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is not immobile. This  
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continuation evolution  
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the African World, asserts the metaphysical interconnectedness of history, ritual and drama. It is a daring projection of “a culture whose reference points are taken from within the culture itself” (Preface: vii).

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Aside from African and

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especially as

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understand how the  
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African literature, the body of traditional oral and written literatures in Afro-Asiatic and African languages together with works written by Africans in European languages. Traditional written literature, which is limited to a smaller geographic area than is oral literature, is most characteristic of those sub-Saharan cultures

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that have participated  
in the cultures of the  
Mediterranean.

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The book Myth,  
Literature, and the  
African World, was  
published intwenty  
years before the  
author, Wole Soyinka,  
was awarded the Nobel  
Prize in Literature. In  
his Preface, he clearly  
wants to convey that

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African academia has created a kind of "intellectual bondage and self-betrayal" by not facing up to truths about the fact that African.

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The female hippopotamus is almost always a goddess in African mythology. She was

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known as Tawaret, the goddess of fertility and childbirth in ancient Egypt. The Ronga of Mozambique tell the legend of a mother who gave a hippo her baby to protect it from a foe. The mother hippo would come with the baby to suckle from its mother every night.

**Top 10 African  
Myths | The African  
Exponent,**

*Page 15/26*

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To be sure, the Arabic, English, French, and Portuguese literary traditions along with Christianity and Islam and other effects of colonialism in Africa also had a dynamic impact on African literature, but African writers adapted those alien traditions and made them their own by placing them into these African classical frames. History and myth. As is the case



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with the oral tradition,  
written literature is a  
combination of the real  
and the fantastic. It  
combines, on the one  
hand, the real ...

## **African literature - Oral traditions and the written word ...**

Myth, Literature and  
the African World. Wole  
Soyinka, Soyinka Wole.  
Cambridge University  
Press, Sep 13, 1990 -  
Language Arts &  
Disciplines - 168

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pages. 2 Reviews. Wole Soyinka, winner of the Nobel Prize for Literature and one of the foremost living African writers, here analyses the interconnecting worlds of myth, ritual and literature in Africa.

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Not enough attention has been paid to the ways in which myth,

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through literature, can serve as a vital ingredient in the construction of the modern in Africa. Myth, legend, folklore, and appropriations from the oral tradition frequently serve to embed the imaginary in the historical, to anchor texts within communities, to allow writers to negotiate their places within a nascent African modernity.

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The ways in which the African world perceives itself as a cultural whole that interconnects myth, ritual and literature and the differences between its essential unity and the sense of division pervading Western literature are emphasized in this classic analysis.

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Wole SOYINKA, Myth,  
Literature and the  
African World.

Cambridge: Cambridge  
University Press, 1978,

xii + 168 p. In Myth,

Literature and the  
African World Wole

Soyinka shows clearly  
that Africa is a cultural  
entity, a world by itself  
with its history, its

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social neuroses, and its value systems; a world which has produced a body of myths and a literary

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**9780521211901:  
Myth Literature and  
the African World ...**

Myth, Literature and  
the African World.

London, New York,  
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Melbourne: Cambridge  
University Press, 1976.

"These uses of myth  
form the bases for  
dramas which, without  
exception, make  
serious statements  
about con-temporary  
man by expressing  
through language and  
the

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