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The Influence of African Folklore on the Work of Amos Tutuola

Závěrečná práce

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Prohlášení

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Anotace

Tato závěrečná práce se zabývá otázkou, zda je literární dílo afrického spisovatele Amose Tutuoly ovlivněno africkým folklórem. Práce je rozdělena do 5 kapitol věnovaných vzniku, funkcím a aspektům nově vzniklých variant anglického jazyka. Pojednává i o dalších autorech literárních děl, pocházejících z oblastí, kde je používána určitá varianta anglického jazyka, pro něž bylo používání této varianty angličtiny možností, jak prorazit ve světě.

Další kapitola popisuje nejen životní dráhu známého afrického literárního autora Amose Tutuoly, pocházejícího z Nigérie, ale též srovnává díla Amose Tutuoly s jinými africkými spisovateli, a též ukazuje, jak byl Amos Tutuola a jeho dílo viděny očima kritiků.

Poslední kapitola srovnává podobné aspekty v dílech afrického folklóru a v ústředním díle Amose Tutuoly, *Piják palmového vína*, a snaží se najít odpověď na otázku, jak je dílo Amose Tutuoly ovlivněno africkým folklórem.

Abstract

This thesis clarifies a question whether the African folklore influences the literary work of the African writer Amos Tutuola. The thesis is divided into five chapters, which deal with the origin, purposes and aspects of newly created varieties of the English language. The thesis also discusses other literary authors who came from the areas where a particular variety of the English language has been used and for whom the use of the variety of the English language was the possibility to make a world- wide break through.

Another chapter does not only describe the career of the well known African literary author Amos Tutuola of Nigerian origin but it also compares Amos Tutuola's works with other African writers, and describes how critics consider Amos Tutuola and his work.

The last chapter compares similar aspects in the works of African folklore and in the main work of Amos Tutuola, *The Palm-wine Drinkard*, and tries to find the answer to the question whether the work of Amos Tutuola has been influenced by African folklore.

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Introduction:

The aim of the thesis is to find out whether the work of Amos Tutuola has been influenced by African folklore or not. I will compare Amos Tutuola's main literary work, *The Palm-wine Drinkard*, with various works of the African folklore, and I will try to find similar features there. According to the number of similar aspects I will come to a conclusion whether he was influenced by the African folklore or not.

1) New Englishes

New Englishes came to a massive spread from the British Isles to various parts of the world. Some of this movement of English to other parts of the world was caused by the migration of English speaking people to North America, Australia, New Zealand and South Africa. The English language was also used in English colonies as India, Ceylon, West Africa, Malaya and islands in the Pacific Ocean, and in the West Indian colonies as Jamaica. After the end of colonial era, the New Nations, which used to be British colonies, realized the importance of English as an international language. English became the most important international language in the world. There are 600 million users of English of which about half are native speakers.

If we speak about New Englishes we are interested not only in the speakers of English but also in the varieties of English. In particular we are interested in new varieties of English. There are many new speakers of English all over the world but they do not always speak New English. We shall consider that New English fulfils the following criteria:

1. It has developed through the educational system. It has been taught as a subject and used as a medium of instruction in regions where languages other than English were the main languages.
2. It has developed in the areas where a native variety of English was not the language spoken by most of the population. For some reasons pidgin and creole languages are not considered to be native varieties of English.
3. It is used for many functions among those who speak or write it in the region where it is used. The new variety is used for some purposes such as: in letter writing, in the writing of literature, in parliament, in communication between the government and the people and for communication among friends and in families. It may be used as a general language of communication, among those speaking different native languages. In some cases it may be used even among those who speak the same native language but use English because it is felt to be more appropriate for certain purposes.
4. It has become “localized” or “nativized” by adopting some language features, such as sounds, intonation patterns, sentence structures, words, expressions. It

has usually also developed some different rules for using language in communication.

Well known examples of New Englishes are Indian English, Philippine English, Singapore English and African Englishes of nations such as Nigeria and Ghana. There are many ways in which one can try to define a specific New English. One way would be a political approach. There is a variety of nations where it is spoken, for example Nigerian English for the English spoken in Nigeria etc. The consideration of regional variation within a New English must not be neglected.

There is also the ethnic background of the speakers of New Englishes. The Yoruba English differs from Hausa English in a Nigerian context. Although there is an undoubted influence from the native languages of the speakers, there are common features shared by Panjabi English, Bengali English and Dravidian English which make them all recognizable as parts of Indian English.

Sometimes national-regional factors appear. It can be the difference between the Indian English spoken by an Indian in India and the Singapore English spoken by an Indian in Singapore. Indians can still be recognized as speakers of Indian English, the younger Singaporeans of Indian background cannot.

There are very important linguistic features such as sounds, sentence structures and special expressions. They all make it possible to define a particular New English. It is not possible to single out one feature, because it may be shared by other New Englishes.

If we look at New Englishes in more general terms, they have many things in common. They often have a high status in the nations where they are used as official or second language. They are used by groups within the country as a regular language for communication in some areas of everyday activity.

There are basically three different situations how New Englishes developed. New Englishes developed in the areas where education in English was education in a language totally unlike the home languages the pupils would hear around them in the streets and markets. Children acquired a local language before they came to school. The local languages could be languages which have been the native languages of the

population for a long time, e. g. the various Indian languages in India. It could be also languages spoken by immigrant groups which came to the area. This would be the case in Singapore.

In West Africa, especially in Nigeria, Sierra Leone, Ghana, Gambia and parts of Cameroon developed an English-based pidgin. Various pidgins were used from the earliest days of European contact. The pidgins have words mainly from English while others have their vocabulary from Portuguese, Spanish, French or Dutch. A pidgin could be used not only for communication with Europeans but also for communication among Africans speaking different languages. Many children come therefore to school already knowing an English-based pidgin. Many words are so changed in pronunciation and meaning that learning English meant learning totally new range of words. The grammar of English and the one of the pidgin are completely different. English-based pidgins cannot be considered as New Englishes as they have not developed through the education system. They were not taught but developed for the need of communication among people who did not have other chance to communicate. Nevertheless, Pidgin in West Africa is an extremely important language of communication.

