

THE MIND OF A PATRIOT

A PLATFORM FOR INTERNATIONAL
CULTURAL EXCHANGE



WÈLCOMÉ

01

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STREETWORKS



OGUN STATE GOVERNOR'S ADDRESS

W

We are here to celebrate once again Prof. Wole Soyinka, fondly called W. S, not only because he is a year older, but because he continues to be an example and a shining light of what a true patriot is. People's perception of him varies. To academics and literary scholars, Prof. Wole Soyinka is a playwright, a poet and a novelist. To his family members, he's just a dedicated family man. But to us in Ogun State and Nigeria as a whole, he has been an untiring fighter for social justice and a democrat per excellence. The present democratic experience is a product of his relentless struggle together with people like him. Therefore, on behalf of the government and the entire good people of Ogun State, I wish our own Kongi a happy birthday.

Undoubtedly, Ogun State continues to maintain its pacesetter status. This is as a result of our illustrious sons and daughters

who have distinguished themselves in their chosen careers. Certainly Prof. Wole Soyinka remains one of these proud ambassadors of our State. He traversed the academic world as a colossus. Even in his older years he remains a vanguard of true democratic practice and a defender of the people's cause. Today's occasion is not just for all these virtues but also for his principles, lofty ideals and disciplined lifestyle. All these are worthy of emulation and they will continue to be reference points for successive generations. I therefore seize this opportunity to enjoin Nigerians to learn to appreciate those who have genuinely contributed to the growth and development of our society while they are still living. It goes a long way in encouraging others to put their best into the development of their immediate and larger communities. In this regard I wish to add that our administration appreciates the vast experience gathered from Prof. Wole Soyinka throughout these years. It is for this

reason that we have placed a lot of emphasis on education in our five cardinal programs which we have termed 'Mission to Rebuild Ogun State'. Let me assure our eminent sons and daughters that our administration will continue to show positive interest in their welfare as they provide guidance for us and we continue to drink from the fountain of their knowledge even as they represent us well in their different fields of endeavors.

Meanwhile, I want to thank everyone who has left one important assignment or the other to be here today. In doing this we have shown gratitude to someone who has given so much to us as Nigerians. Once again, thank you our dear Kongi for giving so much to us. We appreciate and love you. Be rest assured that we will keep up the good work and shall not let down ourselves as well as those who have invested their trust in us. Happy birthday to a rare icon.

*Delivered by the Governor's Representative, **Barrister Yusuph Olaniyonu**, Commissioner for Information and Strategy.*

W E L C O M E A D D R E S S I N G

1,095 DAYS AFTER...

It has been 1,095 days since the Preemptive/Seven tour in 2010 began the race for the Open Door Series' International Cultural Exchange Program. That year was characterized by plays and tours through some States of the Federation, the Bahamas and the United Kingdom.

We are now in the third year of the Cultural Exchange Series and with this year's edition we decided to take a peep into 'the mind of a patriot'. At Zmirage, we have taken it as our responsibility to groom the youths to become better leaders than we have in the country today and what better way to do this than to let these youths express themselves through writing. This edition will be featuring 78 young Nigerians in Nigeria

and the diaspora who would be brought together to write an essay in honor of the 78th birthday of Nobel Laureate Professor Wole Soyinka on the topic 'The Mind of a Patriot'. Everyone connected to this program one way or the other has an intense love for Arts and Culture and its use as a tool for global diplomacy and political tolerance. As one body, we have constantly asked ourselves; do we still have patriots in our midst? Are

there still a select few who are willing to do anything for the Fatherland? Are there still Nigerians whose hearts are always 'Green'? We have the belief that these young Nigerians are capable of giving us the answers to our ruminations and perhaps amongst them we will discover those who have a heart of Patriotism nestled in their breast.

This year, as we tour the rocks in Olumo, Ogun State and the hills at Idanre, Ondo State, we hope that a magnanimous and unselfish feat will be achieved: the spirit of one for all and all for one Nigeria.

Teju Kareem

IN THE WELLS OF CULTURE

Deep in the ever-giving wells of culture, sits an abundance of refined humanity. Human thought and the polarity of choices we face, is fed with the unrelenting conflict between a shortsighted self-obsessing capsule and a liberating vision that transcends the self; the acute consciousness of the veracity of other lives, other people, other tribes, other religions, other thoughts, other nations around us, shaping us. The well of culture is therefore never calm, for it is ruffled and riffled by these pressing needs for self preservation, sometimes bordering on greed and gluttonous self-mutilating consumerism versus a ticking awareness of a world or a thought or even a place bigger, more resplendent than the ones we have learned to tame! . Human 'activities', albeit our choices, values and the solemnization of our human 'beingness' during and beyond the course of our lives should not and must never be submitted to the lame whims of some conjured "patriotic"

obsessions, or the other artificial boundaries of race, color, tribe, religion, class or status. We have come to a realization that the well from which we all drink, is the well of a common humanity and the culture of that well is richly robed in the quality of our human activities and choices. Funding our humanity with literature, the arts, theater, film, dance and the rich copulations of simple 'goodness' and versatile beauty, must be the choice we make, the labor of our love for life and the substance of our humanity. So we continue on this march. If it be through an encounter with one of the essays written by our school children or the lecture delivered by our speaker Professor Fox or the theatrical outing of Home by Sam Art Williams with the company of highly gifted and resourceful American, British and Nigerian Scholars and actors; that you find clarity and value, then the great work of our own lives would have meaning. This vision, many years in the making, three years in practical actualization, is what we now loosely title

the International Cultural Exchange Series WS78/2012. As the project initiator and Executive Producer, I have been blessed with friends and Associates who also care and who continue to respond to the call for their resources - Professor Robert Fox - English and Africana Studies Southern Illinois University; Professor Hope Eghagha - Hon. Commissioner for Higher Education in Delta State, Barr. Mofe Damijo - Hon. Commissioner for Culture and Tourism - Delta State, Professor Harry Hagher - Nigeria's immediate past Ambassador to Canada; Professor Thomas Kidd - Chair of Theater, Southern Illinois University; Mr. Jahman Anikulapo - Editor of The Guardian On Sunday, Ms. Yinka Davies our own Yinka Davies! and last but not least, my wife Tessie Ojewuyi - Financial Advisor at Wells Fargo Advisors, U.S.A. Especially, I thank the Nigerian Consulates in New York and Atlanta for their exemplary professionalism and courtesy whenever we have needed their assistance.

Prof. OluSegun Ojewuyi
Theater and Africana Studies
Southern Illinois University,
Carbondale- U.S.A.
July 2012

PRODUCTION TEAM



Teju W. Kareem
Executive Producer



Taiwo A. Kareem
Executive Director
Finance



Lillian Amah-Aluko
Producer



Prof. Segun Ojewuyi
Consulting Director



Shabaka Thompson
Project Consultant



Prof. H. Eghagha
Resource Person



Peter Badejo OBE
Coordinator,
London



Lekan Olujinmi
Coordinator,
London



E. Faith Eboigbe
Resource Person



Olu Ajayi
Resource Person



Lynda Amadi
Children's Program
Coordinator



Robert E. Fox
Resource Person



Jahman Anikulapo
Head Media
Consultant



Stanley Amah
Resource Person



Sherif Y. Abiodun
Theatre Engineer



Samson Akapo
Light & Scenic
Designs



Tunde Odede
Project Accountant



Azuh Amatus
Media Co-ordinator



Kolawole Jimoh
Studio Engineer



Leo Adam-Etuk
Camera Operator



Ayo Oluwasanmi
Red Carpet/Advocay
Night Director



Hannah Ushie
Administration
Officer



Haneefat Ikharo
Head of Admin &
Protocol



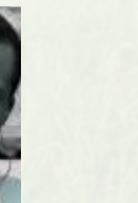
Shotola T. Olumide
Accountant



Mopelola Kareem
Administration
Officer



Kunnu Adebajo
Administration
Officer



Biodun Balogun
Documentary
Editor



ABEOKUTA //////////> OGUN STATE

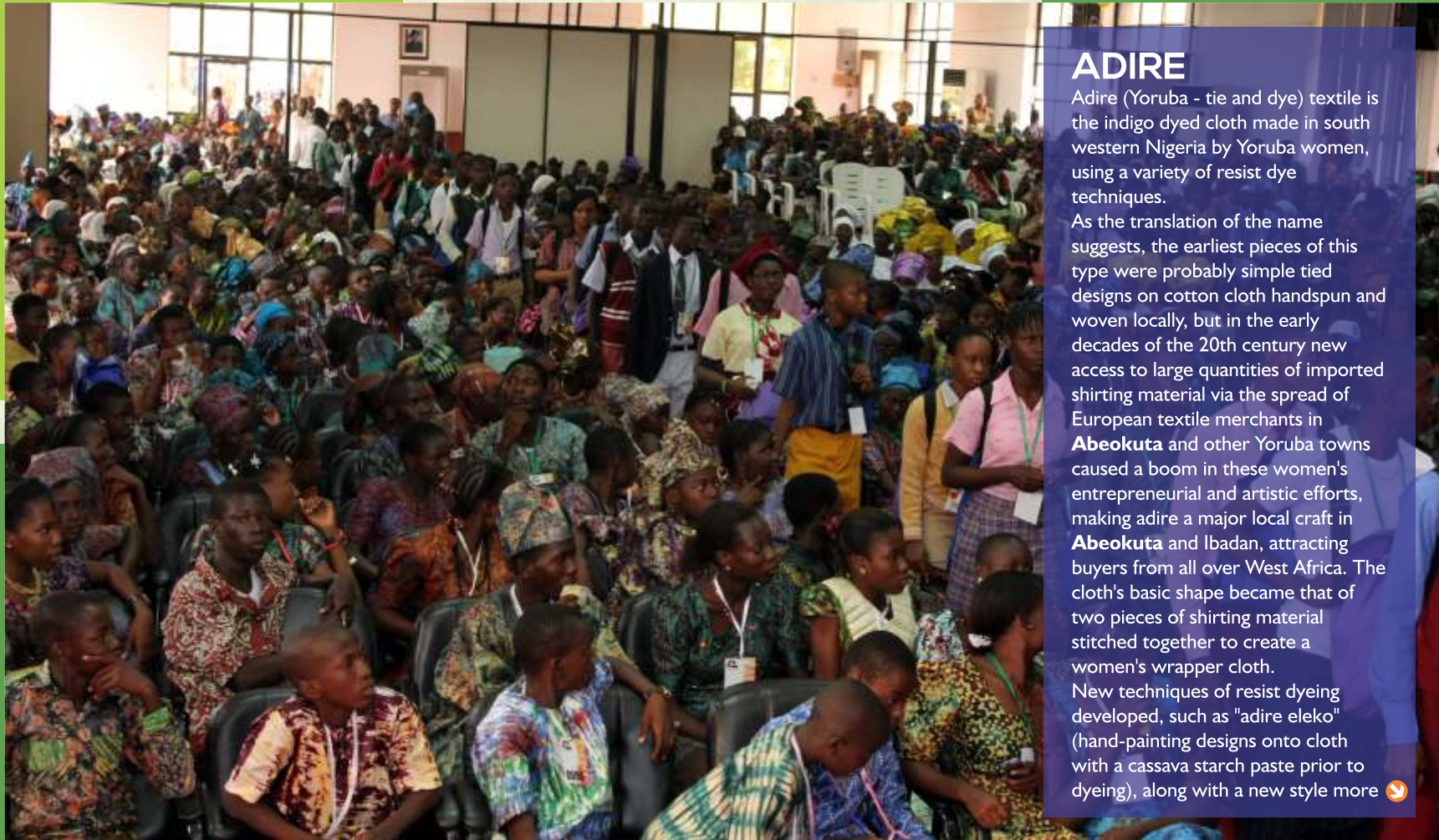
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The students taking instruction before departing to Ogun state



The buses and security all set



ADIRE

Adire (Yoruba - tie and dye) textile is the indigo dyed cloth made in south western Nigeria by Yoruba women, using a variety of resist dye techniques.

As the translation of the name suggests, the earliest pieces of this type were probably simple tied designs on cotton cloth handspun and woven locally, but in the early decades of the 20th century new access to large quantities of imported shirting material via the spread of European textile merchants in

Abeokuta and other Yoruba towns caused a boom in these women's entrepreneurial and artistic efforts, making adire a major local craft in **Abeokuta** and Ibadan, attracting buyers from all over West Africa. The cloth's basic shape became that of two pieces of shirting material stitched together to create a women's wrapper cloth.

New techniques of resist dyeing developed, such as "adire eleko" (hand-painting designs onto cloth with a cassava starch paste prior to dyeing), along with a new style more





ABEOKUTA //////////> OGUN STATE

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suited to rapid mass production (using metal stencils cut from the sheets of tin that lined tea chests, using sewn raffia and/or tied sections, or folding the cloths repeatedly before tying or stitching them in place). Most of the designs were named, with popular ones including the jubilee pattern, (first produced for the silver jubilee of George V and Queen Mary in 1935), Olokun ("goddess of the sea"), and Ibadadun ("Ibadan is sweet").



1000 Students in Adire, courtesy of Zmirage Multimedia





ABEOKUTA //////////> OGUN STATE

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Project WS 78 Producer, Lilian Amah-Aluko making an address.



The 78 students on their feet for the national anthem.



A cross section of the audience



Dr. Abimbola, S. A. on Education, Represented the Governor .



The essay competition chief judge, Ropo Ewenla announcing the Essay Competition winners.



R-L: Mgbeahurike Soporochi , Graceland Int'l Sch , P.H. (1st Prize winner), Chidinma Emmanuel, Betends Unity High Sch, Ondo State (2nd Prize winner), and Aaliyah Ibrahim, Zamani College, Kaduna (3rd Prize winner)





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OGUN STATE //////////>ABEOKUTA



The 3rd place gets her gift



A laptop...



a cash prize of 100,000



The 2nd place gets a hand shake & laptop



...a desktop computer



a cash prize of 150,000



ABEOKUTA //////////> OGUN STATE

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The winner gets a hand shake & laptop



...a desktop computer



a cash prize of 250,000



and a trophy



Fourth place winner



Fifth place winner



A group photo with the first five winners of the Essay Competition.





SOYINKAS' HOUSE //////////> OGUN STATE

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The International Cultural Exchange programme students arrive and file into Prof. Wole Soyinka's home.



A group photo with the nobel laureate.



