunist politicians, rampant corruption and cynical manipulators. He wrote The Detainee, a political
piece for B.B.C. which was recorded in 1965. From 1965 to 1967 Nigeria experienced coups and counter coups, leading to the secession of Biafra and the subsequent civil wars from 1967-70. For encouraging the first coup-de-tat in Nigeria in January 1966, Soyinka was convicted and imprisoned in 1967. Two years later he was released in 1969 as part of 'Independence Anniversary Amnesty'. His arrest and imprisonment in Kaduna prison he revealed in The Man Died (1972). He became editor of Africa's leading magazine, Transition in 1974, which he renamed as Ch'Ind aba which he used to support socialist revolutionary movements and to attack tyrants like IdiAmin and Bokassa. Soyinka formed a guild, the Guerilla Theatre unit at the University of Ife and started writing playlets like 'Home to Roost' and 'Big Game Safari' to stage at market places and on streets. 'Home to Roost' is about the return of exiled politicians and formation of new political parties after the lifting of the ban on political activities. But he does not consider their return as a blessing to the country. He has even criticised their cowardice living in self exile. 'Big Game Safari' is based on car thefts which shook Nigeria in 1978, and blamed the politicians responsible for these thefts, since they needed vehicles for the election campaign. In 1979 Soyinka himself acted and directed the playlet The Biko Inquest which is about the
death of a black leader, Steve Beko, symbolising black consciousness in police custody. It had also exposed the inhumanity and deceit rampant in South Africa. His lecture on 'The Critic and Society: Barthes, Leftocracy and other 'Mythologies' delivered in 1980 is about his continuing debate with the critics in Nigeria.

Soyinka became a professor at the University of Ife in Eighties, and his active involvement in the campus problems prompted him to write another play which was performed in a political street theatre. Rice unlimited is a brief sketch about the profiteering connected with the import and distribution of rice. He delivered another lecture at Statford-on-avon entitled 'Shakespeare and the Living Dramatist' in August 1982. His radio play Diestill Rev. Dr.God Speak!, has focused the metaphysicians and parapsychologists in Nigeria. In 1982 his autobiography of first eleven and half years entitled Ake was launched in Abeokuta. It was his major literary achievement during the late Seventies and early Eighties. In Ake Soyinka had given a detailed account of his early childhood, the vivid portraits of his parents and even portrayed his mother as 'wild christian'. Soyinka also recorded his responses to the Yoruba community and the
society of Isara, the home town of his father, which he used to frequent and where he met his Ijebu relatives including his grandfather. Soyinka found Isara to be less influenced by Christianity and with little contact with white traders. As is evident from Ake Soyinka is deeply fascinated by Ogun his guiding deity but whom his mother dismissed as 'The Pagan Devil'.

Requiem for a Futurologist (1983) a full length play and agit prop sketches were directed by Soyinka in his tour in the early months in 1983. Festac 77, Green Revolution, Abuja and Ethical Revolution known to be priority projects which tend to give little profit to ordinary Nigerians but more opportunities for the corrupt to make lots of money are attacked. 'Blues for a prodigal' a film produced in 1984 based on the theme of his playlet is about a student seduced into recruiting himself for a political party. His Myth, Literature and the African World a volume of his critical essays, though draws a distinction between African and European aesthetics, Soyinka seems to advocate perception of the two in unison, not in isolation. Further he discusses in detail the nature of Yoruba myth and the symbolic import of Ogun. Ogun can be understood in terms of Hellenic values as the totality of Dionysian, promethean and Apollonian virtues,
as the god who made a passage to reunite gods with men. Soyinka fascinated by Ogun, his guiding principle used this figure of Yoruba cosmology in his plays and novels and also in his critical work *The Fourth Stage* which has now become the appendix of *Myth, Literature and the African World*.

Yoruba myth shows Ogun as the deity of hunters and soldiers, blacksmiths and automobile drivers who believed that Ogun visited earth and discovered the secret of smelting iron, while other gods descended in group at Ile-Ife and found themselves separated from mankind. Ogun armed with an iron ore formed a road to unite the gods with human beings. Ogun is made the king of Ire and on his drunkenness Ogun has even killed many of his friends. Thus Ogun is presented as destroyer and creator in Yoruba mythology. Ogun is also the god of war, hunters and explorers. Yorubas celebrate Ogun festival in honour of the deity and offer dogs, the favourite sacrifice of Ogun. Automobile drivers kill the dogs on the road as sacrifice to their god.