In some parts of the world English has been taught at schools to the speakers of an English-based creole. A creole is a speech variety which has developed from a pidgin. This happens in the case when pidgin is used in everyday life more and more and fulfils the function of a native language. English-based creoles developed in the Caribbean, such as Jamaica, Trinidad and the former British Guiana. The people were speaking a whole range of speech varieties from the creole to a type close to Standard English. The type of speech closest to Standard English is the acrolect spoken in more formal situations, by those with higher level of education. The people with no formal education speak with so called basilect. The types of speech between basilect and acrolect are called mesolects. The acrolect and partly mesolect are considered as New Englishes. We speak of a Jamaican English, Trinidadian English, Guyanese English and so on, or a Caribbean English in general. The speeches close to basilect cannot be considered as New Englishes as they did not developed through the education system but from pidgins. Although an English-based creole is a native language variety, it cannot be considered as a native variety of English.

If we divide the New Englishes according to the background against which they developed, we can distinguish three different types:

| “Type | Background | Examples |
|-------|---|---|
| 1 | local language(s) usually non-English language of wider communication | Indian English Kenyan English Singapore English |
| 2 | local language(s) English-based pidgin used as language of wider communication (in some areas) | Ghanaian English Nigerian English |
| 3 | English-based creoles | Caribbean English” |

(Platt, J., Weber, H., Ho, M. L., *The New Englishes*, 1984, p. 9)

There are some cases which do not fit into either category, e. g. English in Papua New Guinea. In some towns, the local English-based pidgin has been modified because of English language newspapers and magazines. There are also four types of English which may in some ways seem to be “newer Englishes” but which we do not include under the New Englishes.

The first are native varieties other than British English. Those are American English, Australian English, New Zealand English, Canadian English and South African English. They developed differently comparing the way English developed in Britain. People from various parts of Britain speaking many accents and dialects were mixed together in the new settlements and colonies. A lot of people speaking other languages migrated to these areas as well. The most immigration took part in the USA and

Australia. All the varieties of English mentioned above differ from the New Englishes because people came to these areas speaking English and remained speaking English. Other immigrants were absorbed into the main body of English speakers. In case of New Englishes it was different in that way that English was a language learned at schools. There are now in various new nations minorities for whom a New English is a native language.

The second are the Newer Englishes of the British Isles. English has a shorter history in some parts of the British Isles than in others. In Ireland, Wales, parts of Scotland and in the south western English county of Cornwall English is comparatively new language. The Welsh language was suppressed for many years and education available only in English. But there is a big influence of Welsh in the pronunciation, including intonation, and in some grammatical structures of Welsh English. It is the same in Ireland and the parts of Scotland where Gaelic was spoken. We shall not consider these varieties as types of New English. The movement has taken place in the areas relatively close to a large population of native speakers of English.

The third is the Immigrant English. The immigrants who came to English-speaking nations such as Britain, the USA and Australia were speaking with new types of English. We can see there a Greek, Italian and Turkish influence. Those types occur in the areas where a native variety of English is spoken by most of the population. However the New Englishes developed in areas where a native variety of English was not the main language. Immigrant Englishes are very often temporary phenomena. The immigrants may speak with a noticeable foreign accent and may use sentence structures which are not used by native speakers but in the next generation there is typically no recognizable difference from the speech of Anglo-Australians.

The fourth is so called Foreign English. This is the type of English spoken by those who have acquired it as a foreign language. The English language can be used for communication with English-speaking foreigners, for reading, for listening to English language radio broadcasts and watching English language films. Nevertheless English in the countries such as Italy, Germany and Sweden is not used for purposes of communication within these countries and cannot be considered as a type of New Englishes. The New Englishes have developed through English - medium education

either in the areas where English-based pidgins or creoles were spoken or where local languages were used by the majority of people. The type and the range of functions of these New Englishes vary from nation to nation.

Because Amos Tutuola comes from Nigeria in Africa, I would like to mention the development of English language in Africa. In East and West Africa there is an enormous number of separate indigenous languages. The writers vary between 80 and 400, depending on the size and ethnic diversity of a nation. However, one way in which West African and East African nations differ is the fact that in West Africa English-based pidgins and creoles have developed whereas there was no such development in East Africa. Varieties of an English-based pidgin started first in the West African ports as a means of communication between sailors and traders and the local population. The use of Pidgin English as a language of communication has been increasingly steadily. It was the case in spite of penalties for using it in schools.

The language of the freed American slaves who were settled in Sierra Leone, was an English-based creole, called Krio. Krio speakers were clerks and teachers in various areas of West Africa and their speech had a marked influence on many varieties of West African English.

The influence of Pidgin English on West African Englishes is also considerable. Children from southern coastal towns starting their formal education in English are already speakers of Pidgin English. Many primary teachers have to use Pidgin English at least in the early stages of primary education. The children would not otherwise understand one word. The teachers can use the proper English later. In the United Republic of Cameroon shares English its position as official language with French. English language has high official status in Sierra Leone, Gambia, Ghana and Nigeria as well. The importance of the major indigenous languages in the area, e. g. Akan, Ewe, Ga and Hausa in Ghana and Hausa, Igbo and Yoruba in Nigeria, should not be underestimated. For example, Hausa is the main language of Northern Nigeria and is used in various parts of West Africa and has been proposed as a candidate for a national language of Nigeria. In Nigeria, each Nigerian child should be encouraged to learn one of three major languages which are Hausa, Igbo or Yoruba. Primary education may be officially in English or, as in Nigeria the first three years in the main local languages.

For Cameroon it is valid only for the part which was formerly under British administration.

In parts of East Africa is the major language of wider communication kiSwahili, a Bantu language. KiSwahili is the native language of relatively few speakers, mainly in Zanzibar. It was used by Arab traders from Zanzibar and spread rapidly over other areas of East Africa. It has become the national language in Tanzania and has replaced English as a medium of instruction in schools. It is the national language of Uganda and of Kenya but English is still an official language there. English is the official language and the medium of instruction at schools in Zambia as well. Zimbabwe is different from the rest as it had a larger group of native speakers of English who formed an elite. The local languages of East Africa must not be ignored. There are about 80 different local languages spoken in Zambia, Bemba, Lozi, Nyanja and Tonga. They are among the seven language varieties which have been given official recognition as languages of the state. They are used as languages of wider communication.