ESSAY FINALISTS



Aaliyah O. Ibrahim
Zamani College, Kaduna



Adeba Comfort,
Anglican Sec Sch Markurdi



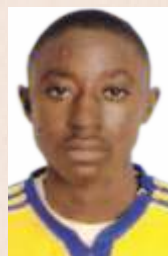
A. Muhammed
H.U. Katsina Unity Coll, Bauchi



Adebambo G.
Sacred Heart Cath Coll, Ijebu Ode



Agbaje Olamide
Govt. Sc Coll, Emure, Ekiti



Aina E. Adedayo
DeDynamic Priv. Schs, Ota



Adeyemo O. O.
Shepherd Int'l Coll. Ado Ekiti



Aire Joshua O.
Holy Child Cath. Sec. Sch. Ado Ekiti



Apaji N. Alfred
Fed. Govt Girls Coll Yola



Eke Ejiro Akaji
Becky Parker Coll, Akure



Ayodabo O.



Azeez O.
Oladijo A. Sch. of Sc, Ibadan



Babatope Aiku
The Vale College Ibadan



Babawale O.
Moremi High Sch, OAU ife



Bakare Hikmat,
Int'l Sch, Unilag, Lagos



C. R. Nora
Dority Int'l Sec Sch. Aba



Daniel Ugokwe
Christ The King Coll, Igboukwu



Daniel Shaibu
Hirma Int'l Coll, Minna



Dauda O. Mercy
Madonna Girls Sec Sch, Lafia



Hiwimen Elvanus
Concordia Coll, Yola



Ekeh Victoria C.
Asaba Girls Grmr Sch, ASABA



Eleojo Ibrahim
Govt Sc. Sec. Sch. Lokoja



Emmanuel C. O.
Betends Unity High Sch, Idanre



Emmanuel S. D.
Bishop Dimieari Gmr. Sch, Yenagoa



Emmanuel U. N.
Young Stars Sec. Sch, Akokwa



Folarin Funmilayo
Nelson International School, Ejigbo, Lagos



Etim D. Bassey
Margaret Ekpo Sec. Sch, Calabar



Ezech Chika
Lead City High Sch, Ibadan



Glory Williams
Evangel Coll. Gombe



Nnamdi C.
Akokwa High Sch, Akokwa



Ismaila C. D.
Mt St. Gabriel Sec. Sch. Makurdi



Jennifer H. N.
S.S.S. Sec. Sch, Markurdi



Joheobe Agi
Dominion Int'l Sch 'Abuja



Julian O. I.
Our Lady of Fatimah Col, Auch



Kingsley O.
Govt. Sec. Sch 'A' Minna



M. Soporuchi
Graceland Int'l sch, P. H.



Morakinyo A.
Gloryfield Col, Ilu Oluji



Moses Marshal
Home School Int'l Kwamba



Nafisat Usman
Govt Girls Col, Kofar-Ran



ESSAY FINALISTS



Nuraini Adamu
Gombe High Sch, Gombe



Nwachi I.
Saints Academy, Jos



Nwagu C. G.
U. N. sec. Sch, Nsukka



Nwando E. R.
C.K.C. High Sch. Ado Ekiti



Nwelih C.E.
Boys Snr Aca, Lagos



Nwokpoku F.
12 Apostles Col, Abakaliki



Oamhen Elisha
Oba Ewuare Grmr Sch, Benin



Obidi S.
St Charles Col, Onitsha



Okenwa C.
Notre Dame Aca, Enugu



Oladele O.
L.S. Model Snr Col, Meiran



Olomola O.
St. Louis Grmr Sch, Ikere Ekiti



Olowookere A.
Greater T'morrow Int'l Col Akoko



Olukunle J. O.
Ejiba High Sch. Akure



Ogunde O.
Palmer's Green London



Omoera E.
Bishop Oyeboke Mem Col, Auchi



Omosanya O.
Queen's Sch. Ibadan



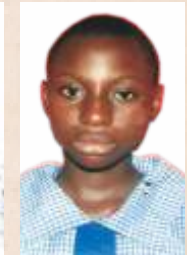
Omotosho L.
Fakunle Comp. High Sch. Osogbo



Kayode Oyinda
Gaskia College, Okoko.



O. Gideon
Peace & Unity Int'l Sch, Niger



Oshinifisan M.
Aunty Ayo Girls Comp. S.S.S. Ikoyi



Samuel I. O.
St. Charles Sec. Sch. Nigercem



Akata Janet
St peter College Olomoro Abeokuta



Olajide Kehinde
Eko Akete Grammar Schl., Campbell, Lagos



Ardo Ladi - Lafajai
Senior High School, Lagos Island



Arinze Lexy
Abeokuta Gramm Sch, Abeokuta



Ogunsolu Damilola
Baptist Boys High Sch Abeokuta



Oluwo Ifeoluwa,
Kings College Lagos



Sokunbi Tobiloba
Abeokuta Gramm Sch, Abeokuta



Titiloye J. O.
Ife-Chapel Sec.Sch. Tanke



Uche C. E.
Govt Col, Umuahia



Ukachi C.
Notre-Dame Cath. Sixform College, Leeds



Ofoegbu Uchechi
Holy Child College, Obalende Lagos



Umeaghalu C.S.
Winners Int'l Col.Onitsha



Umeaghalu C.S.
Winners Int'l Col.Onitsha



Uzuh R. N.
Novena Uni. Staff Sch. Kwale



Wariboko D.
Hillcrest High Sch. Calabar



Oluwo Ifeoluwa
Kings Col. Lagos,



Obidike M. G.
Com. Sec. Sch. umueze Anam



Ogungbe O. S.
The Crescent Int'l Sch. Ota





TRIBUTE TO PROF. WOLE SOYINKA FROM THE OGUN STATE GOVERNOR

Celebrating Another of Our Icons

The Government and good people of Ogun State wish an illustrious son of the soil, our pride and hero, Professor Oluwale Akinwande Soyinka a happy 78th Birthday. It's a thing of pride and joy to us that such a world-renown figure as the Nobel Laureate is counted amongst us.

As the theme for this year's edition of the International Cultural Exchange Programme is aptly tagged "WS78 — The Mind of a Patriot", Prof. Soyinka has come to be an icon of patriotism, like no other, to our entire country, Nigeria.

It is not surprising that Prof. Wole Soyinka hails from our dear state. We are also not surprised that the organisers of the International Cultural Exchange Programme chose to use his birthday as the platform for their annual event, which focuses on the need to 'restore the dignity of Man'.

Professor Wole Soyinka is a man of great intellectual prowess who has consistently provided literary ingenuity through his works devoted to developing our society. On this 78th year of his birth, we have noted an undiminished fervour in him as he continues to pressure our leaders to strive for the best for our nation particularly and humanity in general. His ultimate goal being the restoration of man's dignity.

Moreover, the revolutionary investment in quality education, which is the core reason why Ogun State is first among equals in Nigeria and which has helped to produce the likes of our Nobel Laureate, is one of the areas where our administration has excelled. It is our hope to produce new generation of Soyinkas from our public schools in Ogun State. As this Exchange Programme also focuses on education and mentoring of youths, we cannot but applaud it because our State is dedicated to providing qualitative education that will in future produce more Nobel Laureates in all fields of endeavours.

It is therefore with gratitude to God for the life and achievements of Professor Wole Soyinka that we say a very happy birthday to Kongi as he turns 78. May he have many more years on earth to continue to work for the development of our children and our Country.

As we strive to make Ogun State a better place for both residents and visitors while grooming patriots from amongst our youths, we want to say a big thank you to the people of Ogun State as they stand by us to effect a positive change in the state.

God Bless Kongi! God Bless Ogun State!! God Bless Nigeria!!!

Ibikunle Amosun FCA

Governor, Ogun State

NOW TELL YOUR STORY...



GLOBALNEWHAVEN

e-mail: sojewuyi@gmail.com

GlobalNewHaven
now tell your story...

Profile:

GlobalNewHaven is a registered interest in the United States of America (nfp) and Nigeria, as an agency for International exchanges through culture, Arts and Ideas that promote high ideals for a better world. We are in the business of arts and ideas!

At **GlobalNewHaven** we believe that culture, the arts and the media; offer great possibilities for a transformative global community. Our wide

international network of experts, artists, professionals, speakers and government officials, is our deployable asset.

At **GlobalNewHaven** our objectives set us apart and our vision make us essential!

Project History:

"Muse and Mimesis: Wole Soyinka, Africa and the World" International Symposium Southern Illinois University, Carbondale, Illinois USA

"Preemptive/Seven: Intersections of Culture and Performance" An international

Performance tour and Cultural Exchange program in Partnership with Zmirage Nig. Touring Britain, Barbados and Nigeria. 2010

International Cultural Exchange/Wole Soyinka 77 and 78 -Nigeria, Ghana and Britain. 2012 in Partnership with Zmirage Nigeria.

On-Going:

"Ile Ife: The Kingdom, the Cradle" A documentary Film on the sacred city of Ile Ife as the source of Yoruba culture, peoples and progressive growth across the globe.

FROM TIGRITUDE TO TRANSCENDENCE: THE CONSCIENCE AND CONSCIENTIOUSNESS OF WOLE SOYINKA

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It is indeed a pleasure and a privilege to be able once again to pay tribute to Wole Soyinka, who celebrates his 78th birthday tomorrow. In July of 1984, I was fortunate to be able to attend the festivities in Honor of Soyinka's 50th birthday. The evening program of the second day of this three day celebration was held at Soyinka's residence on the University of Ife Campus and was devoted to reading selections from Soyinka's writings with the author himself as the primary audience. I was honored to be among the dozen or so people who participated in this portion of the proceedings.

It was decades ago, as a doctoral student at the State University of New York at Buffalo, that I first was introduced to the writings of Soyinka, along with those of the Caribbean poet and playwright Derek Walcott and the Guyanese novelist Wilson Harris, in a wonderful course taught by the late Professor Desmond Hamlet, also from Guyana, who was my dissertation director and mentor, and later, my colleague at the University of Ife (now Obafemi Awolowo university), where I taught from 1978 to 1985. Encountering these writers for the

WRITER'S DETAIL

NAME:
**ROBERT
ELLIOT FOX**

STATUS:
PROFESSOR OF
ENGLISH AND
AFRICANA STUDIES
SOUTHERN ILLINOIS
UNIVERSITY,
CARBONDALE.

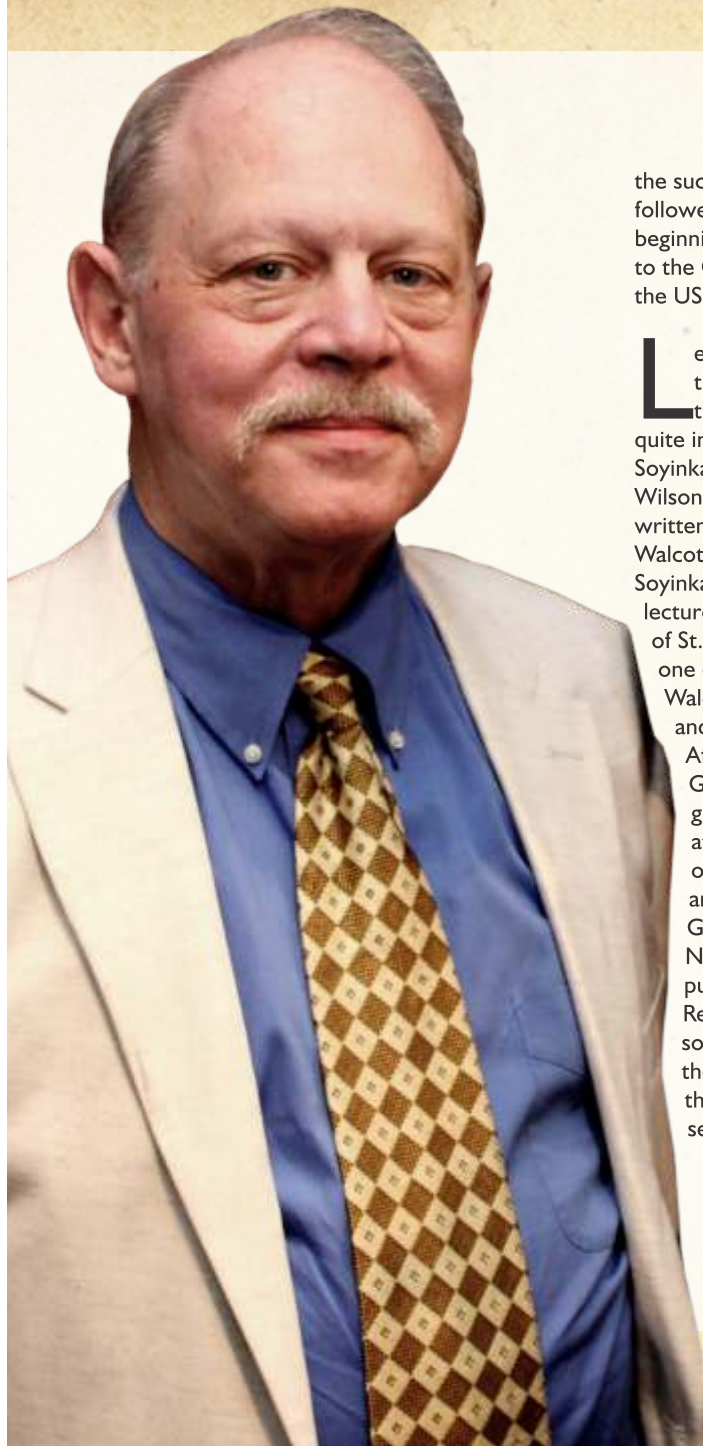
{Before I begin, I would like to take a moment to thank the following individuals and institutions: the executive producers of this program, Prof. Segun Ojewuyi and Mr. Teju Kareem; the producing agencies, Zmirage Multimedia and GlobalNewHaven; the sponsors, the Ogun State Government and the Ondo State Government; and finally, Prof. Hope Eghagha, Hon. Commissioner for Higher Education, Delta State, My respondent. I am grateful to you all for the opportunity to be part of this important occasion}

first time was a revelatory experience. With a few exceptions—one being Amos Tutuola through his iconic novel 'The Palmwine Drinkard' – my familiarity with black writers primarily was with African Americans. Hamlet's course exposed me to

the literature of other regions of the black world. And what an initiation! It launched me on a career trajectory involving the development of expertise in what I call comparative black literatures. At the conclusion of the course, I expressed the opinion that all three of the writers we studied were worthy of the Nobel prize. As it

happens, in the interval, two of them have received it; Soyinka in 1986, Walcott in 1992. The third black writer to receive the award, United States novelist Toni Morrison, won in 1993. Given the vanguard position often attributed to African Americans, one might reasonably have expected the first black Nobel Laureate to have been Morrison; instead, and I believe appropriately,





the succession of the awards followed the track of the Diaspora, beginning with Africa, proceeding to the Caribbean, then moving to the US.