Soyinka is a richer, elaborate and more conscious than many west African writers. Like Achebe he has an authentic but less patient connection with a rural community.
His urban living and education abroad gave Soyinka much greater literary sophistication. Soyinka is a practical man and also a man of considerable independence and moral courage and a scalding critic of his own society. His plays are not primarily about history or sociology. Soyinka's works are deeply rooted in the complex Africa of the past, present and the future. He is concerned with the universal theme of human condition and with the problems of his society. Soyinka has also dealt with philosophical themes like the creative and destructive duality in man and war as man's perennial destiny. He is incensed with the new men in power, religious hypocrisy and with the ineffectuality and sheer apathy of the intellectuals. Brother Jero is like volpone in Benjason's comedy, a cunning rogue who lives off cheating gullible fools of their money. It is the intellectual class in Nigeria, the academic gentlemen in their university ties and gowns that Soyinka scorns most. The moral atrophy of the intellectual is another theme recurring in most of Soyinka's plays.

Soyinka operates primarily in a satiric mode and he sometimes incorporates traditional myths and rituals to heighten the satire. Soyinka's humour is sometimes light-hearted but often poignant and bitter. He has satirized in
his plays the attitude of new rulers who have become dictators, intellectuals who cow-tow to their rulers and megalomaniacs in African states in general. Soyinka has flatly rejected the narcissistic impulse of negritude and its hankering after an imagined mythological past of innocence and pristine purity. Although Soyinka has explored his society in breadth, the picture he draws lacks depth and it is static. For he fails to see the present in the historical perspective of conflict and struggle.

Soyinka is not a chronicler nor a teacher making his works didactic and doctrinal. He does not either aim at producing anthropological literature or recreate historical and political currents of Nigeria. Though he restricts himself to Nigerian setting in most of his works and has Ogun as his ordering deity, like great artists he has transcended them through his persistent exploration of the human condition. Though Soyinka writes in a satirical mode, often humourously still his subject matter is serious and profound.

Soyinka's first two major plays *Swamp Dwellers* and *The Lion and Jewel* were published in 1958 and 1959 respectively. Both the plays have dealt with traditional village
life. Swamp Dwellers is pessimistic and is about man's vultarism on man. At one level the play is viewed as the struggle of human being against unfavourable forces of nature. It is a play of mood and atmosphere. Access to sudden wealth and its impact on the relationships in the subsistence economy is central to the Swamp Dwellers. The play is an evocative study on disappointment. Makuri and Alu have twins of which Igwezu stays with them while Awuchike has left for city to seek his fortune, Igwezu after planting in his fields too goes to the city where he finds Awuchike rich but dead to his parents. Igwezu does not prosper in the city and returns home disappointed only to find, to his astonishment all his crops destroyed by the implacable sea. In the play the people of a small community are involved in a ferocious struggle for existence against a capricious and inexorable sea. The people awaiting their harvest make sacrifices to their serpent god, the guardians of the sea and the community. But the sea refuses to be placated. It keeps its rages in violation of the people's religious pact with the serpent and floods all the farm lands causing famine and despair to the entire community. The play presents a picture of man as victim, who suffers against his will because he can do nothing to avert suffering.

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The success of the old ones who married young girls is the background of The Lion and Jewel. Soyinka might have read about Charlie Chaplin’s marriage at the age of sixty to the teenaged Oona O’Neill and also observed senior men in his society like Obas and Bales marry young girls. This observation might have prompted him to write The Lion and Jewel in order to expose the vigour and cunning of such elders. The play depicts humorously the struggle between the two suitors representing the two ways of life and clashing for one bride. Baroka’s earthy self-awareness representing social values and capable of integrating the best of both the ways of life, emerges triumphant over Lakunle’s vacuous rhetorical ebullience and Baroka succeeds in marrying Sidi, portrayed as an embodiment of feminity, some form of earth goddess. The play inform and spirit celebrates the old way of life which is being destroyed by the encroachment of another.