As an educated Zambian puts it: "Although official language is English, there are some cases where you need to know one of the national languages. People usually know one of them. They do not want to show that they come from a smaller tribe." (Platt, J., Weber, H., Ho, M. L., *The New Englishes*, 1984, p. 17-18)

The situation in most of these African nations is similar to that in West Africa. The exception is the fact that kiSwahili plays a double role. It has the role which Pidgin English and Krio have in West Africa. The situation in Tanzania is an interesting one. The complete change from English to kiSwahili in the school system will have an effect on Tanzanian English. (Platt, J., Weber, H., Ho, M. L., *The New Englishes*, 1984, p. 1-18)

2) Literary Writers and the New Englishes

There were writers who admired the literature they read at school, e. g. Shakespeare, and wanted to emulate the writers who were presented to them as models. There were others who wanted to let other people know of their own experiences and thoughts and wanted to make their culture known to the wider world. Some writers continued the tradition by writing in Chinese, the various Indian Languages, Sinhala and Malay, whether in the homelands of these languages or in the colonies to which they had migrated. There were traditions of oral literature in other areas – in Africa, both West and East, in Papua and New Guinea and in the Caribbean region. In both types of situation there were those who felt the need to reach out to a wider group than could be reached in the mother tongue of the writers. The obvious choice was English. In the second type of situation, there are some writers in the nations where New Englishes are spoken who use a variety of English which gives few clues to their regional identity. They write about people, places and events in an area which is not Britain, the USA or some other country where the “older” Englishes are spoken. The reader cannot know whether the writer was a local speaker of a New English or an English writer who knew the region, its people and its customs.

There are writers in the areas where the New Englishes are spoken who write in English but translate the narrative and speech styles of another language. A number of Indian writers have given an Indian flavour to the English they have used to represent the speech of characters who would actually speak some variety of an Indian language. We shall consider the way in which writers give a local quality to narrative and then the ways in which writers represent speech, speech in a local variety of English and speech in another language spoken in the region. There are several ways in which writers give a local quality to their narrative. The local quality in the narrative may be because the writer wishes to convey it, or because his English is a New English or because he translates from his local language into English. A writer who is said to translate from his mother tongue into English is the Nigerian, Amos Tutuola. He has made a practise of writing in Yoruba and then translating into English. There is one example:

“When it was early in the morning of the next day, I had not palm-wine to drink at all, and throughout that day I felt not so happy as before; I was seriously sat down in

my parlour, but when it was the third day that I had no palm-wine at all, all my friends did not come to my house again, they left me there alone, because there was no palm-wine for them to drink.” (Tutuola A., *The Palm-wine Drinkard*, p. 8)

There are structures such as: “I felt not so happy as before”, “I was seriously sat down in my parlour” and “all my friends did not come”, which give a very distinctive quality to the narrative. (Platt, J., Weber, H., Ho, M. L., *The New Englishes*, 1984, p. 177-179)

3) Amos Tutuola's Life

The work of Amos Tutuola has been translated into lots of foreign languages. Tutuola took his ideas from the Yoruba literature. His books were spread not only among English reading society in Nigeria or West Africa but also on the words markets and were translated into French, German, Russian and other world languages. His books were translated into Czech language as well.

Amos Tutuola is frequently compared with other African authors: Chinua Achebe, Cyprian Ekwensi or Wole Soyinka. Almost all literary critics see Amos Tutuola as an underdog comparing to Achebe, Ekwensi and Soyinka. After Nigeria became independent, Achebe and Ekwensi became redactors in the offices with air-conditioning but Tutuola became a gatekeeper there, because of his bad English. (Klíma, V., Růžička, K. F., Zima, P. *Literatura Černé Afriky*, 1972, p. 184). He was compared with a French writing author Camara Lay from Guinea, who is an original author in the francophone area, like Tutuola in the anglophone one. (Klíma, V., Růžička, K. F., Zima, P. *Literatura Černé Afriky*, 1972, p. 258) His work was also compared with authors of world literature. There were found parallels with Dante, Bunyan, Blake or Kafka. The most parallels are found with a Yorub writer D. Fagunwa. At the beginning of his writing Tutuola's books were sold mostly on African markets. It could have been the author's initiative which was responsible for his throughout to the word's markets. (Klíma, V., Růžička, K. F., Zima, P. *Literatura Černé Afriky*, 1972, p. 187)

Tutuola's life differs from the lives of other Nigerian writers of a new generation. His life does not differ much from the lives of poor Yoruba people. Tutuola attended first years at the mission school in the town Abeokuta, where lived old art workmen. Because of his talent he was sent to Lagos to continue his studies. Three years later his father died and Tutuola had to stop studying and started earning money. He worked as a farmer, then he tried to grow cocoa but he was not successful. Then he helped his brother in a workshop with copper but he was not successful as well. During the Second World War he was working as a worker at the airport base in Nigeria. After the Second World War he was unemployed again. After a long search he worked as an officer. He was forced to improve his English there. He came across with different

sources of reading. He had the possibility to read the stories published for Mass Adult Literacy Campaign. After reading some of those books he found out that to be able to write such books cannot be such difficult as all young children in the Yoruba villages know the stories. This fact inspired Tutuola to write his first book, *The Palm Wine Drinkard*. This book was published in London in 1952. The book was written with Tutuola's bad English in the way he usually spoke. The book was translated into Czech language in 1966 and immediately attracted an international attention. It is a journey through a phantasm world with a lot of supernatural and fairytales aspects. The novel is a typical example of a folk literature written with African English. The modern African critics based their criticism on the fact that Tutuola takes for his work only the topics from the African folklore. (Klíma, V., Růžička, K. F., Zima, P. *Literatura Černé Afriky*, 1972, p. 186)

4) Amos Tutuola and his Critics

There is no doubt about the leading position in prose literature writing in West Africa. The first work which became famous all over the world is the work *The Palm-wine Drinkard* by Amos Tutuola from 1952. There were a lot of people who have criticised Amos Tutuola's work. One of them was Dylan Thomas in his work *Observer*. "Das Werk des westafrikanischen Autors erschien ihm als grisly and bewitching story".¹ (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 27-28) Thomas and other critics from the west were impressed by the completely adventurous unreal world which has to bear *The Palm-wine Drinkard* on his way to the dead Tapster. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 28)