Let me say parenthetically that the intersections among these authors have been quite interesting. I do not know if Soyinka ever has commented on Wilson Harris but Harris has written about Soyinka. Soyinka and Walcott are friends and in 2010, Soyinka gave the Derek Walcott lecture on Walcott's home Island of St. Lucia. Soyinka in fact was one of those who supported Walcott for the Nobel. Walcott and Morrison, along with South African author Nadine Gordimer, participated in a gathering of Nobel Laureate at Harvard in 2005 in honor of Soyinka's 70th birthday, and Walcott, Morrison and Gordimer were among the Nobelists who signed a letter published in *The New York Review of Books* in 1997 in solidarity with Soyinka when the Nigerian government threatened him with a death sentence.

A fortuitous series of circumstances led me to Ife following the completion of my doctorate and a year of teaching at a college in New York State. Desmond Hamlet had preceded me to Africa, for a sabbatical year originally, but then he decided to stay. Wole Soyinka was on the faculty there, in the theatre Department. Within a few weeks of my arrival, I was able to meet him when the Jamaican director Carol Dawes, recently relocated to Ife from another Nigerian university, invited me to join her for Dinner at Soyinka's home on campus. (Some time later, Dr. Dawes would direct a splendid production of Derek Walcott's masterpiece *Dream on Monkey Mountain* at Ife) Also at that dinner were Nigerian author Kole Omotoso and late Ugandan poet Okot p'Bitek. I quickly came to realize that the fates somehow had conspired to situate me in the best of all possible places in Africa for someone of my creative and intellectual interests. Poet David Rubadiri, who recently retired as Vice Chancellor of the University of Malawi, also was a member of our department, literature in English, during my first year at Ife. Later on, I was able to meet that legendary individual Amos Tutuola, with

whom I shared an office for an academic session, a circumstance I wrote about in an essay entitled "Tutuola and the Commitment to Tradition," published in *Research in African Literatures* in 1998. And we had budding talent among our students and junior colleagues, like the distinguished journalist and author, Adebayo Williams and the celebrated playwright Tess Onwueme.

The 1970s and 80s were a period of vigorous ideological struggle in Nigeria and elsewhere in Africa, which played out with especial fervor at Unife. I recall the intense debates we had during my lengthy sojourn there, and the heated but hallowed exchanges we had: "heated" because of the passions aroused, "hallowed" because of the memorable degree of engagement, both creative and philosophical, in an atmosphere alive with energy and vitality I have failed to experience, at least in my present academic environs, since I returned to the United States in the mid 1980s, much of what I have to say on this occasion will revisit issues raised in what I believe those of us who were there nostalgically view as the "glory days" of our intellectual and personal

By the term transcendence, I do not intend to imply anything mystical especially since Soyinka has identified himself as a secular humanist.

development.

The title of my remarks on this occasion may require some explication. The reference to “tigritude” invokes Soyinka’s famous quip, from his critique of the philosophy of Negritude, that “A tiger need not proclaim his tigritude.” However, as I stated in my remarks at the opening of “Muse and Mimesis: Wole Soyinka, Africa and the World” – a symposium held in February, 2008 at my home institution, Southern Illinois University at Carbondale, with Soyinka in attendance – we certainly are free to celebrate Soyinka’s tigritude. (Nadine Gordimer, in fact, has written a

well-known essay entitled “Soyinka the Tiger.”) But my purpose in this instance is to go beyond that to another, profounder stage of assertion.

Before I proceed, however, let me briefly linger over Soyinka’s tigritude comment, which, I think, has too easily been interpreted as a dismissal of Negritude, when in fact it was inspired by Soyinka’s sense that Negritude “extolled the apparent,” as he explained in *Myth, Literature and the African World*. He also found it unduly programmatic. Nevertheless he stated quite clearly, “The vision of Negritude should never be underestimated or belittled.” I make a point of this because I would like us to understand that while I see a movement in Soyinka’s life and work from tigritude to transcendence, as I have phrased it, even his tigritude was more nuanced than may be readily assumed.

By the term “transcendence,” I do not intend to imply anything mystical, especially since Soyinka has identified himself as a secular humanist. In this instance, what I mean by transcendence is advancement to

the higher heights of ethics and aesthetics.

The word “Conscience” of course requires no explanation. Writers of conscience may not always be artists of the first rank – although Soyinka certainly is – but they are indispensable. They challenge us, they call us to account.

To be conscientious is to do something according to conscience; it also means doing something thoroughly and well. Soyinka is pre-eminently a conscientious author.

In deploying the word “conscientious” I was in part thinking about the title of my first book, *Conscientiousness sorcerers*, a study of African-American postmodernist literature. “Conscientiousness sorcerers” is a phrase borrowed from the Caribbean author Aime Césaire [one of the founders of Negritude, incidentally, who, along with Leopold Sédar Senghor, another apostle of Negritude, Soyinka also endorsed as a candidate for the Nobel]. The word “sorcerer” in this instance means a spiritual technician, an artist- one who, like Soyinka, like Césaire, Senghor and many others we could name, deals in the magic of words, exercises the powers of the imagination; one who conjures up vision that compel

us to see differently, to examine the interior of things- the depth of human behavior, for instance, whether triumphantly, abysmal, tragic, or transcendent. It is, in essence, what we might term the sorcery of resistance.

Biodun Jeyifo, another Ife colleague, now at Harvard, in this masterful study of Soyinka noted that the name “Soyinka”, from *Oso yi mi ka*, literally means “I am surrounded by sorcerers”. BJ, as he is commonly referred to by his friends, went on to state that “to the extent that the band of collaborators, admirers and followers of the writer-activist are gifted actors, musicians, and artists in their own right, they are ‘sorcerers’ in the world of Soyinka’s predilection for the art that is, orphic and ritualistic”.

One of that cadre of “Sorcerers,” in an essay written in honor of Soyinka’s 60th birthday, has characterized him as “a brilliant writer In a land without readers; a politician at home and at ease in no political organization; a dreamer on a raft commanded by cannibal louts; a visionary at a time when the people heroes are the harlots and philistines ...” the author of

these words is Femi Osofisan, a formidable dramatist in his own right, one who was inspired and initially influenced by Soyinka but who also has been, by his own admission, one of his most “ardent critics,” and who therefore set out to establish himself as the anti-Soyinka in terms of his theatrical practice. (I shall have more to say about this later on.)

I don't know if I fully endorse Osofisan's provocative description of Soyinka but it does vividly serve to highlight his uniqueness, his courage and his radical independence – traits that asserted themselves early in the Nigerian laureate's personality. Soyinka's refusal at an early age to prostrate before an elder, recounted in the first volume of his memoirs, Ake – “I don't prostrate before God, why should I prostrate to you?” – is emblematic of all his subsequent refusals to prostrate, literally or figuratively, to any authority deemed unworthy of his allegiance or perhaps, to any authority other than his own conscience and the dictates of his muse.

Soyinka's impassioned testimony to his patriotism, The Open Sore of a

Continent: A Personal Narrative of the Nigerian Crisis (1996), was followed by Climate of Fear: The Quest for Dignity in a Dehumanized World (2004), an expression of his compassionate humanism. In the former book, he asked, “[A]re we trying to keep Nigeria a nation? Or are we trying to make it one?” These are questions I must leave to Nigerians to ponder and debate. In the latter work, he wonders, “is the spirit of anti-humanism now unstoppable?” I think here of the words of the Old Man in Soyinka's powerful drama Madmen and Specialists, written in the aftermath of the Nigerian Civil War: “The pious pronouncements. Manifestos. Charades. At the bottom of it all, humanity choking in silence.” Consider this brief litany of tyrants, some thankfully defunct, others sadly still plaguing us – Robert Mugabe (Zimbabwe), Omar al-Bashir (Sudan), Muammar Al-Gaddafi (Libya), Hastings Banda (Malawi), Tedor Obiang Nguema Mbasogo (Equatorial Guinea), Isaias Afewerki (Eritrea), Bashar al-Assad (Syria), Nursultan Nazarbayev (Kazakhstan), and the Trio of Ills – Kim Il Sung, Kim Jong-il, Kim Jong-un, the last of whom admittedly can't yet be said to have fulfilled his ill potential (North Korea). Alas, there are many (too many) more,

at the same time, as the Arab Spring has taught us, people are no longer “choking in silence”. Alas, unfolding events have shown that their protests and indeed their sacrifices have not been sufficient to alter the entrenched and oppressive status quo, which is why the slave leader's cry in Soyinka's The Bacchae of Euripides – “Justice! Restitution! O Spirit of Equity/ Be Manifest!” – is so poignant. That cry has been heard for millennia, yet it appears we are likely to go on hearing it for some time to come. As Soyinka stated in a 1998 interview, “[T]ruth and power...from an antithesis, an antagonism, which will hardly ever be resolved.”

In The Open Sore of a Continent, Soyinka wrote, “We must insist that man is indeed a political animal if only to give dictators sleepless nights...” However, he went on to state that “In a more fundamental sense... man is first a cultural being. Before politics, there was clearly culture.” His background and creative gifts surely would incline Soyinka to give first priority to culture; yet his background and historical circumstances combined unavoidably to embroil him in politics – how can you live through

In a more fundamental sense...Man is first a cultural being. Before politics, there was clearly culture

the advent of independence and the establishment of a nation and remain apolitical? Nevertheless, in a 2011 interview with Al Jazeera, Soyinka stated that he had hoped to retire from activism at 49 and devote himself exclusively to writing. But he found himself unable to do so. And indeed in the nearly three decades since his target date of retirement, the need for his activism has been ever greater, since things, even if they did not totally fall apart, certainly did not fall together. The advent of globalism and a new world dis/order is a transition of a different magnitude altogether from the colonial/post colonial era that preceded it and indeed overlaps it, and the challenges are

correspondingly greater.

The admonition to “Think globally, act locally” is one that all of us should harken to, and for most people, what it calls us to do may be sufficient; but for some, like Soyinka, it is not enough to think globally, one must act globally. Soyinka's role since 1994 as UNESCO Goodwill Ambassador is an example of this. As a dedicated human rights activist, Soyinka's concerns have necessarily moved from the national (Nigeria) to the continental (Africa) to the planetary (across all boundaries). As Soyinka asserted in a lecture at Stanford University in 1998, “Literature will always scale the boundaries that ideologues and nationalists erect”. *Climate of Fear*. It sounds like it could be the title of a book about global warming. And in a special sense, it is. Let us recall that the period from 1945, the end of World War II, till 1989, the collapse of the Soviet Union, was known as the Cold War. There was a balance of terror between two superpowers. Stalemate, more or less. MAD (what a revealing acronym!) – Mutually assured destruction, which Soyinka refers to in this book – made each adversary cautious. The implosion

Soyinka is a re-maker in a conflicted world of un-makers.

of the USSR left the United States and its allies the apparent winners of the cold war but the resultant instabilities around the world (the resurgence of old grudges, the unleashing of new tyrannies) heated things up. The World actually became a much more dangerous place following the supposed settlement of the longstanding conflict, in part because the struggle of the superpowers had masked or contained other conflicts and sources of conflict in the aftermath, old wounds were re-opened, new ones (whether real or imagined) were inflicted.

In *The Bacchae* of Euripides, Dionysus tells one of the slaves, “The secret of life is / Balance, tolerance...” This from the god of release and ecstasy that often runs to excess. But Soyinka's Dionysus doesn't set himself up as an exclusive deity; the religion of ancient Greece, like traditional African religion, was not monotheistic. Dionysus demands recognition; he doesn't claim exclusivity (“Thou shall have no other gods,” etc). Dionysus not only acknowledges other forces, he recognizes the need for other forces. I think of the Igbo proverb cited by Chinua Achebe in *Morning Yet on Creation Day*: “Wherever something stands, something else will stand beside it.” It is easy to see how the failure to accept the validity of this insight has contributed greatly to Africa's problems, and not only Africa's problems – the idea of a one-party state, for instance, it is also clear from this why Soyinka is so interested in the figure of Ogun – one of contradictions – and why Biodun Jeyifo refers to Soyinka himself as “a visionary 'Okunrin ogun' (man of conflicts, of volatile controversies),” Or to paraphrase poet Niyi Osundare, from an essay in which he invokes the Atunda myth as a way of reading the

revolutionary thrust of Soyinka's work, Soyinka work, Soyinka is a re-maker in a conflicted world of un-makers. (Atunda, you will recall, was the slave who rolled a boulder down on the original, absolute deity Orisanla, thus engendering multiplicity.)

In his memoir *You Must Set Forth at Dawn* (2006), Soyinka wrote, “The suggestion that I was possessed quite early in life by the creative-combative deity Ogun is a familiar commentary of some literary critics who stretch my creative fascination with that deity, undeniably in my works, beyond its literary purlieu.” Soyinka certainly is the one to know the extent to which his devotion lies more in the aesthetics than in the metaphysical realm, but what I want to note here is his characterization of his patron orisha: creative-combative. Is that not an apt characterization of Soyinka himself as both artist and activist?

In *You Must Set Forth*, Soyinka refers to Ogun as “god of the restless road and creative solitude, the call of the lyric and the battle cry.” One has to wonder, did Ogun mold Soyinka to serve his purposes or did Soyinka configure Ogun to shape his own needs?

Perceive: “the restless road.” Think of Soyinka’s brilliant play *The Road*; his involvement with the Nigerian Road Safety Corps; his inveterate itinerancy, his exiles. “[C]reative solitude” – a withdrawal, yes, but not without engagement, though one different in degree from “the battle cry,” the roar of tigrity, of resistance to tyranny. And “the call of the lyric” – the mastery of words, the poetry found even in his prose, the refusal to turn literature into a blunt instrument. “I’m not merely interested in the surface reality of existence,” Soyinka was quoted as saying in 2002, “and I think this has to do with my poetic instincts.” The late Nobel Laureate Joseph Brodsky put it thusly: “The poet’s sense of duty toward language...determines his choice of means. Language is metaphysical...” “in the beginning was the word,” the new testament tells us, but we also must emphasize what Yoruba religion teaches: that the world begins with the actions of Oduduwa, whose name (according to Modupe Oduyoye in his book *Yoruba Religious Discourse*) means “Oracular utterance created existence.” Then recall that the Nobel Prize committee’s citation praised Soyinka as someone “who...with poetic overtones,

fashions the drama of existence.”

