

ARTS, MIMESIS, MYTHOGRAPHY AND SOCIAL RELEVANCE:
AN ESSAY OF WOLE SOYINKA'S *SEASON OF ANOMY*

Augustin C. Okere

*Season of Anomy*¹ is believed to have been inspired by the ethnic disturbances, hostilities, murders and pogroms that made up the Nigerian experience in 1966. The five sections into which the novel is divided portray the various stages of that disaster and show, with hindsight, the events that led up to it. The titles of the sections — "Seminal," "Buds," "Tentacles," "Harvest," and "Spores" — would suggest a simple, linear account of the events, but Wole Soyinka's treatment of the experience is much more complex. He is concerned not just with the events of the crisis but also with the human spirit as both agent and victim. Thus, in the novel there is a web of relationships between actors in the tragic drama, on the one hand, and between them and events, both past and present, on the other.

That this story is a portrayal of what Soyinka himself calls "social vision" or that, in common parlance, it has social relevance cannot be disputed. In *Myth, Literature and the African World*, Soyinka writes:

The intellectual and imaginative impulse to a re-examination of the propositions on which man, nature and society are posited or interpreted at any point in history; the effort to expand such propositions, or to contest and replace them with others more in tune with the writer's own idealistic disposition or his pragmatic, resolving genius; this impulse and its integrative role in the ordering of experience and events leads to a work of social vision.²

Like Chinua Achebe, T.S. Eliot, and Henry James, Soyinka is a writer-critic who tries to explain his literary practice in his criticism. This implies that any consideration of his works must take seriously such pronouncements.

In *Season of Anomy*, Soyinka shows his dissatisfaction with the ethos of corruption, violence, and normlessness which characterized the Nigerian polity of the sixties and is proposing corrective measures.³ It is similar to what Achebe does in *A Man of the People* (1966) and Eddie Iroh does in *Toads of War* (1979). A comparative examination of the mode of presentation of social reality (character and events) as well as the language of presentation in the three novels will reveal Soyinka's art in, as well as the uniqueness of, *Season of Anomy*. Whereas Iroh and,

to some extent, Achebe are content to keep the narrative at the level of literariness, that is, as mere fictionalized reality, Soyinka goes much further. The complexity of the experience that *Season of Anomy* relates demands that he devise a narrative technique and use of language that compresses and synthesizes.

One way he achieves synthesis is through his use, reflection, and invention of myth, in the sense in which Isidore Okpewho has defined myth as "that quality of fancy which informs the creative or configurative power of the human mind."⁴ Often Soyinka's work is steeped in traditional Yoruba myths especially those of the Ogun from which he sometimes derives his own myths. At other times he uses or reflects other myths including those of classical antiquity. These other myths are made to fit into the design of the novel and reflect its cultural setting. Richard Wagner has said that when an artist uses myth he

...exercises his fancy in reducing the greatest range of conceivable reality and actuality to the smallest, most succinct and most plastic shape and it therefore becomes the real creator of art; for these shapes must necessarily win artistic form and content, if, as is their peculiarity they really spring from man's longing that the representation of manifestations should be thoroughly intelligible.⁵

In *Season of Anomy* Soyinka explores the tragic events in the Nigeria of the immediate post-independence period using the classical myth of Orpheus and Eurydice.⁶ His domesticated myth defines, to a large extent, much of the plot and action of the novel.

Iriyse (Eurydice) is variously called 'Celestial,' 'Cocoa Princess,' 'Chrysalis of the Cocoa Grain,' 'Queen Bee,' and/or 'Firebrand,' all of which have classical mythical connotations. For example, although 'Cocoa Princess' literally refers to her role in the cocoa advertising agency of the Cartel, as is illustrated in the following excerpt, she is also seen by the women of Aiyero as a goddess:⁷

From merely singing praises of the cocoa complexion she had burgeoned in unforeseeable direction. Now she could even tell a blight on the young shoot apart from mere scorching by the sun. Her fingers spliced wounded saplings with the ease of a natural healer. Her presence, the women boasted, inspired the rains (20).

She becomes part of the cocoa soil, tree, and pod and literally sprouts from a simulated cocoa pod during a musical performance. She

becomes a legend endeared to "doormen, news vendors, thugs, market women...colonels...catechists" (62). Her attachment to, and identification with, the soil of Aiyero bear symbolic significance to her relation with Ofeyi. For example, while Ofeyi was thinking about what had attracted him to Aiyero he wondered "if his resolve to remain in Aiyero had been entirely his or if it had to do with a sense of discovering the woman within that questionable environment" (3).