The enthusiastic criticism of Dylan Thomas was followed by many discussions in the newspapers and magazines in the USA and England. Elspeth Huxley praised Amos Tutuola in his travelling report "Four Guineas" as an exceptional phenomenon and called him "a lone harbinger of West African literature". (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 42) She wrote about Tutuola's first work *The Palm-wine Drinkard*, using the words: "*The Palm-Wine Drinkard* is a folk-tale, full of the queer, distorted poetry, the deep and dreadful fears, the cruelty, the obsession with death and spirits, the macabre humour, the grotesque imagery of the African mind." (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 42)

In spite of great success abroad Amos Tutuola was not as popular as other West African authors in his homeland. He was put aside from other Nigerian writers because of his poor education. He visited school only for five years. He was criticised as his English was bad. "Viele der gebildeteren Afrikaner nahmen an seinem unkorrekten

¹ The work of the Author from West Africa seemed to him to be grisly and bewitching story.

English Anstoß und fürchteten, dass es zusammen mit der in seinen Werken evozierten Welt der Geister und Dämonen nur dazu angetan sein könne, das geläufige westliche Klischeebild des Afrikaners zu perpetuieren-ein Bild, das zu bekämpfen sie sich gerade vorgenommen hatten.“² (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 43) Their fears were confirmed because of the enthusiastic reactions of the West. Adeagbo Akinjogbin asked about the reasons of Tutuola’s admirable success outside Africa and found the answer:

“Most Englishmen, and perhaps Frenchmen, are pleased to believe all sorts of fantastic tales about Africa, a continent of which they are profoundly ignorant. The extraordinary books of Mr. Tutuola ... will just suit the temper of his European readers as they seem to confirm their concepts of Africa. No wonder then that they are being read not only in English, but in French as well.” (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 43)

The other critics from Africa believed that Tutuola became successful because the people in Europe were able to oversee all faults in his work as they like exotics and corruptness described in his works. In 1954 Geoffrey Parrinder predicted the future of Amos Tutuola’s work:

“It is a beginning of a new type of Afro-English literature.” (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 44) This prediction was not successful as the future has shown us. The actual development is more alike to Gerald Moore’s belief:

“Tutuola’s books are far more like a fascinating cul-de-sac than the beginning of anything directly useful to other writers. The cul-de-sac is full of wonders, but it is nonetheless a dead end.” (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola*

² Many more educated Africans were afraid of the fact that Amos Tutuola thanks to ghosts and demons showed in his work can cause that the common cliché picture of Africa will not be changed in the eyes of the people in Europe which they had tried to change.

und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 44)

There were no followers of Tutuola's work. He continued writing books in a monotonous way, which started in 1952. The immediate artistic conclusive evidence of his first work has never been reached in any other work which followed. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 44)

Many critics point out the closeness of Tutuola to spoken narration. Geoffrey Parrinder speaks about "his direct style", Gerald Moore about "the intensely oral quality of Tutuola's writing". Parrinder noticed the author's fertile imagination. Moore speaks about the fact that we can find a warm voice in his work and there are rhythms of speech in his English. According to Parrinder, Tutuola is not in fact a story-teller, because of his shyness, but he has a story teller's style and imagination.

How can we characterize Tutuola's oral story-telling style? In his work he uses a lot of illustrative comparisons, especially the comparisons which refer to the whole activities. Another aspect which shows his orientation to the oral story-telling style is the sentence construction. The sentences are very short and uncomplicated:

I was a palm-wine Drinkard since I was a boy of ten years of age. I had no other work more than to drink palm-wine in my life etc. One expression follows the other. He very often uses connective conjunctions like "and", "so", "then", "after that". (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 54-55)

The other expert on Tutuola's work, Bernth Lindfors, claims that there is a poor variety in his books. There is a never ending return of some situations and motifs and even the return of the epic patterns. Gerald Moore was the first to point it out:

"The most remarkable feature uniting all Tutuola's books is his grasp of basic literary forms. All his heroes or heroines follow one variant or another of the cycle of the heroic monomyth, Departure-Initiation-Return," (Böttcher, K. H., *Tradition und*

Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 66)

There are other parallels of Tutuola's work and myths. The myths hero, surpassing the threshold into the extraterrestrial world, has to come across with a keeper. We find this motif in Tutuola's work *Feather Woman of the Jungle*, where is a stone to be put aside so that the hero could come to the extraterrestrial world. The entrance under the earth is one of the favourite motifs of numerous myths. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 70-71)*

The marriage of the hero with a so called super lady, who has supernatural forces, in the work *My Life in the Bush of Ghosts* is an aspect which can be found in fairytales or myths as well. In *The Palm-wine Drinkard* the hero returns at the end from the dead's town with an egg, which can help to finish the famine of all people. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 73)*

There is again a parallel to the heroes in myths. The motif of repeated periods of the lack on food is a common motif in folk-tales in West Africa. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 75)*

Tutuola may use in his works so many motifs from the myths because he studied the welt mythology. He was influenced by the works *Thousands and One Night*, by Bunyon's *Pilgrim's Progress*, by Mister Johnson's popular collection of myths stories and by Edith Hamilton's *Mythology*. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 76-77)*

Amos Tutuola was probably influenced not only by the myths and fairytales from Europe, America or Asia, but also by the literature from West Africa, especially by his own Yoruba folk. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 80)*

The founder of a creative literature in the Yoruba language and at the same time an outstanding representative is Daniel Olorunfemi Fagunwa. This writer wrote the most of his works between 1948-1951, so we may suppose that Tutuola read his stories and was influenced by them. Emmanuel N. Obiechina writes: "Tutuola writes in the same tradition as Fagunwa and may, in fact, has been influenced by Fagunwa (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 82)

Uli Beier and Bernth Lindfors showed other aspects which are similar in the works of Tutuola and Fagunwa. The monster's description and her boast speeches are the same in both authors in details. They both use "juju-compass" to find the way they wish to find the hall full of singing birds. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 83-84)

The next aspect which appears in both authors is the wonderful child who possesses supernatural forces and all neighbourhoods is afraid of him. We have to say that such aspects of a wonderful child can be found in Yoruba oral literature as well. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 86)

