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Black Nativism and Colour Contradistinction in Selected Poetry of Wole Soyinka, Bernard Dadie and Ezenwa Ohaeto with Special Reference to Anthonia C. Kalu's *The Rienner*

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“I have fought against Black domination. And I have fought against White domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be. It is an ideal for which I am prepared to die.”

Nelson Rolihlahla Mandela

Abstract:

African literature is inscription of and instigation Africa. This literature comprises of a cadaver exertion in sundry languages and an assortment of field's choice from uttered literature to works on paper in imposing lingo or language. In African literature, subterranean ingrained part is Apartheid. Apartheid is leading theme tune of African literature, life, civilization, nation and culture. This research work attempts to scrutinize substantial gist regarding African literature from the memorialized poems of Wole Soyinka, Ezenwa Ohaeto and Bernard Dadie with special reference to Anthonia C. Kalu's *The Rienner* Anthology of African Literature. Essentially, this book divulges the fruitfulness of African inventiveness, legends and extravaganzas; works by such eminent writers as Chinua Achebe, Bernard Dadie, Tayeb Salih, Wole Soyinka, Ezenwa Ohaeto, Ngugi wa Thiong'o; and works of fiction and poetry by numerous innovative authors. The present research work alienated into six sections. The first section encompasses African literature and its pithy glimpse. The second section includes elucidation of Apartheid and Racial Discrimination. The third section is about Wole Soyinka's deals with the theme tune of color contradictions in his celebrated poem, "Telephone Conversation". The forth section consist of Native Africans Endorsement in Bernard Dadie's poem entitled "I Thank You God". The fifth section deliberates Ezenwa Ohaeto's Black slavery and nativism in his poem, "It is not Easy to Forget." The last part summarizes about conclusion of this research work.

Keywords: African Literature, Apartheid, Race, Discrimination, Racial Discrimination, Wole Soyinka, Color Contradistinction, Bernard Dadie, Black Nativism, Native Africans, Ezenwa Ohaeto, Black Slavery,

African Literature: A Pithy Glimpse

African literature is inscription of and origination Africa. In African literature, subterranean ingrained parts are Apartheid, Colour Contradistinction and Racial Discrimination. African literature consists of a cadaver exertion in sundry languages and an assortment of field's choice from verbalized literature to literature on paper in imposing lingo or language. Uttered literature, together with anecdotes, olden times, legends, axioms and additional terminology is consistently engaged to enlighten and keep amused to children. Verbalized tradition and description make available to be reminiscent entire group of people of their ancestor's gallant and chivalrous deeds, their ancient times and their rituals.

Approximately of the African works to gain attention in the west were the poignant slave narratives, such as the Interesting Narratives of life and Adventures of Olaudah Equiano, the African which described vividly horrors of slavery and slave trade. As African became literate in their own languages, they often reacted against colonial authoritarianism in their writings.

Rumination on Apartheid, Race, Discrimination and Racial Discrimination: A Concise Discourse

Apartheid is important theme tune of African literature, life, civilization, nation and ethos. Apartheid- the name arrives from the Dutch word articulating "apartness" – refers to the cosmicmaze of commandment as well as policies which restricted the human rights and prospects of South Africa's black preponderance, as well as its "nonwhite" marginalities. It was forced in the time after the NATIONAL PARTY earliest came up to ascendancy or supremacy in South Africa in 1948. In apartheid blacks were deprived of the constitutional rights to took part in a ballot, individual property, and still be in this world outside of stringently synchronized bucolic "Bantustans" or city "place" or townships. They were indulged the same as second-class inhabitant whose substandard educational and professional prospects condemned them to lives of deficiency and powerlessness and hopelessness.(Encyclopedia of Africa)

"Race" purely states as a, "societal paradigm that exaggeratedly splits persons into diverse groups based on features such as bodily appearance (principally colour), inherited birthright, traditional relationship, cultural antiquity, ethnic cataloguing, and the social, commercial, and dogmatic requirements of a civilization at a prearranged dated."

"Racism" means Any attitude, action or inaction, which subordinates a person or group because of her/his race/color/ethnicity. Discrimination is the comprehensive exploitation experienced by persons of colour.