The Trials of Brother Jero (1960) is written in response to a request from the students dramatic society for a one act play. The influence of the prophets on the powerful members of the community and the parliament, is the basic theme of The Trials of Brother Jero. The play is a satire on
the prophets who mislead people in the name of religion. Religious apostasy, the predominant theme in this play is dealt with humorously and in satirical tone unlike in The Interpreters where the tone is serious. The play is a farce, hilariously funny at nobody's expense. It is about a rascal of a prophet of the Victoria Beach 'prayer-churches' who lives by fooling his followers like chume with the help of an M.P.

In A Dance of the Forests (1960) the problem moves from the merely personal aspect to the societal. The issue is no longer just, the problem of an alienated man but that of a whole society wilfully deliberately engaging in self delusion. It is concerned with the liberation of the mind. Through the metaphor of dance and the recognizable cultural motifs of the Ogun-gun masquerade the dramatist establishes a link with the past and the ancestors. The play is structured on the pattern of a new year festival and draws on traditions of African dance and rituals. It deals with the moral atrophy of intellectuals trying to break with the past. Soyinka satirizes the attitude of intellectuals and the behaviour of traditional rulers. The play attempts at showing the plight of man in the totality of his experience: physical, and spiritual and in the context of the present, the past, and
the future. Here Soyinka dispenses with the single hero. His human characters are all complementary parts, which together add up to a picture of man with all his capacity for creation and self-perpetuation, as well as his potential for creation and self-elimination. In addition to the human characters there are the gods and the spirits who represent the extra-human forces that influence human actions. Finally he introduces the figures who symbolistically predict the future of man.

In the three major plays of the sixties The Strong Breed (1964), Kongi's Harvest (1964) and The Road (1965), the action is centred around some Yoruba festivals. The Strong Breed has a different kind of hero, who is impelled by something deep in his personality to take the hard road that leads to suffering. Soyinka here uses the African idea of a ritual cleansing through a victim in order to produce a vision of the kind of sacrifice through which society can be saved. It is the duty of the family men of Eman, the hero who is of the 'Strong Breed', to carry away the evils of the village. Voluntarily to the river in an annual ritual. Although the victim does not die in this act, the task is onerous enough. Eman's wife dies after giving birth to a son.
As in other plays the theme of man's inhumanity to man is depicted in this play. Eman leaves home after his wife's death and finds employment in Jaguna's village. For the celebration of the annual purification ritual an idiot is dragged to become a carrier. Ifada is forced to become the carrier and Eman substitutes himself for Ifada. Eman runs away and is chased to death. The two purification rituals observed in Jaguna and in Eman's home town are interlocked skilfully by Soyinka. It is a serious play and shows a moment of spiritual growth in a community. The willing sacrifice of Eman is a parallel to the self-sacrifice of Christ and of Yoruba deity Obatala which gives the drama the quality of a passion play. It is compared with O'Neill's The Emperor Jones in certain aspects. Eman becomes a symbol of human benevolence and love. His sacrifice for others is a futile one but it presented as the only hope for mankind.

Kongi's Harvest is a development from A Dance of the Forests, Dr. Banda's violent utterances "I want him back alive, if possible" inspired Soyinka to write Kongi's Harvest. The play deals with more weighty themes like usurpation, dictatorship, exile, corruption of new rulers and their attempts to suppress others as to perpetuate themselves in
power. The play is about the celebration and aftermath of
the New Yam festival, Kongi, the new ruler, wants to usurp
the religious authority of Oba Danlola who customarily per­
forms the New Yam feast by eating the large sized New Yam and
thus cleansing the poison from the rest of the crop before
the harvest. Kongi's Harvest is a study of one aspect of
contemporary African statesmanship. Kongi, the dictator, the
Messiah of pain (instead of plentitude) rules the land with
an iron-hand, removes and detains advocates of tradition like
Oba Danlola and tries to transform the community into an
ultra-modern state, a giant machine with the citizens as raw
materials. The whole purpose of the play is to demonstrate
the lie that is at the root of the whole idea of modernism in
contemporary Africa. In the play the seeming conflict be­
tween tradition and a form of African socialism is subsumed
by a larger philosophical theme. Daodu imitating Christ at
the beginning of the presentation of the Yam to Kongi offers
a philosophy of pleasure, love and life in contrast to
Kongi's death dealing regime. Kongi's Harvest is a sad
satirical commentary on modern political styles whereby the
head of state government lives in a palatial house, carries
himself like a king and is treated like one.