In one Yoruba story one woman falls down and her thumb swells. The woman gave birth to a child from this swollen thumb. In *The Palm-wine Drinkard* a woman gave birth to a child in the same way too. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 88)

We cannot say that Fagunwa or Tutuola were directly influenced by traditional oral literature and folk-tales but there are motifs which are similar in Yoruba stories and in Tutuola's work. It is for example the episode about the super lady, where Antelope became the hero's wife. There are also some differences in the illustration of the fight between Tutuola and Fagunwa and Lindfors comments:

"Such differences indicate that Tutuola is not merely translating Fagunwa and that he is sensitive to the demands of his own narrative." (Böttcher, K. H., *Tradition und*

Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache, 1974, p. 83-84)

We can finally say that there is sure an analogy between the works of Amos Tutuola and the oral story telling. “Schon Geoffrey Parrinder empfand die in Tutuolas zweitem Buch enthaltenen Erzählmotive als echt afrikanisch.”³ (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 90)

Geoffrey Parrinder speaks about “apparently haphazard order” of his episodes. Tutuola’s reaction was: “That is the order in which I came to them.” (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 186) Tutuola himself spoke about his pleasure to listen to African story tellings when he was a child. Tutuola was blamed for lack of originality and accused of plagiarism of oral stories collections. (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 90-91)

Wole Soyinka, a very famous African writer and the holder of the Nobel prize for literature, suggests: “... what Amos Tutuola primarily is – a storyteller in the best Yoruba tradition, ...” (Böttcher, K. H., *Tradition und Modernität bei Amos Tutuola und Chinua Achebe: Grundzüge der westafrikanischem Erzählliteratur englischer Sprache*, 1974, p. 105) In any case there are a lot of similar aspects in Tutuola’s work and Yoruba stories.

³ Already Geoffrey Parrinder found the story telling motives in Tutuola’s second book truly African ones.

5) The Similar Aspects of Tutuola's Work and African Folklore

The African people believed in transcendental powers, Gods, ghosts. One of the most favourite genres was (besides a fable) a myth. Myths try to explain reality with the use of lots of transcendental phenomenon. They are linked to a given ethnic and highlight the cultural identity. There are plenty of similar topics in myths of different ethnic groups. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 8) The base of African myths is the search for answers to the basic philosophical questions in the middle of a tropical nature. The Aborigines tried to find out how the world was created, they wanted to find the basic life orientation in the world. They did not have any modern education but only the traditional tribal wisdom.

There is a very important role of an intermediary between God and earthmen, between the ghosts of death and living people until present time. The human being is able to change its appearance into an animal, flower, rock and into other objects. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 10-11) We find flubs in the myths because of limited educational grade. The West African myth is not usually linked to one clearly defined place. There are a lot of aspects taken from neighbours etc. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 12) The African people take myths like the first stage of religion. Some myths are typical only of one tribe but the others are taken over by several ethnic groups. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 22) In the European view on the West African mythology we can point out the fact that they are, and will be for majority of us, everything but not boring. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 25)

In the book *The Palm-wine Drinkard* there are a lot of aspects which we can find in the West African folklore. One of the aspects is a belief in reincarnation. Southly from Sahara we come across with a ritual when a dancer during the drumbeat changes his identity. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 58) The change of identity is sometimes provided by a magic formula. Some African people believe in talismans, amulets which help people to change their identity. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 77)

Amos Tutuola writes about a so called “juju”, which is an amulet used to transcendental cause. The Palm-wine Drinkard uses the “juju” when being in trouble. He often uses his amulet to change his identity. We can find this aspect of using an amulet in case of trouble in the African tales: “Mé milé dítě, aby se naplnilo kouzlo, musíš nosit amulet jako přívěsky na náhrdelníku nebo na náramku. Ale pamatuj, smějí ti posloužit jen v případě nouze!”⁴ (Kamanda, K. S., *Africké pohádky*, 2006, p. 153)

There is a similar amulet used in an African fairytale. The name of this amulet is alike the name džudžu used by Amos Tutuola in his work: “Odia rychle ucouvl zpátky do chýše, aby si pověsil na krk svůj magický náhrdelník, ale náhrdelník nikde. Kde je můj amulet! Můj amulet! Křičel vyděšeně. Věděl dobře, jak je bez svého gri-gri zranitelný, že bez něj nedokáže zažehnat osud.”⁵ (Kamanda, K. S., *Africké pohádky*, 2006, p. 266) The examples from *Drinkard* follow: “Jen co jsem ušel asi míli, použil jsem jednoho džudžu a rázem jsem se proměnil ve velikánského ptáka a odletěl jsem zpátky k tomu dědovi na střechu.”⁶ (Tutuola, A., *Piják palmového vína*, 1966, p. 8)

“Použil jsem tedy jednoho džudžu a proměnil jsem se v ještěrku a v této podobě jsem ho sledoval.”⁷ (Tutuola, A., *Piják palmového vína*, 1966, p. 20) or “Když jsme vešli do vody, použil jsem jednoho džudžu, co mi dal jeden duch, který byl moc hodný a byl to můj přítel, a džudžu mě hned proměnilo ve velký člun.”⁸ (Tutuola, A., *Piják palmového vína*, 1966, p. 32)

There is an analogy in African fairytales. “Tu se stařík proměnil v pádlo a jeho žena v člun, kterému se v kraji říká piroga.”⁹ (Kamanda, K. S., *Africké pohádky*, 2006, p. 477) There is this analogy in *Drinkard*: “A když jsem si tak v duchu pomyslel, že by mi mohla ublížit, použil jsem jednoho ze svých džudžu a to džudžu proměnilo moji

⁴ My dear child, to fill up the magic, you have to wear this amulet like pendants on the necklace or on a wrist band. But remember, they may help you only in case you are in trouble.

⁵ Odia recoiled quickly into the hut to hang his magician necklace on his neck, but there was no necklace. Where is my amulet! My amulet! He shouted terrified. He knew very well, how vulnerable he is without his gri-gri, that he cannot avert the destiny.

⁶ After walking something like a mile, I used one juju and I immediately changed into a huge bird and flew away back to that grandfather's roof.

⁷ I used one juju and changed into a lizard and in this form I was chasing him.

⁸ When we stepped into water, I used one juju, which I got from one ghost, who was very nice and was my friend, and juju turned me straight away into a big boat.