Both Ofeyi and Iriyise are outsiders who have found Aiyero fascinating. The comment that Iriyise "took to Aiyero as a new organism long in search of its true element" is also true of Ofeyi. Their friendship is therefore a meeting of kindred spirits. As principal actors in the Aiyero-Cross River drama and imbued as they are with mythical significance, their mythical associations become crucial to an understanding of their roles in *Season of Anomy* and of the novel itself.

The complexity of *Season of Anomy* derives in part from this mythical representation of characters and events. The reader is presented with not just one character or set of characters and events, but with a plethora of other characters and events associated with the myths which the particular character or characters and events in the novel represent. Soyinka defends the technique on the grounds that "linked allusions" lead to a "heightened elucidation of...unbroken experience of reality."⁸ He claims that such allusions "stimulate, provoke, mystify but ultimately they enlarge the perceptive human being."⁹ Complexity also derives from the practice of linking events of different cultures and times with present experience.

Ofeyi equates the activities of the Cartel to those of the slave traders of early Nigerian history. They are the "Cartel of organized robbery and murder who will drain the oil as they have the milk of the cocoa" (91). As he contemplates the pool in Aiyero grove where Ahime has taken him "to recover yourself, and think wisely" Ofeyi fantasizes about the history of Nigeria, past and present, thus raising the actors, events, and his own role to mythical stature:

The pool stank of history. Slaves, gold, oil. The old wars. Sightless skulls, blood, sweat and bones, agony that lay in sea-bed, silenced cries forever mingled with black silt...the oil trade flowed into a smell of death, disruption and desolation, flowed in turn to tankers for black fountains, at the protean flow that answered a thousand demands he wondered what answer he must make to the puzzled dead searching in the living for the transformation of their rotted deeds, thoughts, values, tears, bile, decadent and putrescent memories searching for a parallel transformation to the rooted earth flesh

reborn into life-giving oil. From the archine strength and failures, what interchange effected? Within the fluid, rancid energies what new state of being abstracted, answering a million demands (90-91).

This is both a succinct summary of history and a telling comment on the enigma that is Nigeria.

The allusion of Proteus apart, there is the elevation of the actors in the tragic historical drama to archetypes of which the ruling Cartel are the living embodiments of the forces of evil. Once we accept this, then the image of Batoki as Pluto and the fury of the Cartel as the "Fifth face of the Apocalypse, the eighth plague that the Judaic sorcerer had omitted to include — the plague of the rabid dogs" (159) come in place and emphasize the violence and human degradation which the novel describes. In his dream fantasy Ofeyi merges himself with the Cartels and his own actions with their fury.

He miraculously...found that his teeth were no longer human, that his jowls dribbled the dirty-ash crimson-blatched spittle of a recent bestial banquet. His neck grew warm at the back as the hairs rose on them in defence and most wonderful of all, the sound that came from his throat was a perfected howl fiercer than their prey-scenting wail (159-160).

This breakdown of categories, in this case between dream, fantasy and reality, is a well known aspect of Soyinka's literary aesthetics, a technique he uses effectively in his non-fiction work, *The Man Died* (1972). This practice is in keeping with his belief that:

Literature of social vision conceptualizes or extends actuality beyond the purely narrative, making it reveal realities beyond the immediately attainable, a concern which upsets in an effort to free society of historical or other superstitions.¹⁰

Apart from the conglomerates of allusions which radiate from the Orpheus-Eurydice (Ofeyi-Iriyise) myth, there are, in *Season of Anomy*, specific allusions and symbols. The reference to a "florentine moment in the heart of the festering continent" (44) opposes the luxury and opulence exhibited at the Chairman's ceremony to the squalor that characterizes the outside environment that surrounds the scene. The sculpted figures of St. George and the dragon, while suggesting the fabled wealth of Florence also represent the mythical battle in which St.

George, representing the forces of good, slays the dragon, representing evil, thus also ironically showing the Chairman as an evil force. Soyinka's description of the sculpture suggests the cold indifference of the forces of good (St. George) to the folly of the Chairman and his associates.