The orphic aspect that Jeyifo listed as one characteristic of Soyinka’s art also is the source of the charges of obscurity that have been leveled against him, because of the word’s esoteric associations. (it is worth noting here that “orphic” also can mean “oracular.”) Obscurity for its own sake is not an artistic virtue, but neither is obscurity the same thing as difficulty, and an artist whose work is difficult need offer no apology. Art ought to be challenging. This does not preclude it from being instructive or entertaining. The English Romantic writer Percy Bysshe Shelley declared poets to be the unacknowledged legislators of mankind – a pronouncement Soyinka himself refers to in *Myth, Literature, and the African World*. Of course Shelley was speaking of those artists whose work addresses mankind on the highest level of insight and expression. Wole Soyinka shares that plateau.

Again, the question of difficulty cannot be addressed only to modern or contemporary forms of expression. Take the Ifa literary corpus, for Instance: are not the

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odu difficult? They are *oro ijinle* (deep words). And they are metaphysical – one of the foremost scholars in this area, Wande Abimbola, quotes a commentator who calls Ifa “The word[s] of divination which issue from the mouth of Orunmila.”

At the end of *The Credo of Being and Nothingness* (1991), among “seven precepts from the teachings of the orisha” Soyinka says he has “elicited.” There is this: “justice is the mortar that kneads the dwelling place of man.” I found myself in need of an answer to the question, to what extent are these translations or did Soyinka invent these precepts? I asked Biodun

Jeyifo, whose reply confirmed my own guess: that Soyinka is at a midpoint between these two alternatives. The word “justice” rings out loud and clear but the statements as a whole isn’t exactly transparent; it demands attentiveness to certain words’ specific meanings. Mortar is the material used to bond bricks together. The verb knead in this instance doesn’t mean “mix” but rather to “incorporate,” “weld together,” “to mould or shape.” This construction metaphor is in keeping with the notion of a dwelling-place, a home, but here it is the dwelling-place of mankind, which is society, and widening our view, as I believe we must, the world. So, to paraphrase, “justice is what shapes and holds together the world we inhabit.” We know an insistence on justice is at the heart of Soyinka’s body work (his creative endeavours as well as his activism). His more familiar and direct (and hence memorable) formulation, in *The Man Died* (1970), is “justice is the first condition of humanity.” There is nothing ambiguous or equivocal about this; it requires neither elaboration nor footnotes. Obi Maduakor (another former Unife colleague) correctly terms it “an ethical manifesto” and its cogency

is evident even in Soyinka's most challenging works. So why this later, more opaque expression? I think it is because Soyinka wants us to take account of the sophistication and complexity of ancient African discourse and wisdom, which demanded – which still demand – though and concentration. One must keep in mind here that not only has the existence of philosophy in African American of the 19th century who spent twenty years in Liberia but who, because he believed in the superiority of Western culture, also believed African languages were barbaric, lacking “clear ideas of Justice, Law, Human Rights, and Government Order...” Crummell wanted to “redeem” Africans from their Africanity. Soyinka wants to redeem Africa from Western ignorance and arrogance that enabled colonialism and remain as its residue even today.

Yet while what is African may be sufficient for African may be sufficient for Africans, it need not be – cannot be, in fact, today – exclusive. In the poem “Roots,” from *Shuttle in the Crypt*, Soyinka writes, “Roots, be the network of my large / Design, hold to your secret charge // All bedrock architecture...” – an architecture

built on the deep structure of tradition, ethics, and aesthetics that the author “raise[s] against unreason.” I believe it is important to point out that these roots are not just Yoruba, not just African, but human – so that the corresponding side to Soyinka's rootedness is his cosmopolitanism.

In order to underscore the argument I am making here with regard to Soyinka's transcendent politics and aesthetics, I want to compare him with another artist/activist, his cousin, the late Fela Anikulapo-Kuti. There is a telling moment early in *You Must Set Forth at Dawn*, when, discussing the Afro-beat star, whom Soyinka calls an “irrepressible maverick,” he notes that the self-styled Chief Priest of the venue called *The Shrine* “was incapable of a sustained exchange of viewpoints, especially in politics.” Soyinka goes on to state “only Fela would wax a record according heroic virtues to such an incompatible trio as Kwame Nkrumah of Ghana, Sekou Toure of Guinea, and ... Idi Amin Dada, the terror of Uganda, it was, however, sufficient for my cousin that, at one time or the other, they had all challenged, defied, or ridiculed on

Fela was a Tiger who never ceased proclaiming his tigritude. He was hailed as the Black President reigning over what he called Kalakuta Republic

imperial power – any voice raised in denunciation of the murders by Idi Amin or the torture cages of Sekou Toure was the voice of a Western stooge, CIA agent, or imperialist lackey.” (I remember a conversation with Okot p'Bitek back in 1978 or '79 in which he expressed incredulity and frustration at the responses from militant black Americans to his own criticism of Amin – coming from an eye-witness, no less – that echoed this “you're a tool of the west” attitude.) Soyinka went on to state, “There were no grays in Fela's politics of black and white.” For Soyinka, on the contrary, there are such gray areas – areas of uncertainty, complexity, nuance – and (let us be clear) not only in the

world of art. In his Nobel Lecture, in fact, Soyinka referred to “renegade African leaders, psychopaths and robber barons whom we ourselves are victims of, whom we denounce before the world and overthrow when we are able.” That they might have thumbed their noses at imperialists could scarcely mitigate what they did to their own people. Fela was a tiger who never ceased proclaiming his tigritude. He was hailed as the Black President, reigning over what he called the Kalakuta Republic, and his “presidency” his presence, was, certainly in the case of his music, powerful, definitely moving – he laid down some deep grooves – even inspiring, but in the case of some of his ideas, his influence was problematic. Soyinka thought the popularity of Fela's music was due to “a general, undirected iconoclasm” (“*Climates of Art*”) and he characterized Fela's radicalism as “simplistic” (You must set forth). A Nigerian journalist has referred to Fela's often provocative viewpoint as “Fela-sophy.”

Kalakuta is a pidginization of “Calcutta,” the name of the place where Fela was once imprisoned. In a sense, he also was a kind of a prisoner in his Kalakuta Republic, due to his refusal or

inability to be less fanatical about, or shall we say, less insistent upon the correctness of his own views, which, however courageous they were in certain respects, nevertheless were often incorrect or distorted. One example is Fela's insistence that "African sold no slaves. They [white people] came with ships and guns. "The second statement is true and statement is true and intended to verify the first statement – which, however, is false. (This, by the way, is characteristic of Fela, who frequently mixed truth with nonsense. The lyrics I have just quoted come from "Africa – Centre of the World," a clear statement of his pan-Africanism and one of my favorite Fela compositions – which, I confess, testifies to his music's appeal, its drawing power, even when the dispassionate part of me resists what he calls "wrong information.") The fact is, Africans did sell slaves. Soyinka is forthright about this. As recently as July 2010, in "Between Truths and Indulgences," an article published on-line @theroot.com, he wrote about Africa's "culpability in the enslavement of her own kind," an issue he had earlier addressed in *The Burden of Memory, The Muse of Forgiveness* (2000). Ken Saro-

Soyinka has said that Fela originally was only committed to his music; he was not always politically engaged

Wiwa, a writer/activist the Nigerian government judicially murdered in 1995 in the face of international outrage, went so far as to declare that "African rulers persist[ed] in the slave trade long after Europe had tired of it" (*A Month and a Day*). Soyinka has said that Fela originally was only committed to his music; he was not always politically engaged. But he became so when he went to the United States and encountered black militancy (particularly in the form of an African American woman who challenged his then lack of commitment to the "revolution"). It is this same "revolutionary" blackness, characterized by "the refusal to confront history in its

fullest implications," that Soyinka indicts in "Between Truths and Indulgences" for a willingness even today "to embrace – at the expense of their kinfolk on the black continent – the heirs and perpetrators of slave-master tradition, the Mobutu Sese Sekos, the Idi Amins... Sanni Abachas," etc.

In his 1986 book *Fela: Why Blackman Carry Shit*, a paean to the Black President in defiance of his detractors, Mabinuori Kayode Idowu repeatedly refers to Fela as "an authentic African" – but it is an "Authenticity" Fela apparently acquired as a result of his collision with Black Power and cultural nationalism in the Diaspora. (It is as if the tiger had to leave the jungle to discover his tigritude.) Idowu – and perhaps Fela himself – may have seen this as a form of transcendence – a rising above the indulgence or irresponsibility of an apolitical absorption with one's art – but I view it, on the other hand, as a conversion to an overly prescriptive, hyperbolized form of identity politics that should be subject to the same sort of scrutiny and critique that Soyinka aimed at Negritude.

In an essay entitled "The Complexity of Freedom," in which he examines Soyinka's play *The Road*, Wilson Harris writes, "The complex forces that need to be explored by the critical imagination tend to be swept aside... and give way to facile judgments that are in accord with the instant world of the mass media." This was written about thirty years ago, long before the advent of the internet, smartphones, etc. Now we are confronted with what one scholar has called "the hypertheatre of media images" displayed on all those flat screens. The disconnect between those complex forces Harris invokes and the ability of people to come to grips with them in any meaningful way has become much greater in this digital age with too much information and too little contemplation. We have banal talking heads on TV, rabid commentators on the radio, an endless froth of opinion on the web, but in the end, for the truly thoughtful, it is down to people like Soyinka to approach these issues on a plane of intellect and expression that rises above the noise and commands serious attention as opposed to providing a distraction. In *The Credo of Being and Nothingness*, Soyinka wrote,

"Omar Rhyayam's sense of inner harmony, translated into imperishable lines, may be the kind of music needed to rescue us from the cacophony of warring sects and religious extremism." The sanity and clarity of Soyinka's prose may do the same.

Soyinka undoubtedly possesses the dignity and the demeanour of an elder (statesman). I have bracketed the 'statesman' here, because from the perspective of African tradition, the term "elder" should be sufficient; and, indeed, one wonders where in today's realm are the statesmen, rather than the politicians with their sham rhetoric, their shallow convictions (if in fact they have convictions), their will to power?

The fact that Soyinka is familiar yet respectfully addressed as "Prof" by those acquainted with him reminds us that he also bears the title of Professor. I want to remind us that a professor is not just an academic being. To profess is to undertake to do something, to declare oneself to something, to affirm something, to declare one's allegiance to something. It is to perform the duties of a professor who publicly declares something, and who, as a

professional, is conscientious about it. The title of "Prof", then, is both affectionate and apt, for Soyinka has been a consummate Professor in everything he has done. The late American author Henry Miller wrote, "example moves the world more than doctrine. The great exemplars are the poets of action..." and Soyinka is such an exemplar.

The title of Soyinka's Nobel acceptance speech "This Past must Address its Present" one can imagine gathering a number of Soyinka's writing of conscience under the title "This Present Must address its Future" because the burden of much of Soyinka's commentary on the present is aimed at making it possible for the future to be more hopeful than current trends may allow. Indeed the title of the address Soyinka gave at the South-South economic summit held in Nigeria earlier this year was "Mission: The future". Joseph Brodsky (whom Soyinka addresses in a long poem in the volume *Samarkand* and other *Markets* I have known "calling Josef Brodsky for Ken Saro-Wiwa") again is instructive here. He wrote, "art is a form of resistance to the imperfection of reality, as well as an attempt to create an alternative

reality..." therefore, he argued, "the true art is always democratic precisely because there is no denominator more common... than the sense that reality is imperfect and that a better alternative should be sought". But the task is a n arduous one. The future as *Nightmare* – that ia the title of a book published by Southern Illinois University Press in 1974. It dealt with anti-utopian science fictions – H. G. Wells and others. Certainly the increasingly rapid acceleration of technological development and attendant fears about the dangers of what is called the singularity – the moment when our creations surpass their creator should not be ignored, but what we are concerned with here could be called Social-Science facts: the threat to sanity, stability, even survivability from those whom Soyinka dubbed "Dogmanoids" – people whose humanity has been subsumed by dogmas, by the dementia of absolutism, by belief in divine sanction of slaughter or has been put in the Climate of fear, the conviction that "I am right, you are dead". "who kills for love of god kills love, kills god," Soyinka write in the little poem of *Samarkand*, " who kills In name of god leaves god/without a name." Here is another quote from that volume:

Let all contend. Let a hundred

*A professor
is not just an
academic being.
To profess is to
undertake to do
something, to affirm
something, to declare
one's allegiance to
something.*

thousand
Flowers diffuse exotic incense and
a million
Stars perfume the sky, till the
infant cry of truth
Resound in the market of the
heart,
And warring faiths
Reconcile in one immensity of
being.

The hundred flowers was a movement in China under Mao to allow greater freedom of expression. The official slogan was, "let a hundred flowers bloom; let a hundred schools of thought contend." (it only lasted from 1956 to 1957 because it resulted in so much criticism that the totalitarian regime felt

I define art as man's attempt to create for himself a different order of reality from that which is given to him; to offer himself a second handle on existence through his imagination"
 – Chinua Achebe.

threatened and abruptly ended the experiment.) Soyinka has dramatically expanded the notion – a hundred thousand flowers – to a planetary context and a community of faiths and turned it into a celebration, rather than an arena of conflict.