⁹ The old man turned into a paddle and his wife into a boat, which is called pirogue in this territory.

ženu a naše zavazadla v dřevěnou panenku a tu jsem si pak dal do kapsy.”¹⁰ (Tutuola, A., *Piják palmového vína*, 1966, p. 94)

The Drinkard was able to transport his wife and luggage in his pocket. The same aspect appears in African fairytales as well, when a manikin is transported in a bag: “Záhy ale zjistil, že se díky svému kouzelnickému umění dokáže proměnit v človíčka ne většího než kukuřičné zrnko. A užaslý princ dojatě človíčka uchopil, vložil ho do své torby a znovu se vydal na cestu.”¹¹ (Kamanda, K. S., *Africké pohádky*, 2006, p. 336-337)

We can read in *Drinkard* the following sentence: “Jak jsem tak byl v tom jejím žaludku, použil jsem svého džudžu a to naráz proměnilo dřevěnou panenku zase zpátky v moji ženu, pušku, vejce, tesák a zavazadla.”¹² (Tutuola, A., *Piják palmového vína*, 1966, p. 95) or “Potom jsem jí začal kuchat tesákem žaludek, a tak jsme se dostali ze žaludku se svými zavazadly atd.”¹³ (Tutuola, A., *Piják palmového vína*, 1966, p. 95)

In African fairytales, there is the following analogy: “Pojďte moji drazí, podívejte se na slunce, které právě vstává, usmívá se a září! Můžete zase volně poletovat ve voňavém světě života. A sotva duch domluvil, rozletěli se z jeho útroh do nebeské dáli tisíce bílých, žlutých, fialových, okrových a ambrových motýlů.”¹⁴ (Kamanda, K. S., *Africké pohádky*, 2006, p. 220)

Another example from *Drinkard*: “Zároveň jsem použil svého džudžu a tak se ze mne stal obrovitý pták, velký jako eroplán, a odletěl jsem se svou ženou povětrím.”¹⁵

¹⁰ And when I thought for myself, that it could harm me, I used one of my juju and this juju turned my wife and our luggage into a wooden doll and I put it then into my pocket.

¹¹ He found out soon, that he is able to turn into a small human being not larger than a corn grain, thanks to his magician's skills. The amazed prince took the manikin emotionally, put him into his bag and set out for a journey.

¹² How I was in her stomach, I used my juju and this turned in once the wooden doll again back into my wife, a shotgun, an egg, a hunting knife and luggage.

¹³ Then I started to gut her stomach with a hunting knife, so we got out of the stomach with our luggage, etc.

¹⁴ Come on my dear, look at the sun, which is just rising, smiling and shining! You can again fly around free in a sweet-smelling word of life. And the ghost has just ended speaking, thousands of white, yellow, violet, ocher and amber butterflies were scattering from its viscus into heaven far away.

¹⁵ I used at the same time my juju and so I became a huge bird, big like an aeroplane, and I flew away with my wife.

(Tutuola, A., *Piják palmového vína*, 1966, p. 33) There are examples which are similar in African fairytales: “A tak si vzpomněl na amulet, který mu věnoval jeden z lesních návštěvníků. Díky jeho kouzelné moci se proměnil v překrásného motýla.”¹⁶ (Kamanda, K. S., *Africké pohádky*, 2006, p. 489) or “Muž přikývl, v ten okamžik mladá žena zmizela a proměnila se v ústraní v bojového kohouta.”¹⁷ (Kamanda, K. S., *Africké pohádky*, 2006, p. 495) There is one last example of the change of someone’s appearance: “Vtom se ale před princem objevil sám zdejší vládce a nejvyšší čaroděj, jenž proměněný v kobru dokázal skolit každého protivníka.”¹⁸ (Kamanda, K. S., *Africké pohádky*, 2006, p. 531)

It is typical that the amulet can be used only after uttering a magic formula. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 18) In Tutuola’s work the Palm-wine Drinkard uses the magic formula to use the magic egg which he got from his servant in the Deads’ town. This tapster used to tap him palm wine before he died and had to go to the Deads’ town where all dead people have to go after they are dead. “Když jsem dorazil do svého města, zašel jsem do svého pokoje, nalil jsem vodu do mísy a dal jsem do ní vejce a pak jsem to vejce zaklínal, aby opatřilo jídlo a pití. Dříve než uplynula vteřina, uviděl jsem, že se celý pokoj naplnil různými druhy jídla a pití.”¹⁹ (Tutuola, A., *Piják palmového vína*, 1966, p. 104)

Sometimes a person helps the hero by giving him a gift. The hero has a tool in the fight with Evil. There are small leaves and an egg representing the gifts in the *Drinkard*: “Hned jak jsem se vrátil domů, uvařil jsem oba dva lístky každý zvlášť a dal jsem jí je sníst. K mému velkému překvapení dívka hned začala mluvit.”²⁰ (Tutuola, A., *Piják palmového vína*, 1966, p. 24) “A on mi potom dal vejce. Řekl mi abych je

¹⁶ He remembered the amulet one of the forest’s visitors had given him. Thanks to its magic powers he turned into a gorgeous butterfly.

¹⁷ The man nodded, the young woman disappeared at once and turned into a fighting cock in seclusion.

¹⁸ Suddenly appeared a local lord and the highest magician himself, who changed into cobra was able to knock down every opponent.

¹⁹ When I arrived in my town, I went to my room, I filled the bowl with water and put there this egg and then I told the magician formula to give something to drink and eat. In split second I saw that all room was filled with different kinds of drinks and food.