St. George fixed his gaze beyond the scene, intent upon a mission which did not involve the present company... he sat symbolical upon his leaden steed, oblivious to the important gathering that had come to honour his full-sprung birth (45).

This description might be said to refer literally to the inability of the sculpture, an inanimate object, to feel, but the overt personification (and animation) suggests a deliberate lack of concern (on the part of St. George) with the on-going celebration. When the Chairman describes it as "representative of the new order which is battling the dragon which represents the forces of our greatest national enemy — corruption," the irony is complete and we know that he has put the last nail in his own coffin as well as in those of his associates.

Ofeyi's "Pandora's Box," an important symbol in the novel, is a thinly veiled attack on the Cartel. We are told that it "left its creator, Ofeyi, with a sense of superfluity, the watchers with a hint of cosmic threat" (45). The release of the contents of the Box effigies of the ruling Cartel in the forms which no watcher could fail to identify, "the microbius shapes, the weeds, the viruses, the swollen shoot, and other plagues of the cocoa farmer" (46), leaves not one doubt about the message that the Cartel are the real enemies of the farmer.

In *Season of Anomy* succinctness is achieved through Soyinka's use of symbolic names for places and characters. One such name is Aiyero, the town that supplies the principal motif of the novel. As Maduakor has pointed out, Aiyero derives from Ayetoro, a model settlement founded in 1947 in what is now Ondo State and whose pattern of religious and societal organization is replicated in Soyinka's Aiyero.¹¹ What probably influenced Soyinka's choice of the name is the novel's theme of exploitation of the labouring masses.

Ondo is well-known for its cocoa produce, another important symbol in *Season of Anomy* and an important export commodity in Nigeria before the discovery of oil. In the novel cocoa becomes the symbol of all natural resources that yield the wealth of the nation and are exploited for the benefit of a few, represented in the novel by the ruling Cartel. Like the historical Ayetoro, Aiyero was founded "to seek truth, a better life, all things which men run after" (9). It is thus the symbol of

wealth and goodness; the paradise which the evil men (the Cartel) seek to plunder and destroy.

Symbols underscore aspects of the theme of *Season of Anomy*. One of the major characters in the novel is the 'Dentist'. The role of the Dentist in the novel is reflected by his adopted, symbolic name: he has to extract decayed teeth before they infect others; as he puts it, "Select the kin pins (*sic*) (of the Cartel) and eliminate them." At first he thinks of himself as different from Ofeyi the rationalist-theorist. "I am trained in the art of killing. I utilize this acquisition on behalf of my society" (111). And of Ofeyi he says, "I have watched your cocoa campaigns, I have followed your troupe about and I concluded that your mission is indeed to educate" (111-112). But their journey together in Cross River becomes a symbolic journey of discovery — for him a discovery of the complementarity of their roles. It appropriately ends in the prison at Temoko where, through their joint action, the defences of the Cartel are broken and they rescue Iriyse (of Orpheus charming of Pluto and Persephone).

Symbol is so important to Soyinka in *Season of Anomy* that when he concedes elements of humanity to characters like Suberu he endows them with the capacity to use and understand symbolic configurations. Suberu's summary of Iriyse's situation in Temoko prison is representative:

He brought out a thick, neatly folded piece of paper, squatted on his haunches and began to unfold it on the floor. It was a poster, one of the very earliest of Iriyse. Shrouded in a filmy gauze which...claimed to represent a milky distillation of her creamy flesh of cocoa seeds, Iriyse was emerging from a neatly cracked golden egg-shape that represented the pod. Suberu pointed to the figure on the bed and, slowly...signalled that the figure on the bed was the same as the poster.... The woman's condition was like that egg and Ofeyi...must wait, patiently, for her emergence (314).

Ofeyi is fascinated by Suberu's ingenuity and compliments him, calling him "a Man of images," that is, a man with imagination and intelligence.

Although most of the metaphors in *Season of Anomy* function as symbols, there are occasions when Soyinka uses simple metaphors. For example, expressing his anger with the Cartel and blaming their continued existence on the rationalistic approach of Ofeyi and his type, the Dentist describes them (the Cartel) in terms of "irritants in the throat, acid in the mouth," and calls them "monster children." He tells Ofeyi:

Self-defence is not simply waiting until a lunatic attacks you...when you watched him attack a man up the road you don't wait any longer.... You rationalists have given birth to a monster child by pretending that the lunatic can be reasoned with. Because you paced in silence at the incubation of a monstrosity preoccupied with a study of the phenomenon. Tell me, if you took a mouthful of food and you felt an acid burn in your mouth, do you roll it round on your tongue thoughtfully or violently spit it out (134).