In his introduction to an important collection of essays, Wole Soyinka: freedom and complexity [2001], Biodun Jeyifo aligns himself with “perspectives of a realist and emancipatory pedagogy of artistic production and reception” that underlie and underline much of the adverse criticism Soyinka has received. But let us consider for a moment the late German poet/playwright Bertolt Brecht, who

was a mainstay on the syllabus in our department at Unife. Brecht is highly regarded by “committed” critics of Soyinka. [“Soyinka said early in his career [1962] that he admired the ‘liveliness and freedom’ of Brecht’s theatre, but disagreed with its ‘didacticism’.” “Brecht’s theatre was demonstrably dedicated to “emancipatory pedagogy need to be? In an avowedly revolutionary text such as Paulo Freire’s Pedagogy of the Oppressed [1970], the approach is straightforward, concrete, pragmatic. Freire, of course, was a radical educator and his writings were theoretical. On the hand, is the realm of the imagination necessarily pedagogical, and, even if it is not, can it nevertheless be “emancipatory”? I want to invoke here the phrase “The truth of fiction,” which was the title of a convocation lecture given by Chinua Achebe at the University of Ife in 1978. He might well have called it “The truth of art,” because he was not simply, as he put it, “boosting the genre that I practice.” He went on to say, “I define art as man’s attempt to create for himself a different order of reality from that which is given to him; to offer himself a second handle on existence through his imagination.” Soyinka shares his viewpoint, which is one reason his productions can be seen as “ambiguous,” the word

Jeyifo uses to characterize Soyinka’s tension – ridden dualism. BJ clearly intends to resonate negatively, in the sense it is used in the title of Cheikh Hamdou Kane’s Ambiguous adventure [1962]. According to Wilfred Cartey in his Introduction to the novel, “The adventure to ambiguity is the journeying away... from a time when men ‘were full’ [i.e., complete]... [I]t proclaims and perhaps presages a deepening alienation from self.” The time when men were full is, precisely, that time prior to the “adventure” of colonialism. [As an interesting side note, referencing Hamidou Kane’s novel, Tsenay Serequeberhan insists “The inseminative tilling of Africa’s ‘ambiguous adventure’ with the occident is... the central concern of contemporary Africa philosophy” [The Hermeneutics of African philosophy]. Femi Osofisan, whom I early identified as the anti- Soyinka with regard to his own dramatic endeavors, asserts that the “real problem with Soyinka’s theatre was, and is, not so much its ‘obscurity’, but rather its ambiguity.” For, Osofisan, this proves to be “a potentially fatal flaw to a vocation of revolutionary commitment”. In a similar vein, an English commentator James Booth [who was a member of the Department of Literature in English at Unife in 1978-79], is critical in particular of the

revolutionary character of Dionysos in Soyinka’s The Bacchae because “the ‘new order’ which he provides is a matter of purified consciousness and transcendence, rather than coherent social reorganization” [my italics].

According to the OED, there are two meanings of “ambiguous” we need to reckon with: the first, “questionable, obscure, not clearly defined,” is the one Soyinka’s critics are focused on; the second, “admitting to more than one interpretation,” is what all deep art requires us to attend to. Let us recall the title of Soyinka’s first novel, The Interpreters [1965]. Why are the characters in this book “interpreters”? Because they are artists, and because they inhabit a highly complex reality that necessarily is subject to interpretation. In such circumstances it is not so much a question of this or that or but of this and that, of both/and, instead of either/or. Politics – and politically driven analyses – typically disallow such a perspective. They want “unambiguous luminosity” [the phrase of Femi Osofisan’s], the drive towards which tends to be prescriptive and, dare I say, simplistic.

In an erudite essay entitled “The Space of Transformation: Theory, Myth, and Ritual in the work of Wole Soyinka” [1997], Ato Quayson links “The fourth Stage”, the famous appendix to Soyinka’s *Myth, literature and the African world*, with his drama *Death and the King’s Horseman* via what Quayson refers to as “the efficacy of bridging rituals.” I want to propose that Soyinka’s profoundest and most challenging works – *Death and the King’s Horseman*, *The Bacchae* of Euripides, *The Road*, etc. – are themselves “bridging rituals”. This brings us back to the looming figure of Ogun, struggling in the golf between two realms. And it is this Ogunian – at the same time, Prometheus – agony that distinguishes Soyinkan tragedy from classical Greek tragedy. For Aristotle, the burden of tragedy was to bring catharsis, a cleansing of emotions like pity and fear. Soyinkan tragedy, on the contrary, immerses us in emotion, brings to a stressful point the awareness of the struggle, prepares us, daily, for the duration of the crossing. It replicates the circumstances of those who inhabit what Soyinka (in his chairman’s speech to the Democratic Front for a Peoples Federation, 2010) has called “the embattled fields of the Nigerian nation space” wherein the people themselves are the bridge. In other words, we are in “the space of

transformation,” to use Quayson’s phrase, but not in the realm of the transformed. In the state of becoming things have not yet coalesced – they are transitional, even chaotic. Resolution – if it comes – still is in the future. And terrible things have happened as a result of trying to force the future into being. The twentieth century bears brutal witness to this – think of the USSR under Stalin, of China under Mao, of Cambodia under Pol Pot. As American author Henry Miller warned, “Every Utopia confers upon us a new hell.”

Soyinka is well aware that even the creation of something less rigorous than a Utopia – call it a decent, stable nation – harbors plenty risks and uncertainties. Consider this paragraph from *The Man Died*. “Even when it is conceded that a nation is not merely what it is at a given moment but in its entire potential, a danger remains for all who sometimes wonder, as I often do, if the nation they know is not simply one of their imagining. For this consoling potential of the future is also double-edged, being both a potential for good or evil, for retrogression of progress, for reactionary consolidation or radical recreativeness. History proves continuously that there is no certainty which will emerge as the ultimate direction, even from identical sets of circumstances.” One understands,

then, why the 2002 manifesto of the political organization Soyinka chairs, the Democratic Front for a People’s Federation (DFPF), concludes by stating that it is “a party for the future” which recognizes that the struggle to redeem Nigeria will be “a difficult, torturous and often frustrating one.” In short, there will be no futile effort at a Chinese-style Great Leap Forward. This is realism, not apostasy; for as Ken Saro-Wiwa put it, “There is still more fighting to be done, in the minds of Nigerians, and for the minds of Nigerians, if the country we dream of is to emerge.” (*A Month and a Day*)

In an essay from 1974 entitled “Between Self and System: The Artist in search of Liberation” that appeared for the first time in 1988 in *Art, Dialogue and Outrage*, Soyinka assailed what he found to be the shallow if not false, self-absorbed, culture-bound, even self-righteous approach to the “revolutionary” in the arts in Europe and America, which, in an inspired neologism, he termed “trendisophical.” Well, it is true we have our enthusiasms, and it also is true they have a tendency sometimes to carry us off into never-never land. I speak as a veteran of the 1960s, which really began in the middle of that decade and ended in the middle of the next one (that is, right around the time

Soyinka wrote the essay I am presently discussing). We were a generation that demanded to be heard, and then refused to hear anything we didn’t agree with, so assured were we that we were correct in our grasp of just about everything – exactly what we detested in our elders. We wanted to tear down one Absolute and in the process were attempting to establish another. It was just that we were convinced our Absolute was much more enlightened, more inclusive – at least to a point. Remember Fidel Castro’s statement: “Within the revolution, everything; outside the revolution, nothing.” Or, as a close friend of mine once said to me, somewhat more colloquially, “You’re either with us or against us.” Sorry, then, I can’t sign on, because even though my heart may be with you, my head may sometimes have to go against you. Whatever my general allegiances, I have to be free to think for myself. This is why, like Soyinka, I don’t subscribe to political correctness, that “one size fits all” ideological straitjacket. Soyinka insists that for the creative mind, “an organic totalism is never absent.” Toward the end of “Between Self and System,” he restates this proposition a bit more fully when he insists on a “framework” of commentary that is not constricted by “the inevitable distortion of representation which is not informed constantly by the totalist awareness...”

We must be careful here, because, as the OED notes, a totalist viewpoint can lend itself to thought-control, whereas what Soyinka is arguing for is a “sense of the whole” of man and society and nature that undergirds deep thought, that resists compartmentalizing or restricting thought’s potential scope. In an especially important passage, Soyinka uses the term “Holistic,” which is in fact a better choice, since it is a word that doesn’t have the possible compromising sense that “totalist” does. In fact I would like to quote this passage in full:

What thought accompany the integrated African craftsman when he Sets out to make a drum? He first of all recognizes the tree trunk as an organic member of his universe. He celebrates this awareness in the animal also whose skin is going to provide the membrane. So when the drum is completed, when he launches the new entity into its new existence, into its new function in the affective consciousness of society, he celebrates through a poetic evocation the transformed existence of these objective manifestations of Nature. To sum up, his attitude towards these objects, even as he turns them to

his use, is one of reverence. This constitutes the holistic impulse of the African, an organic sense of unit-and-totality in consciousness which, as artist, teacher, sociologist or technologist is a constant necessity for the avoidance of alienation from the world of reality, and its selected vehicles of representation.

This statement struck me profoundly, apart from its (typical) eloquence; I now understand that the master drummer who crafted my dundun drum almost certainly followed the creative process Soyinka outlined above, and what he said when it was finished and he presented it to me astonished me. He spoke in Yoruba but actor/musician Jimi Solanke (an early member of Soyinka’s theatrical tribe) translated for me. What the man said was, “This drum will speak good poetry.” After all, the drum talks. And that is one reason why I entitled my second book, a study of African, African –American, and Afro-Caribbean Writers, *Masters of the Drum*. Isn’t Wole Soyinka one such master, and isn’t his reflection on the crafting of the drum a perfect metaphor for his practice as an artist? And, I might add, for his actions as a conscientious advocate for justice and the highest expression of our humanity.





ADVOCACY LECTURE //////////> LAGOS STATE

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Guests arrive and register.



Prof. Robert Elliot Fox
Southern Illinois University
at Carbondale



Some of the 78 students at the lecture.



L - R: Ropo Ewenla, Alhaji Teju Kareem and Prof. Fox
just before the lecture.



The attentive audience

LAGOS STATE //////////> **ADVOCACY LECTURE**



The advocacy lecture: "From Tigritude To Transcendence: The Conscience & Conscientiousness of Wole Soyinka" presented by Prof. Robert Fox of Southern Illinois University, Carbondale, U. S. A.





ADVOCACY LECTURE //////////> LAGOS STATE

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Prof. Hope Eghagha making a contribution.



Barr. Yusuf Olaniyonu, Commr for Info and Strategy, Rep. Govt of Ogun State



Makin Soyinka



Prof. Segun Ojewuyi, Project WS Co-Executive Producer, anchoring the lecture session.



Teju Kareem, Ms Aboaba, Robert Fox



Larry Greene, Lauren Connor, Segun Ojewuyi, Femi Ogunjobi



Jahman Anikulapo (L) and Mahmood Ali Balogun (R) having a chat after the lecture

LAGOS STATE //////////>ADVOCACY LECTURE



Students & guests



Project WS 78 Officials



Students & guests



Faycole & Ayo Ewebiyi



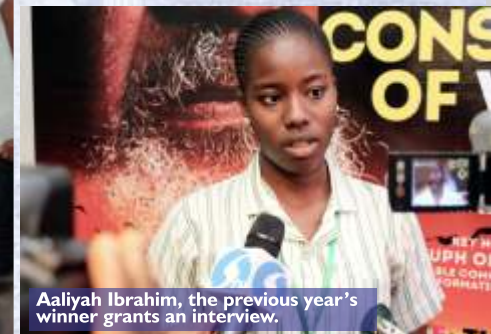
Basha Evans & Brandi Austin



Prof. Fox fields questions from the Press after the lecture.



Prof. Fox with Prof. Hope Eghagha and others



Aaliyah Ibrahim, the previous year's winner grants an interview.



PROF. HOPE EGHAGHA'S ADVOCACY LECTURE RESPONSE

In his book “Ake” the playwright himself gives an account of how he refused to prostrate before an elder.

That for me challenges our very cultures. For example, in where I come from when a young man encounters an elder, he says “Miguor” and genuflects. Even if he is on top of a tree, he is expected to say “Miguor” and when he refuses to say it, he is considered disrespectful and all kinds of things follow. However, the refusal of Soyinka to prostrate before an elder shows how individualistic, independent and free

one can be in making a choice which can serve as a symbol for other things - bigger things. And because of personal beliefs and convictions one can stand against what appears to be monolithic, pervasive and almost oppressive, but yet acceptable because it is part of our tradition. We are here to celebrate Wole Soyinka, a man who has sown - who has propagated the African culture more than all our ministries of culture put together. We need him. We need his voice. We need what he stands for. Like it was said, we are not just celebrating Soyinka as a person, but what he represents and stands for.

The active involvement of Wole Soyinka even at 78 is a plus for us. We need men of this stature to continue to be a statement about the Nigerian voice. Such men should not retire until we get there - until we arrive. The crises and uncertainties which we face currently need their intervention even at 78 and at 80 perhaps. And when Soyinka gets to 80, the kind of health which he has and which he still enjoys, may he continue to enjoy such good health, at 90 and 100. And may the drum of our Nobel Laureate, so conscientiously fashioned in transcended dimensions continue to resound into the future and forever.





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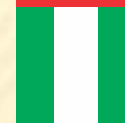
Prof. Wole Soyinka

*Happy Birthday
with many more fruitful
years of service.*

We say long live KONGI!!!



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GOVERNOR'S OFFICE //////////> AKURE

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Ondo State Governor's Office, Akure.



Lilian Amah-Aluko making an address.



Project WS Producer and Ondo State govt. officials.



Prof. Segun Ojewuyi making an address.

AKURE //////////> GOVERNOR'S OFFICE



Ondo State students.



A cross-section of the 78 students.



Ondo State Govt. officials and students



Barr. Deji Falaye,
Commr. for Culture & Tourism, representing
the Gov. of Ondo State.





Barr. Falaye presenting the cup to the first prize winner



Barr. Falaye presenting certificate to the 5th prize winner Eke Ejiro Akaji of Becky Parker Ciollege, Ondo.



Olowookere Ayomidipupo of Greater Tomorrow Int'l College, Akoko came 4th



...and with the first prize winner.



Honourable Commissioner for Culture, Barr. Deji Falae and participants



Group photo with the 78 International Cultural Exchange (I. C. E). Programme students.





THE DEJI OF AKURE'S PALACE //////////////> AKURE

DEJI OF AKURE PALACE

Akure is a city in the southwestern region of Nigeria, and is the largest city and capital of Ondo State. The city has a population of approximately 387,087. The people are of the Yoruba ethnic group. Rock engravings dating back to the Mesolithic period, have been discovered on the outskirts of Akure. Also the oldest Homo sapiens fossil ever found in West Africa thus far was discovered there, dating back to around 11,000 years ago.

Oral tradition states that Akure was founded by Omoremi Omoluabi, a grandson of the Emperor Oduduwa. The Prince left Ile-Ife, his grandfather's principal kingdom, in search of a place to settle after passing a strict test administered by Oduduwa himself, and eventually founded the city. The Oba's Palace is located at the centre of the town, and was built



The Deji of Akure, Oba Adebisi Adegboye Adesida Afunbiowo II.



Olori Mojisola Adeshida.
The wife of the Deji of Akure.



One of the 78 performing for the Deji



Barr. Falaye and the Deji of Akure



Ayo Ewebiyi singing before the Deji.

AKURE //////////>THE DEJI OF AKURE'S PALACE



Deji, Olori, Government Officials & WS78 officials



Prof. Segun Ojewuyi addressing the palace.