²⁰ As I came home, I cooked both leaves, each of them separately, and gave them to her to eat. To my great surprise the girl started talking immediately.

uschoval v bezpečí jako zlato. A dále řekl, že to vejce je dobré k tomu, že mi dá všechno, co budu chtít.”²¹ (Tutuola, A., *Piják palmového vína*, 1966, p. 87)

There is an analogy in African folklore: “A kovář, jenž je můj dobrý známý, pro tebe na mou žádost vyrobí vhodný šíp. Nepodařilo by se ti zachránit princeznu, kdybys nepoužil právě tuto zbraň, neboť ona jediná je schopná prolomit všechna kouzla světa.”²² (Kamanda, K. S., *Africké pohádky*, 2006, p. 28-29)

The name of Tutuola’s work is *The Palm-wine Drinkard*, so the palm wine is one aspect which appears not only in this work but in African fairytales as well: “Mandelík neodpověděl, ale jednoho dne zrána se u okapi zastavil. Okapi jej nadšeně uvítala a nabídla mu palmové víno, které jí jeden ze sousedů přinesl den předtím.”²³ (Kamanda, K. S., *Africké pohádky*, 2006, p. 130)

Another aspect of palm wine is described in the following way: “A tu si povšiml tykvové láhve, zavěšené na jedné z palem. Ta musí být plná lahodného vína, pomyslel si.”²⁴ (Kamanda, K. S., *Africké pohádky*, 2006, p. 157) The next example follows: “Společně se napili palmového vína z velké vydlabané tykve a poté gepard požádal svou ženu, aby jim prostřela k večeři.”²⁵ (Kamanda, K. S., *Africké pohádky*, 2006, p. 537) There is the last example: “Měla žízeň a já nenašel v domě nic jiného než zbytek palmového vína.”²⁶ (Voříšková, M., *Makaphovy dary: Africké báje, pohádky a legendy*, 1963, p. 77)

It happens very often that different objects or even human qualities can speak. In *The Palm-wine Drinkard* palm trees can speak; a normal tree is able to speak as well. In one episode a red animal can speak, a fish and a leopard have the same ability to speak. In African tales there is an example of a rock which is able to speak:

²¹ And then he gave me an egg. He told to hide it save as gold. And then he told me the egg was good as it gives me everything I want.

²² And the blacksmith who is a good friend of mine will make an available arrow on my command. You would not be able to save the princess if you did not use exactly this weapon as only this is able to break all the magics of the world.

²³ The roller did not answer, but one day in the morning he dropped by Okapi. Okapi welcomed him enthusiastically and offered him palm wine, which had brought her one of her neighbours the day before.

²⁴ He suddenly noticed a pumpkin bottle hanging on one palm tree. This pumpkin must be full of delicious wine, he thought.

²⁵ They were drinking palm wine from a big pumpkin together and then the cheetah asked his wife to serve the dinner.

²⁶ She was thirsty and I found only the rest of palm wine at home.

“Pokračovali v cestě a jednoho dne princ uprostřed paseky spatřil horu, jež svým uspořádáním připomínala tvář. Byly v ní vidět dvě velké černé hluboké oči, promáčkнутý nos a otevřená ústa. Princi se zdálo, že ho ten podivný útvar pozoruje, a že z jeho dutých úst vychází truchlivý a zároveň hrozivý nářek. Chvilí strnule naslouchal tomu žalostnému pláči a poté vykřikl: Ach! Podivná horo! Kdo jsi? Jsem ten, kterého všichni čekají a který nikdy nepřichází. Princ v rozpacích ustoupil. Pochopil, že mu hora dává hádanku.”²⁷ (Kamanda, K. S., *Africké pohádky*, 2006, p. 339-342)

Another aspect which can be found in Tutuola's work and African folklore are different predictions. In *The Palm-wine Drinkard*, “the Drinkard” and his wife are in a red town and one of them should be sacrificed. The Drinkard asks his wife what he should do and the wife replies: “Žena se neztratí nadlouho a muž bude od své nejmilejší vzdálen na dobu ještě kratší.”²⁸ (Tutuola, A., *Piják palmového vína*, 1966, p. 66) In one African fairytale we can find an analogy: “Oplatila princi jeho zkoumavý pohled úsměvem a řekla: Jsi vynikající bojovník a spravedlivý, věrný a odvážný člověk. Od této chvíle však budeš na své cestě osamocen, neboť tak to určuje tvůj osud!”²⁹ (Kamanda, K. S., *Africké pohádky*, 2006, p. 514) In another tale a poor villager has a vision to be chosen to cut off a charming tree and free his tribe from evil in that way. In another case a wife predicted to her husband a lot of triumphs in cock fighting and changes herself into this fighting cock. (Kamanda, K. S., *Africké pohádky*, 2006, p. 495)

Another parallel is a voluntary choice of death because it may allow to solve a problem, to chase somebody who is already dead or to continue to love. In *The Palm-wine Drinkard* a debtor dies being stabbed by a knife. One executor wants to solve his case and get the debt from the debtor, so he decides to die to be able to chase the debtor in the world beyond. (Tutuola, A., *Piják palmového vína*, 1966, p. 97) In an African tale two lovers want to be happy together but they were made from different material. They

²⁷ They continued the journey and one day saw the prince in the middle of a glade a mount which reminded him of a face. There were seen two big deep blue eyes, a hollowed nose and an opened mouth. The prince seemed to be observed by the strange phenomenon. It seemed to come out a triste and at the same time a frightening lament. He was listening for a while without moving to that triste lament and then screamed out: Ach! Strange mount! Who are you? I am the one who everybody is waiting for and who never comes. The prince stepped back in confusion. He realized to be getting a riddle by the mount.

²⁸ A woman does not disappear for a long time and a man will be away from his sweetheart even for a shorter time.

²⁹ She returned the prince his examining look by a smile and said: You are an excellent fighter and a fair, loyal and brave man. However, from now on you will be alone on your journey because it is your lot.

stayed outside a house during a storm to be hit by a lightning. (Kamanda, K. S., *Africké pohádky*, 2006, p. 232-233)

Mortality and immortality and reincarnation are common phenomena too. There is a very nice story about the origin of death in the African folklore: “The dog was sent to inform God that there should be no death. On the way he saw bones and stopped to eat them. He was so carried away by the sweetness of the bones that he forgot his mission to God. The crocodile saw him eating and immediately sent the frog to tell God that there should be death. This the frog did. When the dog finished with the bones, he ran to deliver the message. God told him that he was too late and that He had already created death. That is how death came about.” (Umeasiegbu, R. N., *The Way We Lived: Ibo Customs and Stories*, 1969, p. 94)

Klíma mentions a similar story about the origin of death as well: V některých mýtech východní a jižní Afriky se smrtelnost vyvinula, když stvořitel zvolil posla, který měl vyřídit lidem, že nebudou umírat. Posel to buď popletl nebo se opozdil a k lidem dříve dorazil posel s opačným vzkazem.³⁰ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 57) “

Někteří bohové mění podobu i chování, když vstupují mezi smrtelníky.”³¹ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 10) In one African fairytale is this analogy: “Její otec se uklidnil a zahrnul nekonečnými díky boha, který převtělením otevřel jeho dceři dveře nesmrtelnosti.”³² (Kamanda, K. S., *Africké pohádky*, 2006, p. 90) or “V předlouhém průvodu vítali mezi sebou písní a tancem bytosti smrtelné i nesmrtelné-lidi i bohy, duchy i mrtvé.”³³ (Kamanda, K. S., *Africké pohádky*, 2006, p. 85)

³⁰ In some myths in East and South Africa the mortality was created, when the Creator sent a courier who should have brought a message to people that they would never die. The courier weather confused the message or came to people after a courier with the opposite message.