There is no doubt as to the intensity of the emotion that informs this speech made palpable by the novelist's choice of appropriate metaphors.

The charm of the descriptions in, and the succinctness of the narrative of *Season of Anomy* derive from this technique of indirection. The myths, symbols and metaphors are reiterated thus making them reinforce one another. It is to such density of myths and symbols as we find in *Season of Anomy* that Soyinka refers when he says:

...the energy and passion of social revolution appears perversely to quarry into the metaphorical resources of language in order to brand its message deeper in the heart of humanity.¹²

Allied to the art of indirection is Soyinka's handling of narrative time and sequence of events. Sudden transitions from description to dialogue, introspection, reminiscence, and even flash-back abound. For example, in the first chapter of the novel there is, first, a description of Aiyero, then there is a passage of Ofeyi's introspection as to why Aiyero's young generation always comes back to it. The next paragraph assumes that the reader already knows about Ofeyi's acquaintance with Ahime although there has been no such hint: "what brings them back he again and again demands of Ahime" (3). The next passage, which is a dialogue between Ofeyi and the Custodian, is followed by a third-person account of how Ofeyi responded to the invitation to the funeral of the Custodian (7), although there has been no previous mention of when the Custodian died or who sent the invitation of Ofeyi.

The narrative thereafter returns to Iritise describing her stay in Aiyero in the midst of their women, interposing a few sentences on the lying-in-state of the Custodian. Suddenly Ahime is reintroduced in a dialogue with Ofeyi (8). This fills the gap left in their earlier discussion about Aiyero and its people in paragraph one. The next section (8-9) gives details of the ritual ceremonies at the funeral of the Custodian, introducing the fertility motif which is important to Aiyero in both the

agricultural and the human ideological sense. This motif is expanded in the next section as the story again shifts to Ofeyi returning to Aiyero with his schemes that have both agricultural and ideological dimensions. The germination of the cocoa seed becomes synonymous with the germination of his social and moral ideas. After a short description of the integration of Iriyise into the Aiyero farming culture and her growing relevance to the people of Aiyero, Soyinka's beam now focuses on the Cartel and their dissatisfaction with the new development in Ofeyi's cocoa campaign for which they direct that Ofeyi take immediate leave abroad, a kind of study tour.

What dictates these shifts is associativeness. Events that take place at different times and places are made to appear contiguous. The effect is the elliptical nature of the narrative, a technique that demands a lot of assumptions from the reader but which nevertheless gives a poetic texture to the narrative. This technique seems to be an attempt by the author to place in the foreground, in the first chapter, the major concerns of the story and to encapsulate them in "Seminal" the section dealing with germination. It is used throughout the novel not only within chapters but also across chapters. For example, Ofeyi tells Ahime about the Dentist in Chapter Two but their meeting at the airport abroad is not narrated until Chapter Six, and this takes the form of a reverie. Betoki's champagne dinner in which he and his associates boast about their security (137) is ironically interposed in a chapter dealing with the elaborate plan of the Dentist's operation (119-146).

As a novel of social sensibility, *Season of Anomy* is essentially satirical. The satiric butts are identified early in the novel, as their group name, the Cartel, shows. Throughout the novel Soyinka consistently uses images of predatory and disgusting animals for the Cartel. They are "blood hounds" (20), "bulldogs" (21), "fat corporate swine" (41), "desperate gecko" (139), their leader Batoki has "the patience of a lizard" (139). The officials of the Cartel are also seen as human aberrations: the governor of Temeko prison is "clubfoot;" Aliyu the guard is a "human contraption" whose "wasted limb twines itself creeper-like around his staff;" Cross River environment is notorious for its "frequent epidemics, blindness inflicting plagues, spinal infections and mind-drugging flies" (275).

The description of the hunters, one of whom is run over by Ofeyi and Zaccheus as they drive into Cross River makes it difficult to recognize them as humans different from the colony of primates which "escort" Ofeyi and Zaccheus later on their way to the Shage Dam. Suberu is described in inanimate terms, as a tree:

His fingers were gnarled blackened root knobbed and knotted in place. He had no palms to speak of. Fingers

and wrists seemed welded together into a weird flagellating contraption (289).