The International Convention on the Elimination of All Forms of Racial Discrimination (CERD) defines "racial discrimination" broadly and concretely. Adopted in 1965, its definition of racial discrimination includes "any distinction, exclusion, restriction or preference based on race, colour, descent or national or ethnic origin which has the purpose or effect of nullifying or impairing the recognition, enjoyment or exercise, on an equal footing, of human rights and

fundamental freedoms in the political, economic, social, cultural or any other field of public life.”

Colour Contradistinction: A Major Issue Covering by Wole Soyinka’s in His Celebrated Poem – “Telephone Conversation”

Akinwande Oluwole "Wole" Babatunde Soyinka (1934) is a Nigerian playwright, poet and author. “Telephone Conversation” by Soyinka deals with the theme tune of colour Contradistinction and how colour difference plays a dynamic role in every walk of lifecycle in Africa.

The subject matter of the present poem is a Black African desire to have a house on rent and the way he is preserved by the white landholder, the proprietor of the house.

The price seemed reasonable, location
Indifferent. The landlady swore she lived
Off premises. Nothing remained
But self-confession. "Madam", I warned,
"I hate a wasted journey - I am African." (1-5)

The Black African who needs to be a tenant mansions that the payment is reasonable and the location is similarly decent. The landlord of the house doesn’t animate in the equivalent house and so there is no interrogation of struggle between the owner and the renter. Solitary one thing is to be done and that is self-confession. He will have to confess who he is and what his distinctiveness is. It is for the equivalent purpose that he makes a conversation with that property-owner on telephone. He commences that self-confession by saying that he is African and he hatred sun exploited journey. The moment he said that he is African, there followed a silence since she is lost in the judgements about the colour of the skin of this man. The question that she enquires is,

“How dark?”

“Are you light or very dark?” (9)

As soon as again their followed silence but their silence is pressurized because she desires to prove herself a lady of good-education or breeding. Once again, the question emanates,

“Are you very light or dark? Revelation came

"You mean- like plain or milk chocolate?"

Her accent was clinical, crushing in its light

Impersonality. Rapidly, wave-length adjusted

I chose. "West African sepia"_ and as afterthought.

"Down in my passport." Silence for spectroscopic
 Flight of fancy, till truthfulness changed her accent
 Hard on the mouthpiece "WHAT'S THAT?" conceding "DON'T KNOW WHAT THAT IS."
 "Like brunette."
 "THAT'S DARK, ISN'T IT?"
 "Not altogether. (18-28)

She has purely rehabilitated the word-order of her interrogation but that woman's idea is the equivalent and that is to identify whether he is black African. Such an enquiry from her side way sint erupts the wave-length of their discussion but he attempts to adjust it by saying that he is just like West-African sepia. He efforts to confess that the great compliment of his hand and sole of his feet have converted white and shiny because of friction as he should work with his hands and walk on foot starved of shoes. His back was gone back because of working in the hot sun raise but the unsurpassed thing would be, she should come and see him personally, to decide, to give the household on the rent or not.

About my ears- "Madam," I pleaded, "wouldn't you rather
 See for yourself?" (35-36)

The present poem of Soyinka replicates how colour difference is an accused badly-behaved in the continent of Africa. Colour difference is taken into deliberation at every single occasion whether it is a prodigious occasion or a negligible issue just like giving a house on rent. The last lines:

Cerebrating Racial Discrimination, Black Nativism and Native Africans in Bernard Dadie's Poem – "I Thank You God"

Bernard Binlin Dadié (or sometimes Bernard Dadie) (born 10 January 1916 in Assinie) is a prolific Ivorian novelist, playwright, poet, and ex-administrator.

"I Thank You God" by Bernard Dadie is a poem about a Native Africans acceptance and endorsement how he would like to agree to take it with ethical nerve.

I thank you God for creating me black,
 For making of me
 Porter of all sorrows
 Setting on my head
 The World.
 I swear the Centaur's hide
 And I have carried the World since the first morning. (1-7)

The native Africans neither grievances nor dithers for the color and silhouette of his body. He accepts and appreciates the way he has been made by god.

The native African thanks God for making the color of his skin black because is a color for everyday while white is a colour only for special occasions. He doesn't cognizance for making him the porter of all distresses because he is habituated with carrying the weight of the world own his head. He has been doing it right from the first morning of the world and for him accepting sorrow is nothing new.