Ondo Government Official anchoring the visit



The high chiefs



Royalty and their guests

in 1150 AD. It has over 15 courtyards, with each having its unique purpose namely Ua lila, Ua ajukoto, Ua Ogoga, Ua Mese, Ua ubura, Ua ado Aya, Ua agboro, Ua Agaba, Ua Layo, Ua Leke, Ua awa Gun, Ua Jimifonhun" Ua Ikomo, Ua ado lie, Ua Orile, Ua Agbeto, Ua Ori Ojuto, Ua Ogoro. For example, in the Ua ubura courtyard, oaths are taken, and the ua Ikomo is used for naming ceremonies. Ua Agbeto is a remarkable courtyard for no matter how often people urinate there, it will never give off an odour. This is something which people cannot easily explain, but it has been established as being true.

The palace has an impressive low zinc ceiling and this feature is seen throughout the palace. Then there are massive pillars which support the palace as well. There are many small corridors which lead to large courtyards or even to smaller rooms. It is



possible to get lost in this large palace, and some of the rooms are very dark. Each courtyard has a certain ritual significance which has implications for the wider society. In this sense the palace is a living heritage and is a cultural and spiritual magnet which attracts the people. They go there to make oaths, to appease the ancestors, to attend the traditional courts, as well as to hold or mark Festivals and make sacrifices. The numerous courtyards are very central to all these processes.

At present, a bigger and more modern palace is being built to the south of the old palace's grounds. Oja Oba, which means the Oba's Market, is just a stone's throw away from the Palace.

Akure's King is known as the Deji of Akure and is supported by six (6) high chiefs or Iwarefa in his or her domain. The totem of Akure is the Leopard and the father of Omoremi Omoluabi was himself called Ekun (this was his regnal name). It is for this reason that every descendant of the Akure clan has been addressed by outsiders as Omo Ekun during the recitation of his or her praise poetry or, alternatively, as 'Omo Akure Oloyemekun', since Omoremi was said to have stayed for a while at Igbo Ooye before coming to the Akure region.



Oba Adeshida with the 78 students.

AKURE //////////>CULTURAL CENTRE



Oamen Elisha of Oba Ewuare Grmmr Sch, Benin city serenading the audience.



Mrs. Yinka Alabi
Commr. for Women Affairs, rep. the
First Lady of Ondo State.



A school cultural troupe





CULTURAL CENTRE //////////>AKURE

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Ondo State Cultural Troupe performing.



Ile Oluji High School, Ondo presenting Sango dance.



The play "Home"

AKURE //////////>CULTURAL CENTRE




Students from Fiwasaye Girls' Grammar School, Akure performing.



Ondo Govt. Officials applaud.






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AKURE //////////> GOVERNMENT HOUSE



Eke Ejio Akaji saying the opening prayer



The I. C. E. students reclining at their tables.



Ondo State govt. and Project WS officials on the high table during the breakfast reception at the govt. house.



Guests treat themselves to the sumptuous breakfast.



The Children's Programme Coordinator, Lynda Amadi at a table with the Essay winners.



Barr. Deji Falaye having a chat with the project producer.



Event anchor opening the breakfast meeting





IDANRE HILLS //////////////>AKURE

IDANRE HILLS TOURIST CENTER, ONDO STATE.

The historic Idanre hills are marvelous tourist attractions. Idanre town where these hills are located is about 15km southwest of Akure, the state capital.

Idanre town consists of the ancient town (Oke – Idanre) which is at the hill top and the new settlement which is at the foot of the hills. The people of Idanreland moved down from the ancient village between 1925 – 1928.

Some of the palace chiefs and priests still reside on the hill in the ancient village till today.

The Idanre hills which are steep-sided, smooth and dome-shaped in nature, present an awe-inspiring sight which are ideal for mountaineering, picnics, bird watching, sport hunting and other activities. The different hills which are naturally formed inselbergs were named after some historical figures in the socio-cultural evolution of Idanreland.

Some of these are the Olofin and Orosun hills named after Olofin, the pioneer Oba of Oke Idanre and his Queen respectively. The Aghagha hill is very peculiar because it has a very wonderful footprint named Agbogun into which any person suspected to be a witch or wizard in the past, would be made to put his/her foot.



The amazing sights of Idanre Hills.

AKURE //////////> IDANRE HILLS



It was believed that anybody whose foot did not exactly fit into the footprint is considered to be a witch or wizard. There is also Carter Hills named after a former colonial governor who signed a peace treaty with the Oba of Idanre in 1891.

The Ajimoba Hill was named after a gateman, while the Ilesun Hill was named after an ill-fated daughter of a great warrior who killed her daughter in fulfillment of his promise to sacrifice the first living thing that comes his way if he should be victorious in his war exploit. The girl was buried near the Ilesun Hill and every year, there is a commemoration ceremony on the hill by children of her age.

To get to the top of the hill, tourists will have to climb 667 steps with five resting posts along the steps where tourists can take a rest before getting to the top. From the top of the hills one can see the aerial view of the new settlement which is breathtaking. The panoramic view of the new Idanre never fails to fascinate first time visitors.

The cultural relics in terms of gods, goddesses and traditional arts can still be seen in addition to the old palace of Oba of Idanre built around the 17th century. Some notable historical monuments such as the old primary school, the old native court, the mausoleum, the Owa's secretary office, the Olori's Quarters had all been restored.



The "Home" crew catch their breath.



A group photo at the top of the hill



Lynda Amadi climbing with the students.

THE TOUR

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Audience in Akure Ondo state



Post performance at the University of Ibadan



The "Home" actors with the Ogun State Commissioners



with the Deji of Akure

THE TOUR

CAPE COAST CASTLE

Most historians believe that Cape Coast Castle was originally built as a small trading lodge which was subsequently added to and enlarged until it became a fortification. In 1637 the lodge was occupied by the Dutch. Then, in 1652, it was captured by the Swedes, who named it Fort Carolusburg. For a time, both the local people and various European powers fought for and gained possession of the fort. Finally, in 1664, after a four-day battle, the fort was captured by the British and re-named Cape Coast Castle. The Castle served as the seat of the British administration in the then Gold Coast (Ghana) until the administration was moved to Christianborg Castle in Accra on March 19, 1877.

Slaves were kept at Cape Coast Castle in dungeons while awaiting transport to the new world. Around 1000 male slaves and 500 female slaves occupied the castle at any one time in separate dungeons. Each slave would be locked up for 6 to 12 weeks, waiting for their turn to board one of the ships. The dungeons must have been unbearable with hundreds of slaves crammed in together and no toilet facilities. There were only a few windows to let in fresh air, and a channel down the middle to carry away urine and feces which completely covered the floor of the dungeons.



On the steps of the Slave castle in Ghana.



Ghana



With the Olori of the Deji - Dr. Adesida



Idanre !



LIVE ESSAY COMPETITION //////////> LAGOS STATE

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The 78 students, drawn from across the nation and the Diaspora, writing their essays under the watchful eyes of the project officials

LAGOS STATE //////////> LIVE ESSAY COMPETITION



Some of the 78 writing the essay.





LIVE ESSAY COMPETITION //////////> LAGOS STATE

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Ropo Ewenla, the head judge of the essay competition addresses the students.



Exam in progress



Exam in progress



Exam in progress



Teachers and guardians who accompanied the students wait outside.

LAGOS STATE //////////> FREEDOM PARK



Jude Orhorha looking on.



The International Cultural Exchange programme students participating in a poem recitation competition.



Memuna Yahaya



Ngozi Nwosu



The celebrity judges for the freedom park event: Ngozi Nwosu, Memuna Yahaya & Jude Orhorha



Lynda Amadi



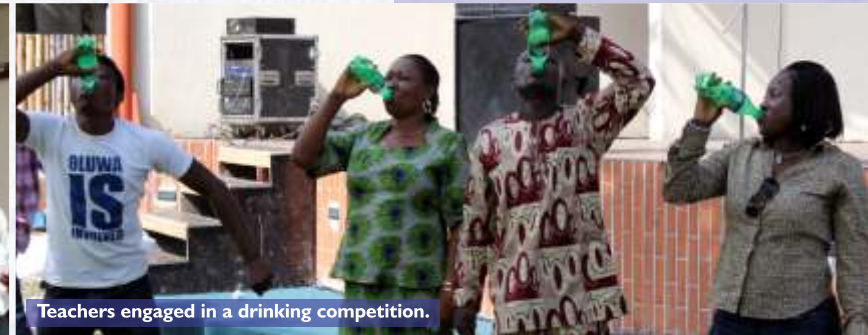


FREEDOM PARK //////////> LAGOS STATE



Students enjoying themselves

LAGOS STATE //////////> FREEDOM PARK



Teachers engaged in a drinking competition.



Oamen Elisha



A juggler performing.



Teachers participating in the family game show





FREEDOM PARK //////////> LAGOS STATE

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ESSAY JUDGES



Ropo Ewenla (B.A. Literature in English Obafemi Awolowo University, M. A. University of Ibadan, English Literature) is a culture, art and media consultant with Smiling Fortune Communications. One time President of the National Association of Nigerian students, he is currently a theatre and voice over artiste as well as a culture and literary activist. He is on the board of Governors of the Committee for Relevant Arts and the current Secretary General of PEN Nigeria Centre. He has been in the WS essay jury since inception.



Mr. Marcel Mbamalu holds a degree in Mass Communication from the University of Nigeria and a Certificate in Business and Economic Reporting from the School of Media and Communications (SMC) of the Pan African University. Currently the head, Business and News Desks of The Sunday Guardian, he has considerable years of experience covering telecoms, finance and the print media.



Temitayo Olofinlua works in Lagos, Nigeria as a freelance writer and editor. She is the Creative Director of Wordsmithy Media, a company that brings her passions--writing, editing and public relations--together. Her works have been featured online and in print. Her essays have won awards including the Women Learning Partnership Essay Competition, the CIPE Essay contest in 2010.

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7:00 AM	7:00 AM	7:00 AM	7:00 AM	7:00 AM	7:00 AM	7:00 AM	7:00 AM
8:00 AM	8:00 AM	8:00 AM	8:00 AM	8:00 AM	8:00 AM	8:00 AM	8:00 AM
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HE CALLS

We sat down and I watched this queer man sitting in the dark. He spoke, his voice deep and calm, “what I’m about to say, may seem confusing but in the end it will all make sense”. He got up, “let me introduce myself. I am not a movie star pretending to live out the horror of my fight for the good of all Nigerians. I dare that which others fear to try and walk where angels fear to tread. I’ve seen it all and done it all. I know no boundaries, have no limitations and fear no one.” I frowned, still confused and asked, “So you are...?” he responded quickly, “I am patriotism personified. I am the patriot in you and every Nigerian. I stand tall and fearless, fighting for the nation. You see, a patriot is selfless, moving ahead for Nigeria’s greatness. He is loyal and determined in a diehard

mentality, never saying never, never giving up. A patriot can be loved passionately or hated intensely, depending on what side of the divide you are on. This is because of the boundless and suicidal energy with which he tenaciously and uncompromisingly pursues and crusades his belief in the untrammelled rule of law, undiluted democracy, all embracing and expensive social justice, protection of the fundamental human rights and respect for the dreams and aspirations of the masses who are victims of the misgovernance of the affairs of the nation.” He paused, “A patriot will most likely be called stubborn, but is not irrational, a radical, yes, but focused. Definitely heady, but never in pursuit of selfish interest. He is tough and courageous; he’s got personal conviction to speak his mind. To a patriot, Nigeria is everything.



DETAILS		1 ST
NAME: MGBEAHURIKE SOPORUCHI		
SCHOOL: GRACELAND INTERNATIONAL SCHOOL, PORT HARCOURT		
SEX	FEMALE	
AGE	15 YEARS	
STATE	RIVERS STATE	
ID NO	II	

There are very few who are willing to give their lives for a country like Nigeria, a society so deeply embedded in corruption and oppression. Few who see a ray of light at the end of the dark tunnel this country is in, few whose heart beat for a beautiful Nigeria. Some of those few are the late Chief Gani Fawehinmi, Wole Soyinka, Tai Solarin and Fela Kuti. I smiled and sensed he was smiling too.

"Stares to conscience, patriots are. They are human beings whose love for Nigeria took them a step further. Bottles in the necks and thorns in the sides of those ruthless politicians. They didn't mind the incarceration; they went through so many travails and emerged with renewed vigor, calm, intrepid and unshaken. You may ask how? Why? They had a vision for their beloved Nigeria."

I had to admit I was impressed and challenged by what he'd said. So I

spoke up, "I think I understand what you are trying to say but I fail to see how it all relates to me."

he moved out of the shadow and sat beside me, "ah, the question I have been waiting for. You want to know why I said all this. Hmm, let me see... Patriots like the men I mentioned have two glaring facts in common with you. One, They are humans, two, they are Nigerians." I nodded and he went on, "Patriotism is not just about singing the National anthem or saying the pledge. The words are important, yes, but only because they are there to stare you up, to give birth to actions, to make you a reliant warrior for Nigeria, though not necessarily with arms."

He winked at me, "there's only one thing that could move you or anyone for that matter to achieve such feat and that is love; pure, unadulterated, selfless love and trust me, that's hard to find these days. The quintessential

patriot fights injustice whenever and wherever it rears its ugly head and in a country like Nigeria, that, my dear is suicidal flirtation with the crushing powers of the state. You may say that the era of unexplained incarceration is gone with the military. But look around you, injustice and oppression operates very well in Nigeria. Some say we need a Marshal, I say we need a Patriot." I turned to look into his eyes and I saw the Love he was talking about in his eyes. The silence seemed to stretch for eternity before he spoke again. "I have lived through many patriots, some dead, some alive but I am still searching, searching for my next vessel. Will it be you? Rise up and accept the challenge!"

I woke up and looked around me, surprisingly; it had all been a dream. It may have been a dream, but the message was clear. A patriot's war is never fought with arms but with a pen, just like the one I'm holding.