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The Road (1965) is a study in the psychology of transition, the hangover etc. The professor is a frustrated artist who has developed a passionate love for white civilization and has acquired all the trappings only to discover that they could not truly belong to that culture. The impact of English education on African students is explored in his Child Internationale. It presents the attitudes and behaviour of the pupils at an international secondary school. Kotun married to Beento, spends sometime in London and picks the language and habits of English. Their daughter Titi, who returns from an international school on a holiday is surprised to find Beento's effort to adopt English type of living. To satisfy Titi, Kotanu too welcomes the change. This attitude and change in the style of living symbolizes the influence of the west on the native society.

Madmens and Specialists considered to be his most significant dramatic work deals with the similar theme of corruption and power in collision with human values, as a consequence of civil war in Nigeria. The play portrays the powermaniac commanders indulged in corruption and interested in war. Dr.Bero is one among them who imprisons and kills
his father who opposes war. It is a play of a bitter and violent attack on sick society and the attitude of new men in power and the tendency to perpetuate themselves in power ignoring the society and traditional values.

The Metamorphosis of Brother Jero (1973), The Bacchae of Euripedes (1973) Death and the King's Horseman (1975) reflect the ideas and characters from the late fifties and early sixties. Jero's Metamorphosis provides a revealing contrast to the Trials of Brother Jero. It is pessimistic without hope for positive change. In 1972 Bolaji Johnson a member of military Junta is entrusted with the task of vacating the prophets and churches from the Bar Beach which formed the background to the play. The protagonist has moved from his rented troubled shack of The Trials into a modest office. He invites fellow prophets to a meeting and in the final scene shows that the prophets assembled at Jero's invitation are all rogues and hypocrites. Jero plans to weld the beach prophets into a new church of the Apostolic Salvation Army and wants to blackmail the tourist office to grant CASA, the spiritual monopoly at the Execution Amphitheatre. Jero in his uniform sits at the desk and declares: After all, it is a fashion to be a desk General.
Soyinka is influenced by Euripede's play *The Bacchae*. He draws comparison between Ogun and Dionysos and has used part of the story to give his ideas on power, ritual, religion and tragedy.

Soyinka describes *The Bacchae of Euripedes*:

"I see the Bacchae, finally as a prodigious, barbaric banquet, an insightful manifestation of the universal need of man to match himself against nature. The more-than-hinted-at Cannibalism corresponds to the periodic needs of humans to Swill, gorge and corpulate on a scale as huge as Nature's on her monstrous cycle of regeneration."

*Death and the King's Horsemen* explores the pleasures of the flesh and contrasts the two codes of honour. It shows the growing concern to relate African experience with the European. Elesinoba intends to commit suicide as his lord is dead, is interrupted by Amusa who comes to arrest him by order of the district officer. Olunle, son of Elesin
commit suicide in the place of his father and proves himself to be the true devotee of Ogun. Elesinola has certain qualities in common with Ogun. Soyinka used strong characterisation, subtle theatrical technique and poetry in this play. These three plays are of a different kind of tragedy exploring the theme of exile with suitable illustrations.

Corruption, in justice, antisocial behaviour and arrogance are incensed by Soyinka in his *Opera Wonyosi* (1977). It is an adaptation of Brecht's *Three Penny Opera*. Soyinka following Brecht also created new characters and added new sequences which give *Opera Wonyosi* a distinctly African, especially Nigerian flavour. *Requiem for a Futurologist* (1983) exploring the theme of apostasy, has exposed apostates and ridiculed at them. *A Play of Giants* (1984) is based on the American theme i.e., the nature of power and responsibility relationship. Idi Amin who had overthrown Milton Obote and gave a reign of terror in Uganda during 1971, is the protagonist of this play. Kamini, a field marshal and emperor is modelled on Idi Amin, when the World Bank refuses to grant loan, Kamini the despot, orders the Chairman of the Burgara Central Bank to print more Bugara bank notes. A coup in Bugara is reported and Kamini orders his men to blast the UN Building in the end. It is an attack
on African leaders of unprecedented ferocity. Soyinka in his plays and novels has merely exposed the problems faced by the society and the individuals without giving facile conclusions. Soyinka denies to have been didactic and to have had any obligation to enlighten or to teach his audience.

