

# PDF - AFRICANISM, THEMES AND TECHNIQUES IN THE PALM WHINE DRINKARD BY AMOS

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This project work deals with a critical evaluation of Africanism in relation to theme and techniques of Amos Tutuola's novel – THE PALMWINE DRINKARD. This study tends to examine the importance of African culture and promotion of its cultural heritage which was bastardized by the colonial masters during colonization.

In the course of this essay, chapter one will deal with introduction, background of the study, purpose of the study, scope and limitation, justification, methodology and authorial background. Chapter two forms the literature reviewed about past scholars' view on Africanism, the concept of Africanism as a theme, the concept of Africanism as techniques. Chapter three focuses on analysis of the novel- the palm-wine Drinkard. Chapter four encompasses summary, findings and conclusion to the whole essay. In our finding, we are able to discover.

That "Africanism especially the aspect of African culture in Tutuola's texts enable the readers to appreciate and value their own traditions. That Africanism as a concept is capable of generating its own body of literature and attracts criticism to itself. That through the concept of Africanism, the efficacy of African culture has been proved using Tutuola's text, the palmwine Drinkard.

Also, that the writing of the palmwine drinkard has been greatly influenced by oral tradition. Furthermore, it is discovered that Tutuola through the palmwine drinkard has proved that African writers are not writing in a vacuum, but concentrate on African background. This research is aimed at re-emphasizing the concept of the supernatural which has become an inseparable part of most of the works written by Africans, and bring to limelight the relationship it has with the human world and how both have exerted their influence on each other.

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## **CHAPTER ONE**

### **Introduction**

“Pan-African” unity is important in African identity politics, because the African ancestry of Afro-American community cannot be derived from an identifiable African people. Therefore, it has become necessary to minimize the differences between the various peoples of African favour of a generalized “African” heritage.

### **Background to the Study**

The word “Africanism” connotes pan-Africanism. Pan-Africanism represents the aggregation and the projection of historical, cultural, spiritual, artistic, scientific and philosophical legacies of Africans from past times to the present. Pan-Africanism as an ethical system traces its origin. From ancient times and promotes values that are product of the African civilization and the struggles against slavery, racism, colonialism and neo-colonialism.

However, Pan-Africanism is usually seen as a product of the European slave trade. Enslaved Africans of diverse origins and their descendants found themselves embedded in a system of exploitation where their African origin becomes a sign of their service status. Pan-Africanism set aside cultural differences, asserting the principality of these shared experiences to foster solidarity and resistance to exploitation. Alongside a large number of slave insurrections, by the end of the eighteenth century political movement developed across the Americas Europe and African which sought to weld these disparate movements into a network of solidarity putting an end to these oppressions. In London, the sons of Africa were political group addressed by Quobna Ottobah Lugoana in the 1791 edition of his book thoughts and sentiments on the evil of slavery. The group addressed meetings and organized letter-writing campaigns, published campaigning material and visited parliament. They wrote to figures such as Granville Sharp, William Pitt and other members of the white abolition movement, as well as King George III and the Prince of Wales, the future George IV.

Modern Pan-Africanism began around the beginning of the twentieth century. The African Association later renamed the Pan-African Association, was organized by Henry Sylvester – Williams around 1887, and their first conference was held in 1900. The concept of the supernatural is one of the key themes in African literature. African literature is “any literary work composed by an African having African experiences, elements, characters, attitudes, and settings” (Brown n.pag.). Before the advent or introduction of colonial literacy to the African continent, literature existed mainly in oral form which validates the autonomy of African literature and although the colonial situation imposes constraints on the

African novel, it is essentially a hybrid out of the African oral tradition whose primary constituents are different from that of the European and other regional novel. The idea of the supernatural is core of the experiences explored by African writers which therefore necessitates a scholarly research such as this on its significance in the African society, and more specifically in Yoruba culture using selected novels by Amos Tutuola; an indigenous African writer. According to Brown, the notion of the supernatural is embedded in the “religious and moral belief system” of Africans (n. pag.). These beliefs are examined below.

1. The belief in one Supreme God: Most African societies believe that there is one supreme God who has created the earth and also has complete control over the universe. They see God as “all-powerful, all-knowing and supporter of justice” (Brown n.pag.).
2. The worship of gods and goddesses: With the conception that the supreme God is too powerful and distant from the earth, most African societies come to believe that the supreme God has assigned different tasks to some smaller gods and goddesses to take care of. For instance, “some believe that the earth is a goddess that is directly connected with fertility and fecundity” (Brown n.pag.). The rivers, streams, and lakes are believed to have some gods and goddesses in charge of them.

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