THE MIND OF A PATRIOT

Macmillan English Dictionary for Advanced Learners defined Patriot as someone who has a strong feeling of love, respect, and duty towards his country. From this definition we can see that the mind of a patriot is that of love which manifests in respect and duty towards his country. Patriotism has being displayed by many Nigerians and some are still displaying it at present within and outside Nigeria and it is hoped that patriotism will manifest in the future generations. A patriot is not just a nationalist, as a patriot loves his country and wants the best for his fellow citizens. He also has the mind for other nations and displays it in truth, justice and compassion. For instance any Nigerian that participated in the rescue operation when plane crashed into the twin towers, displayed

the mind of a patriot, therefore, a patriot could be a driver, teacher, student, nurse etc. The mind of a patriot is a noble mind, a mind that strives for excellence in whatever one does. For example Professor Wole Soyinka's writings many of which reflect the Nigerian cultural values won him a Nobel Prize in literature and brought prestige to Nigerians. He has been a model to many young ones, also his hard work and achievements has produced many scholars that are also distinguishing themselves in their various fields. A patriot must possess a brave mind and be committed to their duty; this can be seen in the Nigerian soldiers who defended the country in another nation and on peace keeping assignments. Many died in the process and the soldiers left alive are still committed to their duty post not minding the risk to their personal

safety. In order to bring respect and dignity to his country, a patriot will seek freedom for their fellow citizens from any form of slavery and oppression. This was displayed by late Herbert Macaulay, late Chief Obafemi Awolowo and late Dr. Nnamdi Azikiwe who fought for Nigeria independence. Nelson Mandela of South Africa also liberated the black South Africans from apartheid policy by the white South Africans. The mind of a patriot is against any form of bad governance and violation of fundamental human rights. A patriot does not allow any government that wants to subjugate the policies and people of the country. Late Chief Gani Fawehinmi was called the senior advocate of the masses because of his fight against those who were in government for selfish interest and not to serve. He was also a

DETAILS		2 ND
NAME: EMMANUEL CHIDINMA OLUDUNNI		
SCHOOL: BETENDS UNITY HIGH SCHOOL, IDANRE		
SEX	FEMALE	
AGE	17 YEARS	
STATE	ONDO STATE	
ID NO	61	



philanthropist who helped many less privileged people.

A patriot seeks to discover the things that would bring development to his country. Pa Taiwo Akinkunmi who designed the Nigerian national flag brought development to Nigeria and the flag is used to recognize Nigeria outside the country. Philip Emeagwali also used his super computer machine to bring about petroleum. He also won the Gordon Bell Prize and petrol, we all know, has been the backbone of Nigeria.

Either as a leader or as a follower, a patriot must be a model to other citizens in both his private and public life. As a public office holder, a patriot uses the public resources at his disposal to develop the country instead of using it for his own selfish interest. Now that many of the law makers

are law breakers, a patriot determines to be law abiding.

The mind of a patriot is not at rest whenever there is no peace and unity in his country, a patriot will try all his best to unite the nation.

The Radio Nigeria slogan 'Uplifting the People and uniting the nation' should be a patriot's watch word so he joins hands with interested citizens to make peace and unite his country.

The mind of a patriot is a visionary mind, the mind that sees the future. For example the organizers of this essay competition are seen as patriots because of the opportunity given to the young ones to show their potentials so that the mind of a patriot will develop in them. In conclusion, the mind of a patriot is a mind of sacrifice; a patriot is not an honorary title. It is earned through selfless services of a sacrificial mind.

THE BIRTH OF A PATRIOT

The parliament of embodiment had assembled. The place was a circular clearing in a lush green forest surrounded by the serenity of beautiful mountains. The date was October 1st 1960. The reason was simple. The new nation had been born.

The first to arrive at the clearing was an old man called 'Otito'. He represented the ancient ones that were known never to lie. Following briskly behind him was a young beautiful and energetic woman called Justice. She was the law and order. Her origins are a mystery, but many were known to seek her. Soon other embodiments arrived. Honesty came in with strides of tiger; Faith was elderly and had a crown of white hair. Wisdom was ubiquitous young boy with sparkling eyes and finally Loyalty entered the clearing like a king accompanied by a large entourage. Otito called the parliaments to order and asked them to be sited in a manner where they surrounded

the clearing, then said, "my people, the true embodiments of the heavenly fathers, you are welcome". He cleared his throat and continued, "We are all here today because a new nation has been born." Murmurs spread through the assembly and the people nodded vigorously.

"This then calls for a new mind for the new nation!" lamented Wisdom. "Yes indeed" agreed Justice in a sultry voice.

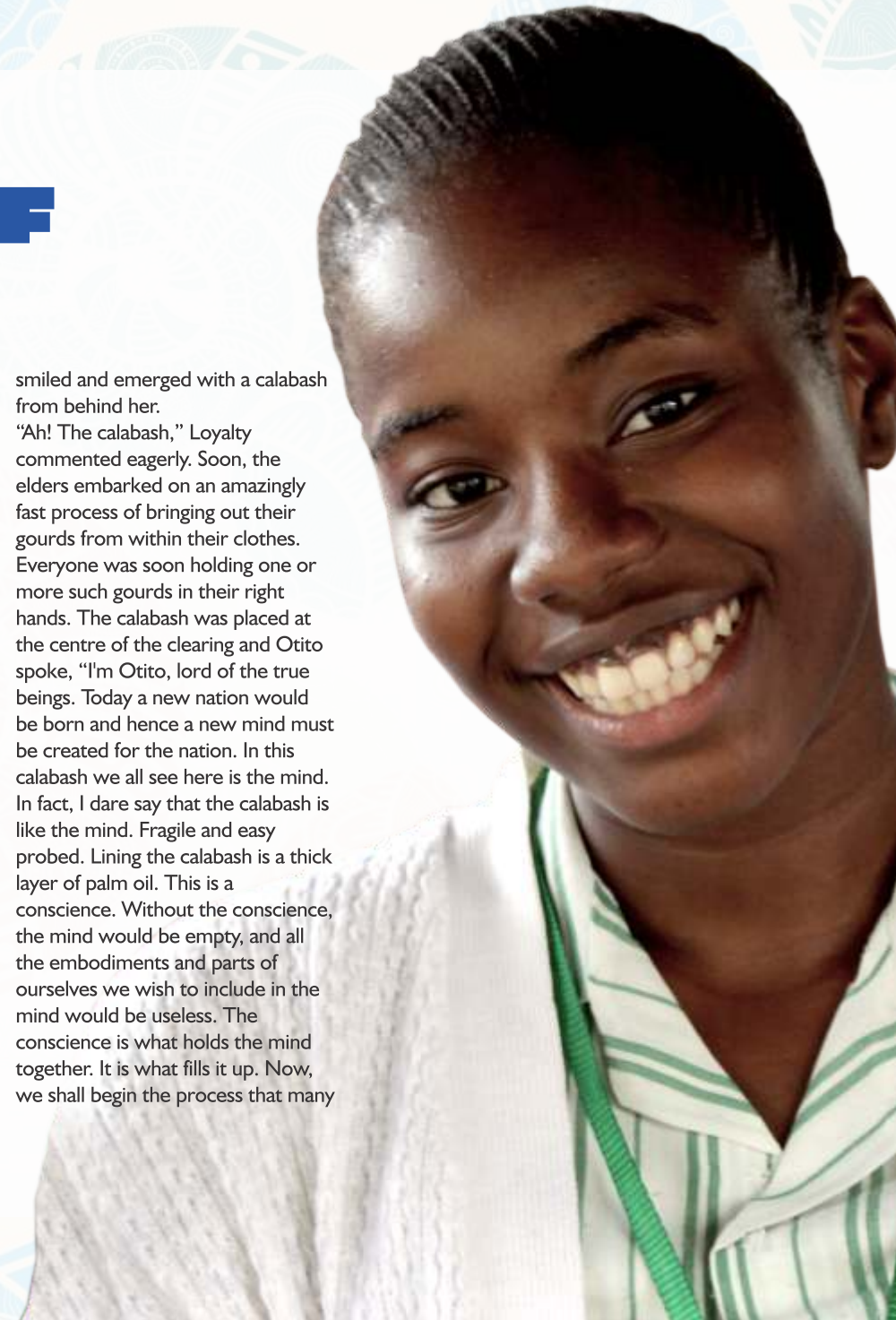
Then an immediate and sullen silence spread through the crowd. They heard footsteps approaching the clearing. A woman with a long black hair and hazel eyes appeared. Her skin was as dark as ebony. "I'm Love," she said. "Love?" Otito asked. "Yes, Love" she said.

A silent look passed between the embodiments. Then, she was welcomed with a slow movement of heads.

With sudden alertness, Faith asked, "Where's the mind?" There, Love

smiled and emerged with a calabash from behind her.

"Ah! The calabash," Loyalty commented eagerly. Soon, the elders embarked on an amazingly fast process of bringing out their gourds from within their clothes. Everyone was soon holding one or more such gourds in their right hands. The calabash was placed at the centre of the clearing and Otito spoke, "I'm Otito, lord of the true beings. Today a new nation would be born and hence a new mind must be created for the nation. In this calabash we all see here is the mind. In fact, I dare say that the calabash is like the mind. Fragile and easy probed. Lining the calabash is a thick layer of palm oil. This is a conscience. Without the conscience, the mind would be empty, and all the embodiments and parts of ourselves we wish to include in the mind would be useless. The conscience is what holds the mind together. It is what fills it up. Now, we shall begin the process that many



DETAILS		3 RD
NAME: IBRAHIM OVAYOZA AALIYAH		
SCHOOL: ZAMANI COLLEGE		
SEX	FEMALE	
AGE	16 YEARS	
STATE	KADUNA STATE	
ID NO	I	

of you have long awaited". The embodiments then stood up briskly and arranged themselves in a single straight line behind Otito waiting for him to start the process. The ideology was simple; they were to put parts of themselves in the calabash. This they did every time a new nation was born. They all believed that every mind of every nation required different quantities of what they the embodiments represented. Moreover, there was a certain euphoria involved in giving a nation its mind. Otito approached the calabash first and raised his gourd to the sky while saying "O man of the new nation, in this mind that we shall give unto you, I, Otito, king of truth, gives the truth in two drops, so as you will be truthful in all your endeavours, you shall only hear the truth, and speak the truth. Let this truth, set you free." With this, he poured a little blackish liquid from his gourd into the calabash and walked back to his seat. Next in the line was the beautiful Justice. She squatted beside the calabash and raised her two arms in

opposite directions and recited, "I, Justice give three drops of justice; they shall be unto you like your arms, man. They shall weigh the evidence correctly and give out punishment only to those who deserve it. You must always remember to chose right from wrong". With those words, she emerged with a gourd with water-like liquid and poured it into the calabash. Hurrying Justice out of the way, Honesty approached and kneeling in front of the calabash, said simply, "Man of the new nation, may you do unto others what you want to be done unto you." Pouring the content of his gourd, he rose and made way for Faith. Faith slowly approached the calabash. The reflection of the sun made his hair almost white. And finally after chewing upon some kola, he said, "In your time of sadness remember, this is your nation and have faith." The ubiquitous Wisdom walked smartly towards the gourd and in silence simply poured the contents of his gourd into the calabash and

made way for Love. Love was innocent and in this innocence, she made a mistake. Has she said her incantations, she poured a little too much of her contents of her gourd into the calabash. The repercussions of this, the mind didn't have only love for fellow man, but only for worldly things like money, power and social status. After this ritual procession was over, the messenger was sent for and Otito handed the calabash to him and said, "This is the mind of a patriot, a true nation builder and believer, handle it with care and spread it through the land." The Messenger looked into the calabash and saw it all. He saw the trials of the nation. The war brought about by the excess love of money called greed, excess love of power called oppression and many other failings of the land. But still, the messenger smiled because he saw what would conquer all this seemingly innocuous feelings. He saw Ireti, he saw Nchekube, he saw hope.



RED CARPET //////////>LAGOS STATE

72



The 78 students on the red carpet.

LAGOS STATE //////////> RED CARPET



The Wole Soyinka mascot leads the red carpet procession.





RED CARPET //////////>LAGOS STATE

74



Ufoegbu Uchechi reciting Wole Soyinka's "Abiku"



Omotosho Lawrence of Fakunle Comp. High Sch. Osogbo playing OLOUNIYO from Soyinka's "Death & the King's Horseman"



Babawale Oluwasegun Moremi High School, Ile Ife



Oamen Elisha of Oba Ewuare Grammar Sch, Benin Cty, playing Say Tokyo Kid from Wole Soyinka's "The Road"

LAGOS STATE //////////> RED CARPET



Chibueze Ukachi of Notre-Damme Sixform Cath. Coll. Leeds, U. K, playing PROPHET JERO.



Ezeh Chika playing SIDI from "The Lion and the Jewel"





RED CARPET //////////>LAGOS STATE

76



The WS78 on the red carpet

LAGOS STATE //////////> **RED CARPET**



The WS78 gaily dressed in their native attires.





THE PLAY "HOME" //////////> LAGOS STATE

78



Scenes from the play "Home" Directed by Segun Ojewuyi

LAGOS STATE //////////> THE PLAY “HOME”



American actress Brandi Austin performing in the play



"Home Set"



Larry Greene, American actor



Actors Larry Greene and Brandi Austin on set.



Basha Evans, American actress





THE PLAY "HOME" //////////> LAGOS STATE



A scene from the play "Home"

There's a kind of dynamic quality about theater and that dynamic quality expresses itself in relation to, first of all, the environment in which it's being staged; then the audience, the nature of the audience, the quality of the audience.

WOLE SOYINKA



Cutting the WS78 cake



THE NEW CULTURAL CENTRE

OGUN STATE



"Home"

Segun Ojewuyi - Director/Executive Producer
Home by **Samm Art Willaims**



HOME was first mounted by the **NEGRO ENSEMBLE COMPANY** on Broadway's **CORT THEATER** running for eleven months and earning nominations for The Tony and the Drama Desk Awards - America's most prestigious Broadway Theater Awards. **HOME** begins on a small farm that Cephus Miles, an orphan, has inherited from his family. Young and strong, he is content to work the land-until his childhood sweetheart rejects him and goes off to college. Not believing in the Vietnam War, Cephus is imprisoned as a draft evader for refusing to serve. By the time he is

released, Cephus has lost his land to the tax collector so he heads north - Philadelphia, New York and Los Angeles - to build a new life. With a good job and a slinky new girlfriend, he finds the big city exciting and rewarding. But soon after, the dream begins to fade; Cephus loses his job and becomes involved in drugs and prostitution. Pulling himself together, he returns to South Carolina and settles back on the land with his old sweetheart. Despite all, he has never lost his joyous goodwill, his indomitable spirit and the conviction that one day his quest for fulfillment will be rewarded.



ACTORS PROFILE



Basha Sharone Evans: Woman 2 (MYRNA)

An actress, model, and dancer from Chicago, Illinois of the USA. After graduating from Southern Illinois University in 2006 with a B.A. in theater, she has performed with Anita Davis Dance Theater, Soe Uneek Productions, N' 2 Film 'N Production, SeeTruePeace Productions, and many more. She returns to Nigeria after the Preemptive/Seven tour of 2010 to share more of her passion.