"I don't possess that sense of duty or didacticism," he asserted, "very much unlike Brecht for instance," adding that, "what I like in Brecht is his sort of theatre, its liveliness or freedom, not so much his purpose or intention."

Soyinka has admiration for Brechtian theatre and has employed some of the devices used by Brecht in his plays. Soyinka himself has admitted in his interview given to Louis Nkosi of Brecht's influence on him:

"This is a very difficult question for me because I am not aware of any conscious influence on my work, but I can say that if I wanted to aim at any particular kind of theatre, I think, however, subconsciously, I might aim at Brecht's kind of theatre which I admire
While writing plays Soyinka has also tried his hand in poetry. **Idanre and other Poems** which he published in 1967, 'Poems from the Prison - 1969', 'A Shuttle in the Crypt' (1972) and 'Ogun Abibiman' (1977), along with other short poems, some of which are autobiographical. Even in plays Soyinka has used poetry extensively. Pessimistic note is predominant in **A Dance of the Forests**, **Kongi's Harvest** and **The Road** and also in some poems especially in **Idanre and Other Poems**. **Idanre** uses the Yoruba myth of Ogun using the metaphor of road to symbolise the journey through life and death. Ogun, the god of road is portrayed both as god of creation and destruction in **Idanre and Other Poems**.

The first section of **Idanre** entitled 'of the Road' and the section of poems entitled 'Of Birth and Death' are interrelated thematically. 'Season' is a poem of harvest season, and explores the human situation through natural reference. **Idanre** is an account of Ogun's creation, a pilgrimage to the earth. It is an evocation of the Saga of
Ogun. Idanre is divided into seven sections. The first section is 'deluge' where Ogun and Sango are at work and earth is in the process of creation. Second section depicts Ogun as creator and destroyer. Section five 'battle' shows the bloodier side of Ogun's life on earth. Ogun in his drunkenness kills his own men. The return journey of the poet is depicted in the sixth section 'recessional' and the seventh section 'harvest' is about the peace. The poem is a record of personal experience which recalls that of Egbo in the Interpreters.

In 'Ogun Abibiman' Soyinka has prophesied the liberation of proteria. Soyinka's A Shuttle in the Crypt is a collection of verse which distills not only the horror and pity of war but the sterility of modern politics. Idanre and Other Poems and A Shuttle in the Crypt which are but social critiques present the classic confrontation of men with visionless authority over the rights of the underprivileged and their fate.

Soyinka is for a socialist state in Nigeria, and his active involvement in politics led to his solitary confinement, the experience of which he has described in 'Live
Burial' a poem from A Shuttle in the Crypt, A Shuttle in the Crypt and The Man Died are too much an immediate and personal reaction of Soyinka to the prevailing conditions of life in Nigeria. In The Man Died (1972), Soyinka's memories speak of the Third Force in the Nigerian crisis which Soyinka called "a truely national, moral and revolutary alteranative." It is his autobiographical account of his imprisonment during the Nigerian civil war. The poem 'Conversation at Night with a Cockroach' from A shuttle in the Crypt has lines which captures the morbid pessimism from which Soyinka has just begun to connect through his works like Season of Anomy.

Soyinka has only two novels to his credit - The Interpreters (1965) and Season of Anomy (1973). Though Soyinka is primarily a dramatist his novels are a valuable contribution to African fiction. Unlike other novelists Soyinka has dealt with multiple protagonists in his novels, mostly intellectual class of his society. While the intellectuals which he portrayed in the plays are ineffective and effeminate and corrupt, the intellectuals in his novels try to reform and perfect their society. Season of Anomy has portrayed the intellectuals as men of principles intending to change the society.
The Interpreters and Season of Anomy like the plays The Road and Kongi's Harvest also expose the inhumanity of man to man. The past and the present are juxtaposed in The Interpreters.