The embittered emotion which informs this description becomes clear when the passage is compared with the corresponding description of a stunted baobab tree:

Against the landscape rose a single baobab, dry and stunted. Its trunk was broad and even up to a few feet, then it was overtaken by an abnormality of retardation that seemed, from the lumps, swellings and contortions, a blight of human infections — rickets, beri-beri, kwashioker, and a variety of goiters. A distended belly in the middle of the trunk thrust its wrinkled navel at the black horizon. From malformed shoulders balanced on a flat chest writhed an abortion of limbs. Where the head might have been, thinner branches hissed sky wards baring forked tongues in a venomous protection of whatever mystery hoard lay within the so called tree of life (212).

Maduakor has observed the similarity between the description of the baobab tree and Aliyu.¹³ It will be enough here to add that while Aliyu withers from the legs the baobab is strong at the base and withered only at the top (a more natural thing). That it is stunted from infections, which the author identifies as human infections, shows that he puts the baobab in a relation of equivalence with the environment and people of Cross River, the baobab having the advantage of a solid base while Cross River and its people are the floating pestilence. Soyinka imbues the baobab with the character of evil through the association with snake features: "forked tongue" and "venomous protection."

The language of *Season of Anomy* is essentially poetic. Most of the time it works by suggestion through metaphors, analogies, and symbols rather than by elaboration. Maduakor has pointed out the problems posed for a reader by such a method.¹⁴ But it is also true that metaphorical configurations make a greater impression on the mind than familiar literal ones. The apparent difficulty pointed out by Maduakor is occasioned by what Soyinka himself calls the "interior dialogue...the interior language" of the writer which, according to him, is not "willfully esoteric" but an attempt by the writer to convey a complex experience.¹⁵ The following passage, which is a description of Ofeyi's observation and thought on his journey with Zaccheus in search of Iriyise, is illustrative.

From a charred, barkless height, a kite rose from its watch-tower and circled the sky, gaining the rarer regions on invisible windstreams. Zaccheus had taken the wheel, Ofeyi leant back and tried to borrow eyes off the kite, scan the distant city for the object of quest. Foiled, he turned his gaze on the gorges whose precarious sides sheered into the nether world, a network of canyons and ridges writhed into a sunset-gory horizon, giant troughs whose linear base seemed pocked by tumors of dislodged boulders. Ofeyi found that he had begun to fill these chasms with people, the Anubis-headed multitudes of his dreams. They poured into the abyss from all sides, swarmed over the rim and raced downwards towards a promised feast, a coalescence of that feast whose stated aftermath he had just witnessed at the dam. Slavering on the baittrail of the putrescent tumour they rushed dragging their young brood with impertinence abandoning them in the headlong plunge towards the scent of inhuman banquet (175-176).

The problem with a passage like this is not its diction — except for the reference to 'Anubis' it deals with recognizable events of the ordinary world — but its imagery, which is informed by Ofeyi's anxiety about the safety of Iriyise, having observed the wanton destruction of human lives by the Cartel. This invokes both the cannibalism of the Cartel, suggested in the passage by Anubis, the guardian of the underworld — a mythical world of greed and violence — and Soyinka's aversion for them. The syntax tumbles insistently, just as do the thoughts inside him which he appears to be laboring to compress into a single sentence. The analogies, metaphors, juxtapositions, and allusions are the poetic qualities one finds in almost any passage from *Season of Anomy*.

Sometimes Soyinka uses a word in several senses at once. "Shoot" in the context of Aiyero would ordinarily refer to cocoa shoot; for Ofeyi the reference is to the documentary of the cocoa process that he is doing for his corporation. But trying to convince Ofeyi of the need for violence and the need for their collaboration, the Dentist insists that in working alone Ofeyi "can only shoot one" but "if you had a different kind of technician assisting you, you could shoot both..." (96), thus bringing together two senses of shoot (to shoot a film of the cocoa process and to shoot to kill), the latter referring of course to the Cartel. In the same way, "operation" becomes for the Dentist "an elastic word" covering the killing activities of the agents of the Cartel as well as his own refined notion of the word, defined in medical/surgical terms (108-109).