Yinka Davis is an actress, singer and theatre art practitioner. This FAME music award winning diva has worked with the likes of Sir Shina Peters, Mike Okri, Telemi, Vitus Eze and Lagbaja. She has been on the panel of judges of Nigerian Idol for the past two seasons.



Lauren Connor is a senior studying Theater Performance at Southern Illinois University Carbondale. She has been featured in several new plays and productions at SIUC such as Bananapocalypse (Holly/Rep. Daniels), God's Play (Chorus), Much Ado About Nothing, A Midsummer Night's Dream and The Marriage of Figaro. She is the student President of the Africana Theater Lab and works with her members in performing, producing, and directing showcases and productions of the Africana canon. Lauren Connor is the Assistant Director for this production of Home by Sam Art Williams in which she also doubles in the role of Pattie Mae Wells/Woman One.



Ayobankale Ewebiyi (Mama Oriki) is a multi-talented and versatile theatre practitioner. She has two albums to her credit and is currently working on her latest album '*Mo fayo bere*'. She has represented Nigeria in festivals in Africa and the United States of America.



Larry Greene Jr., performance/visual artist & scholar, is a senior studying performance studies with a theater minor at Southern Illinois University Carbondale. His debut on the theater stage was in "The Meeting" by Jeff Stetson where he played the role of Dr. Martin Luther King. This was a transformative experience which led to his opportunity to play the role of Cephus Miles in "Home" by Samm Art Williams.



Brandi Austin is a Los Angeles based actress, radio personality and model. Talented and versatile, her stage credits include: Death and the King's Horseman and Soldier's Don't Cry by NAACP Image Award winning writer and director Layon Gray. She has appeared in music videos alongside American artists; The Game, Kanye West, Abraham McDonald, and Ayomari to name a few. She is also the L.A. correspondent for The Gentleman's Sports Radio talk show.



Femi Ogunjobi is a product of the University of Ibadan Theatre Arts programme where he bagged a Diploma and Bachelors degree in 1987 and 1991 respectively. He has also worked with notable Nigerian theatre Directors such as Bayo Oduneye, Dapo Adelugba, Late Wale Ogunyemi and Segun Ojewuyi among many others. He has played a variety of lead roles in Nigerian theatre productions such as Elesin Oba in Wole Soyinka's Death and the King's Horseman, Samson in The Road by same author. He played Young Akara Ogun in Wale Ogunyemi's Langbodo as directed by the author for the NIB project in 1994.

Tolu Ayoola a budding actress and a student of Theatre Arts at the Kwara State University (KWASU)



Faycol Feyisayo actress and entertainer. Finished from the mass communication department of Moshood Abiola

CAST LIST

Cephus Miles: Olufemi Ogunjobi & Larry Grenne Jr. **Woman 1/Pattie Mae Wells:** Brandi Austin & Lauren Connor **Woman 2/Myrna:** Basha Evans **Church Congregation/ Funeral Procession:** Yinka Davies (Vocal Coach), Ayo Oyeyinka, Tolu Ayoola, Facol Production



RED CARPET //////////>LONDON

My father used to tell me stories before I fell asleep. When the children would gather, at a certain point, I had a tendency to make up my own elementary variations on stories I had heard or to invent totally new ones

WOLE SOYINKA



"Home" actors with the Children's Programme Coordinator (2nd from right)



L-R: Alhaji Teju Kareem & Peter Badejo (OBE)



Lynda Amadi & guests



Gbenga Adeniji, 2010 Essay Competition winner posing with friends.

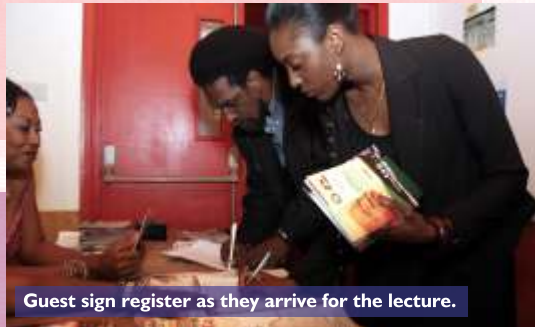


Stanley Amah

LONDON //////////> ADVOCACY LECTURE



Lekan Olujinmi (2nd from left) & friend (4th from left) pose with Project WS officials from Nigeria.



Guest sign register as they arrive for the lecture.



Question and answer session.

My horizon on humanity is enlarged by reading the writers of poems, seeing a painting, listening to some music, some opera, which has nothing at all to do with a volatile human condition or struggle or whatever. It enriches me as a human being.

WOLE SOYINKA



Professor Fox



Another cross-section of the audience.



Guests at the lecture



The audience listen on.



DANCE TO MESMERIZE //////////> LONDON

86



Blues dance tea party with Stanley Amah. Here he instructs participants while demonstrating with his dance partner, Sara White



And participants take the floor.

LONDON //////////> DANCE WORKSHOP



Even when I'm writing plays I enjoy having company and mentally I think of that company as the company I'm writing for.

WOLE SOYINKA



Prof. Ojewuyi mans one of the drums.



The dance workshop.

The interactive session before the dance.



I.C.E RECEPTION //////////> LONDON

88



Alhaji Teju Kareem making a speech.



"Home" actors: Lauren Connor, Femi Ogunjobi and Larry Greene.



Mr. Shabaka Thompson, the London Project Coordinator anchors the event

LONDON //////////>I.C.E RECEPTION



Prof. Segun Ojewuyi, the Co-Executive Producer, Project WS giving an address.



Tunji Oyelana entertains the guests.



Lilian addresses the guests.



Others dance to the music of Tunji Oyelana.



Prof. Robert Fox & American actress, Basha Evans



I.C.E RECEPTION////////>LONDON

90



Guests at the reception.



Femi Ogunjobi (1st from left) at a table with other guests



The technical crew from Nigeria



Guests reclining at their tables.



Eating time



Project WS officials: (L-R) Lynda Amadi, Alhaji Teju Kareem, Lilian Amah-Aluko and Tunde Odele



ONDO STATE GOVERNMENT

Office of the Governor


**TRIBUTE OF ONDO STATE GOVERNOR, DR. OLUSEGUN MIMIKO
TO PROFESSOR 'WOLE SOYINKA AT 78**

Having been born on July 13, 1934, in Abeokuta, Ogun State to a school headmaster and an influential Egba mother, Professor Akinwande Oluwole Soyinka, will be 78 years old on the 13th of July, 2012. In the very celebration of the birthdays of Professor 'Wole Soyinka – a man that needs no introduction to the World of Letters where he is very much admired or, that of Ideas and Action, where he remains an icon – lies the acknowledgement of the possible transcendent abilities of the black man. As a multidisciplinary giant on the world's literary stage, a Nobel Laureate and an internationally acclaimed giant on the world's literary stage, a political activist and polemicist of uncommon abilities, 'Wole Soyinka has not only helped to raise the bar for intellectual achievement, he has also sensitized several generations of Nigerians to the nobility of deploying high erudition to altruistic ends.

Soyinka's university education at the University of Leeds, where he made contact with the renowned English scholar of Shakespeare, George Wilson Knight, sharpened his critical and literary sensibilities while his stint at the Royal Court Theatre in London, gave him considerable skill and immense self-confidence as a dramatist. His prodigious output in drama, his literary prowess in novels, numerous poetic works and scholarly essays came to the inescapable attention of the world academic communities which became fascinated with his corpus of work that was eventually cited in 1986 by the Award Committee of the annual Alfred Nobel Prize for its ability to "...*fashion out the drama of existence*"

Because Wole Soyinka's plays are both the vehicle for his genius and the praxis of his revolutionary commitment, he has been able to transform his audience, inspire the people, helped to shape the socio-political struggles by dramatizing the exploitation of the oppressed and demonstrating his abhorrence for tyranny and antagonism to injustice. Despite suffering imprisonment for his political activism, Wole Soyinka, over a course spanning half a century, has been in the vanguard of agitation for justice, social and civil rights of the people and the emancipation from autocratic government. His political temperament and ideological complexion inexorably, over the years, have been of the anti-establishment hue but there is no doubting the fact that even successive administrations in Nigeria, revere his person and take his occasional criticisms in good strides.

On the occasion of his 78th birthday, and on behalf of the good people of Ondo, the Sunshine State and the entire state government, I wish the avatar of social justice many happy returns of the day and many more years of fruitful service to the people.


10/7/12

**DR. OLUSEGUN MIMIKO
GOVERNOR OF ONDO STATE**



Governor's Office, Obafemi Awolowo Avenue, Alagbaka, Akure, Ondo State, Nigeria. www.ondostate.gov.ng

THE JOURNEY SO FAR...

The Open Door Series (a platform for International Cultural Exchange) is upon us once more. Organized by Zmirage Multimedia limited, Global New Haven, The Klub International and Badejo Arts, this annual event in its third year has come not without its own challenges and hurdles but also with numerous changes and improvement.

The 2011 edition of the program featured 77 students from all the states of the federation and the Diaspora participating in an Essay Competition with the topic 'I Love my Country'. They also participated in the cultural exchange program with a tour of Professor Soyinka's country home, Olumo rock, the office of the Ogun State Governor, and advocacy night characterized by plays, dances and lectures.

This year we are bringing together 78 senior secondary school students from different states,

backgrounds, religions and tribes to participate in an Essay competition with the topic 'the Mind of a Patriot'. The students will be hosted by the Ogun State and Ondo State Governments and they will tour various historic sites in these States. An art exhibition has also been added to the mix this year as we'll be seeing paintings from the stable of Olu Ajayi, a most talented artist. A staple of the Cultural Exchange Program the drama will also be included. This year, we are presenting a play titled 'Home' by Samm Art Williams

directed by Segun Ojewuyi, Head of Directing at the Southern Illinois University, Carbondale Illinois, USA.

The eminent culture enthusiast and consummate dancer Peter Badejo O.B.E. will be presenting a dance workshop at this year's event in London. People who already dance or those who want to learn the art of dance will find this workshop invaluable.

Yet another addition this year is a Blues tea party holding in London at The Africa center. It will be anchored by Stanley Amah, a Nigerian Lawyer based in London who also happens to be a professional dancer. As is commonly known, Blues is a musical form that originated in African American Communities in the 19th century from spirituals, work songs, field hollers, chants, and narrative ballads. The earliest forms of blues are not recorded



Lillian Amah

“

Ondo State has been with us since the inception of the program in 2010 while the Government of Senator Ibikunle Amosun FCA weighed in last year and has continued the tradition this year.

”

due partly to racial discriminations within American Society and the low literacy rate of the rural African American Community at the time. Blues have evolved from the unaccompanied vocal music and oral traditions of slaves into a wide variety of styles and subgenres with variation across the United States. We believe this blues tea party which will be accompanied by lots of dancing will foster a free flow of ideas and a synergy of both white and black.

The advocacy lecture for this year is titled 'From Tigrityude to Transcendence; the conscience and conscientiousness of Wole Soyinka' by Professor Robert Fox, a professor of English and African studies at the Southern Illinois University, Carbondale, Illinois USA.

One of the major challenges encountered this year was in the mobilization of schools for the

Essay competition. In a bid to take the program to another level, we decided to get our participants this year through the ministries of education in the various states of the federation. This proved to be quite unhelpful when we did not get any concrete commitment from the ministries two months after we had written to them. This prompted us to go out on our own to advertise for schools who wanted to participate. Eventually, we did get some ministries to commit but at the last minute. Another major challenge we had was in our intense search for sponsorship as majority of the companies, Government Parastatals and private organizations we approached refused to commit due to one excuse or the other. The contrary was the case though when we approached the Ogun state and Ondo state Governments for

sponsorship. These two States and their distinguished Governors exhibited a great love and commitment to education and the well being of the developing minds of the Nigerian Youth through their sponsorships.

Ondo State has been with us since the inception of the program in 2010 while the Government of Senator Ibikunle Amosun FCA weighed in last year and has continued the tradition this year. As platinum sponsors this year, Ogun State is our premier sponsor and we really appreciate them. We say a big thank you to their Excellencies for their magnanimity. Beside Ogun and Ondo states, other supporters of WS78 include Smiridu Hotel, Continental Suites, Africa Center, Nigerian Watch Newspaper, CETTIE, Adatin Restore, Ritual Arts Theater, Folag, Freedom Park, OHTV, BBC, The Voice Newspaper, The

African Voice, The Trumpet Newspaper, Afrimobile and Station FM.

Smiridu Hotels located in GRA Ikeja has been a revelation and an inspiration to us. These hotels managed and run by Raju Malhotra and Charandeep Singh Pawha, two Indian nationals who live and do business in Nigeria have supported us from the word go. Year after year Smiridu Hotels has been a haven for our international participants and our Indian brothers have epitomized the understanding, tolerance and acceptance the International Cultural Exchange seeks to achieve. We are all looking forward to this year's edition and hope above all things that we will achieve a true exchange of cultures; and that every student and official involved will go away more patriotic than before with a real and intense love for their Country.



WS79...PRECUSOR TO 80

In the year 2014, a legend, an icon of activism and literature will be 80 years old. Professor Oluwole Akinwande Soyinka, who has contributed immensely to the progress and development of Nigeria especially in the areas of education and service to humanity, is the man of the moment.

Plans are on to celebrate this milestone in style, beginning from July 13, 2013 with Project WS79: Memoirs for our future, which is a precursor to the 80th, until the celebration proper in 2014. Events lined up for the celebration so far include:

- Unveiling of a statue of Prof. Wole Soyinka.
- Reading and staging of 80 plays across the globe in honor of Prof. Wole Soyinka's 80th Birthday in order to create a renaissance in the theater that will resonate across the world. The plays can be adapted, commissioned, adopted, or revived.
- Our annual essay competition for Senior Secondary Schools.
- Advocacy lectures in London, America and Nigeria by eminent personalities.

This is the content of the next edition in our celebration of a worthy Icon and quest to groom the Nigerian youth in preparation for leadership. Please join us in July 2013 as we set the ball rolling for another year of enlightenment, arts, culture and a positive step towards global diplomacy.





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WE SAY A BIG THANK YOU



His Excellency,
Senator Ibikunle Amosun
Governor, Ogun State



*For whole heartedly supporting our
project and contributing very generously to
its ultimate success, we the organizers
of **WS78, The mind of a Patriot**
say a heartfelt thank you to
their Excellencies
Senator Ibikunle Amosun of Ogun State &
Dr. Olusegun Mimiko of Ondo State.*

*A dupe lopolopo lowo awon
Gomino wa*



His Excellency,
Dr. Olusegun Mimiko
Governor, Ondo State





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