Egbo, a foreign service official, Sekoni, an engineer, Kola, a painter, Sagoe, a journalist and Bandele, a University teacher are the interpreters of the situation, and the human condition. All had their education abroad and returned to their country with the idea of improving the state of affairs in their respective fields. Their stay abroad has helped them to see their society with detached view and has enabled them to resist the temptations of the corrupt society. Sagoe attends an interview for the post of a journalist where a huge sum is demanded by chief Winsala. Sekoni disgusted with the job of signing the letters and bicycle permits asks for a challenging assignment. Sekoni as the Chief Engineer, has constructed a power plant at Ijioha but it is condemned as junk. Sekoni is not even allowed to test the plant and is sent to an asylum when he is alleged to have destroyed the plant. After his release from the asylum Sekoni has set to sculpt a wrestler. Egbo is unable to decide whether to stay at the foreign office or accept the
kingship of his hometown and ultimately decides to go with the tide. Kola is occupied with his pantheon in which Kola has painted a galaxy of Yoruba deities with Ogun at the centre. Bandele springs into action when necessary. Egbo poses for Ogun but is a seducer of women; Bandele plays the role of the protector; Sekoni dies in a road accident and his wrestler resembles Bandele. University intellectuals are contrasted with these intellectuals. Faseyi's and Oguazor's are portrayed satirically as they follow English ways of life which are out of place in Nigeria. Faseyi's are reminiscent of Lakunle and Sidi in The Lion and the Jewel. Apostasy is dealt with seriously in his novels unlike in the plays. Lazarus decides to make Noah an apostate. Kola to paint a bridge between the gods and the humans in his pantheon takes Lazarus' permission to use Noah as his model, but later finding Noah unsuitable, makes Lazarus as the model for Esumare, the rainbow. As the Pantheon is completed, nothing more binds the interpreters together. Egbo is in a dilemma whether to accept the student whom he has seduced and made pregnant.

Every section of the society like university from which the intellectuals obtain their degrees, newspaper reporters and journalists and men in power are exposed and
Satirised in *The Interpreters* by Soyinka. Though Egbo poses for Ogun, every interpreter is compared with Ogun in one respect or the other.

*Season of Anomy* is about the civil war, the social problems such as political corruption and economic inequality in Nigeria after the civil war. *Madmen and Specialists* and *Season of Anomy* attempt to show the devastations of war and social malice.

*Season of Anomy* has five divisions, Seminal, Buds, Tentacles, Harvest and Spores which show the growth of the Aiyero ideal. Soyinka juxtaposes the city of Ilosa dominated by the giant cocoa corporation and the ideal community of Aiyero Soyinka has depicted in the novel that Aiyero is a commune which has broken away from its misguided parent Aiyetomo. The Sons of Aiyero always returns to their home-soil wherever they go. Inspired by this Ofeyi the hero of the novel decides to make the seeds of Aiyero bear fruit elsewhere in the land, by gradually inducing men in different parts. The idea fails as the members of the corporation decide to suppress the idea. Corporation and its military allies have slain thousands of people of Aiyero in cross river area. Iriyese is the cocoa princess and the lover of
Ofeyi participating in his activities subversively. Iriyese is imprisoned by the cartel so as to divert Ofeyi from his mission. Ofeyi with Zaccheus sets out in search of Iriyese, with the help of the Dentist and Dr. Ramnath, Ofeyi is able to rescue Iriyese from the Temako Jail.

In The Interpreters the protagonists are inactive, they fail to spring into action against the corrupt society whereas in Season of Anomy the protagonist understands the need to revolt. Unlike the Interpreters, Season of Anomy ends on a positive note inspite of the scenes of massacre, cruelty and inhumanity depicted in the middle sections of the novel.

Soyinka has received many literary awards for his academic distinction as a creative artist. He is the recipient of 'Dakar Negro Arts Festival' award and 'John Whiting Award' and the University of Leeds awarded D.Litt in 1973. He received the most prestigious Nobel Prize for literature in 1986, for his rich contribution to world literature and for providing new insights into the general African themes explored through his universalizing imagination and thus popularizing the national literature beyond Nigerian readership.
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