I am glad

Of the shape of my head

Made to carry the World,

Content

With the shape of my nose

That must snuff every wind of the World

Pleased

With the shape of my legs

Ready to run all the heats of the World. (11-19)

The native black orator has no oppositions contrary to the typical silhouette given to him by god. He accepts that shape with ethical nerve. He is happy with the shape of his head because with that head he can carry the weight of the world. He is pleased even with the shape of the nose which is flat. The same nose permits him to smell diverse airstreams of the world. He accepts his long legs shape arms because the same legs and short arms him to run in the heat during his lifetime. The native African acknowledging the actuality about his anguish that thirty-six swords have pierced in his heart and thirty-six pierces have burnt his body. What he desires to convey is that after suffering under the tyranny of thirty-six rulers, now he has become a seasoned person and so in any situation he can subsist.

I thank you God for creating my black,

White is a colour for special occasions

Black the color for everyday

And I have carried the World since the dawn of time

And my laugh over the World, through the night, creates the Day. (32-36)

He does not object to the black colour of his body. He has endured such a prodigious amongst of aching and suffering that nowadays there is nothing left in the world which can discomfort him. He would like to carry the world on his head happily. He thanks god for making him black because that colour would never part with him.

I thank you God for creating me black. (37)

Ezenwa-Ohaeto's "It is Easy to Forget": A Poem Emphasizing on Black and Victim Slavery, Exploitation, Suffering and Torturing

Nigerian poet and an intellectual Ezenwa-Ohaeto (1958-2005) was educated at the University of Nigeria in Nsukka and the University of Benin. Ezenwa-Ohaeto was one of the first Nigerians to publish poems inscribed in lingua franca English, fetching the cadence of a principally verbalized dialectal to the page.

"It is Easy to Forget" by Ezenwa-Ohaeto can be well-thought-out as a poem of enslavement and the skirmish between the rulers and the ruled. The community of ruled has become a victim servitude and manipulation. The utterer of the present poem is one such victim of exploitation who has no longing to exonerate or forgot how he has been maltreated by the ruler. The title of the poem is "It is Easy to Forget" but the sense which is conveyed is that it is not to forget predominantly when one is persecuted with mental torture and not physical. One may forget and forgive the physical torture but when one is wounded mentally, it proves to be a ceaseless wound which again and again pains the victim. The equivalent nature of dogma is to be found in the contemporary time.

The poem opens with a declaration that reminiscence is a weapon which a sufferer can use anytime. The remembrance of a victim prompts him how he was given untrue expectations and oaths by the ruler. The ruler gave those assurances which were never fulfilled. This has led to a painful situation. The victim enlightens that he experiences pain while he is rambling or talking writing or reading and he inventions himself very nearby to discomfort. The reason is those declaration and anticipations are not ever contented.

It is easy to forget

The sting of a writer

When he rots in the womb of penury...

They also bury sensitive minds alive (31-33)

It is easy for the ruler to forgot how he ill-treated the victim, how he forced that victim to do hard work. The ruler can have forgot because for him there is all luxury for him and so he can forget all about pain of a victim. For the ruler, it is equally easy to forget a sting of a writer, satirical writing of writing because ruler remains fully absorbed in luxury.

The pain and suffering of the victim makes him aggressive in the writing of the poem. The victim waits now for only that savior who can destroy the tyrant forever. The reason is no part whether it be higher or Benue without torture of the ruler.

The only Messiah we need now

Is a bullet in the scrotum of a tyrant?

The only Messiah we need today

Is a grenade in the anus of a dictator?

The only Jesus Christ we need this minute

The only Prophet Mohammed we need this second

Is a fist that will smash the lies, (38-44)?

The victims wait for that Christ and Mohammad who can destroy the dictator from the root. The victims' reminiscence doesn't him to forget he has been tortured for the ages. The victim considers his memory a weapon which he would like to use to free him.

The extant poem representations on the one hand of the target and on the other hand it gives an idea about suffering

Conclusion

This conscientious study of Wole Soyinka, Bernard Dadie and Ezenwa-Ohaeto's selected poetry discloses that these three are poets with reflective societal obligation, whose purpose at emerging snoozing minds, alerting susceptible sentiments and exploding latent fire in the emotion of African civilization to arise in accord to encounter palpable illustrations of racial and colour discrimination, slavery, unfairness, exploitation, suffering, torturing and dehumanization that proliferate in the civilization.

In the end, the researcher would like to display the announcement of Universal Human rights - 1948:

“All human beings are born free and equal in dignity and rights...”

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