There is also the deliberate use of literary forms, as in cases of deviation from the language norm, for poetic effect. These range from using colloquial forms as when Zaccheus tells Ofeyi: "Are you sure you ought to be going into this thing? It isn't going to be *healthy* for us if you intend to *ram* every single *murder* crowd that we *happen* on in the city" (167) to the breaking of grammatical categories as in "She knows I am far more *use* to him with all his contacts" (183). In the above extracts *healthy* and *ram* are odd in formal written English; murder in the context should be an adjective (murderous), and *use* should be *useful*. Appearing as structures in dialogue, it is obvious that they are the author's deliberate attempt to imitate the speech habits of his characters — a feature that is at its utmost in the speeches of the Cartel. But they also serve other artistic purposes. In these contexts they carry wider connotations; they are more expressive and more memorable and they lend a poetic quality to the passages.

The argument of this paper has been that Wole Soyinka's *Season of Anomy*, being a record of the author's vicarious experience of a Nigerian historical event, does by that fact have social relevance. But in relaying this experience Soyinka has avoided mere referential language or mere verbal reduplication of people and events and has, instead, relied on the use of relevant myths, symbols, and metaphors from which the actualities can be inferred. This is a method favoured in fiction from the earliest times. As Defoe put it, "things seem to appear more lively to the mind when they are insinuated under the cover of a symbol or allegory...."¹⁶

Referring also to this mode of presentation, that is, making extensional use of language, Soyinka says:

...the reflection of experience is only one of the functions of literature; there is also its extension. And when that experience is social we move into areas of ideological projections — the social vision. It is this latter form of literature that holds the most promise for the strengthening of the bond between experience and medium since it prevents the entrenchment of the habitual, the petrification of the imaginative function be past or present reality upon which it reflects.¹⁷

Granted that the method sometimes poses interpretive problems, it does have the advantage of encapsulating experience thus giving a holistic picture of reality as well as widening the reader's horizon of perception. Therefore, it can be said that Soyinka's extensive use of myth in *Season of Anomy* to reflect a Nigerian experience enhances the social relevance

of the novel by expanding the frontiers of that experience in time and space.

NOTES AND REFERENCES

- 1 Wole Soyinka, *Season of Anomy* (New York: Joseph Okpaku Publishing Co., 1973).
- 2 Wole Soyinka, "Ideology and Social Vision (1)" in *Myth, Literature and the African World* (Cambridge: Cambridge University Press, 1976), p. 66.
- 3 The significance of the title to Soyinka's concern in the novel is important.
- 4 Isidore Okpewho, "Revisiting Myth," *African Literature Today* 11 (1980), p. 11.
- 5 Richard Wagner, "The Folk and the Myth," in *The Modern Tradition: Backgrounds of Modern Literature*, Richard Eliman et al eds. (New York: Oxford University Press, 1965), p. 667.
- 6 Maduakor points out the euphonious relationship between Iriyise/Iridescent/Eurydice as well as Ofeyi and Oxpheus, and recalls the myth of Orpheus and his quest for Eurydice abducted by Pluto. The parallel is in Orpheus's passionate love for his wife, Eurydice. Legend has it that when Eurydice died of a snake bite, Orpheus, determined to recover her entered into the internal regions where charmed Pluto and Persephone with the music of his tyre and got them to consent to restore Eurydice to him.
- 7 This is evident as she is referred to as Celestial, which means literally "of heaven."
- 8 Wole Soyinka, "Aesthetic Illusions," *Art, Dialogue, and Outrage: Essays on Literature and Culture* (Ibadan: New Horn Press, 1988).
- 9 Soyinka, "Ideology and Social Vision," p. 66.
- 10 Obi Maduakor, *Wole Soyinka: An Introduction to His Writing* (New York: Gerland Publishing Inc., 1986), p. 115.
- 11 Soyinka, "Ideology and Social Vision," p. 63.
- 12 See Maduakor's detailed treatment of the Language of the Novel in *Wole Soyinka*, pp. 137-146.
- 13 *Ibid.*
- 14 *Ibid.*
- 15 Soyinka, *Art, Dialogue, and Outrage*, p. 100.
- 16 Daniel Defoe, *A Collection of Miscellany Letters out of Mist's Weekly Journal* (London: N. Mist, 1722), p. 210. Quoted in Macmillian E. Novak "Defoe's Theory of Fiction," *Studies in Philology* 61 (1964), p. 662.
- 17 Soyinka, "Ideology and Social Vision," p. 64.