³¹ Some gods change their appearance and behaviour when they entrance among the mortal people.

³² Her father calmed down and endowed with never ending thanks the god, which opened her daughter the door of immortality by reincarnation.

³³ In a very long procession they welcomed among them by singing and dancing mortal and immortal beings-people and gods, ghosts and dead.

The meeting with a dead person appears very often in African fairytales: “Promlouval, jedl a popíjel se svými dávno zemřelými předky.”³⁴ (Kamanda, K. S., *Africké pohádky*, 2006, p. 140) In *The Palm-wine Drinkard* the Drinkard meets his dead Tapster in the Deads’ town. Klíma mentions: “Afričané se dívají na posmrtný život jako na pokračování pozemské dráhy.”³⁵ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 69)

In African tales appear character qualities in a place of speaking persons: “Stop your weeping and wailing, said Lie, stop your weeping and rejoice. I can heal any sickness. I can even resurrect the dead, for I can banish even Death.” (West, O. D., *African Tales*, 2011, p. 33) or another example: “Vzápětí k němu dolehla otázka, již mu položila sama smrt. Víš, co to je?”³⁶ (Kamanda, K. S., *Africké pohádky*, 2006, p. 342) In *The Palm-wine Drinkard* appears the Death in the Deaths’ town or in another place The Palm-wine Drinkard sells his own Death. (Tutuola, A., *Piják palmového vína*, 1966, p. 59) In another episode there is the “Faithful-Mother” who was the guest of our heroes for more than one year. (Tutuola, A., *Piják palmového vína*, 1966, p. 59-62)

The aspect of famine which plagues a large amount of people is very common in the African folklore too: “Zemi zachvátil krutý hladomor a každý pták už hledal potravu jen sám pro sebe.”³⁷ (Kamanda, K. S., *Africké pohádky*, 2006, p. 93) In *The Palm-wine Drinkard* the hero returns back to his hometown and his hometown is plagued by a famine as well.

Salt symbolizes joy and happiness and pepper is a symbol of bitterness. (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 61) Amos Tutuola uses the motif of pepper when “the Drinkard” and his wife are in the Unreturnable Heaven’s Town. They are about to die, the people in this town tear their hair and they put pepper onto their heads. (Tutuola, A., *Piják palmového vína*, 1966, p. 51)

³⁴ He was speaking, eating and drinking with his dead forefathers.

³⁵ The African people see the life after death like a continuation of the life on the earth.

³⁶ Speedily the Death asked him a question. Do you know what it is?

³⁷ The country was plagued by a cruel famine and each bird was looking for food only for himself.

The next aspect is the fire: “Kromě ohně patří i další hlavní živly k těm, jež mýty zbožňují.”³⁸ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 26) Klíma writes about the fire: “Již to náhlé objevení ohně, síly, která inspirovala četné mýty takzvaných přírodních národů, mohlo být chápáno jako trest i dar zároveň.”³⁹ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 34) “The Drinkard” uses magic and changes himself and his wife into a fire to be able to fight against white creatures. (Tutuola, A., *Piják palmového vína*, 1966, p. 35) Thy symbol of fire can be found in an episode in the Red town: “Protože se tihle Rudí lidé mohli proměnit, v cokoli chtěli, tak se, ještě než jsem přišel do města, proměnili ve veliký oheň, který spálil jejich domy i všechny majetek.”⁴⁰ (Tutuola, A., *Piják palmového vína*, 1966, p. 69) The symbol of fire appears constantly in African folklore. There are some examples: “Jediný pohyb kouzelníkovy ruky ovšem stačil k tomu, aby se mladíkova zbraň proměnila v plameny.”⁴¹ (Kamanda, K. S., *Africké pohádky*, 2006, p. 116) In another tale a forest ghost uses fire to fight the fighters: “Žárem svých očí zažehl velkou kupu listí a dřeva a k nebi se vznesl mohutný dým.”⁴² (Kamanda, K. S., *Africké pohádky*, 2006, p. 273)

There is another analogy in the work *The Palm-wine Drinkard* and in an African folklore when a giant gives magic seeds to the hero, which can grow immediately. (Tutuola, A., *Piják palmového vína*, 1966, p. 40) In the fairytale “A Giant and a Farmer” the giant gives peanuts to the neighbour: “Jednoho dne přišel obr ke svému sousedovi a nabídl mu část svých arašídů, aby je zasadil na svém poli.”⁴³ (Kamanda, K. S., *Africké pohádky*, 2006, p. 122)

In the book *Dobří duchové a démoni* we can read about animals which appear in the African folklore: “Za pozornost stojí pořadí, v němž jednotliví božští stvořitelé posílají do světa rozmanité tvory. Někdy dostávají přednost ptáci a hmyz, jindy plazi

³⁸ Besides fire are adored by myths the other main elements as well.

³⁹ The instant discovery of the fire, the power which inspired a lot of myths so called natural peoples could have been understood like a penalty and a present at the same time.

⁴⁰ Because of the fact that the Red people could change into everything they wanted, when I came into the town they had already changed into a big fire which burned all their houses and possessions.

⁴¹ One magician’s hand’s movement managed to change the young man’s gun into flames.

⁴² With his eyes’ heat he fired up a large mound of leaves and wood and a huge smoke took off towards heaven.

⁴³ One day came a giant to his neighbour offering him a part of his peanuts to plant them on his field.

nebo nějaká ryba.“⁴⁴ (Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 50)

Amos Tutuola writes about a red fish and a red bird in the episode from the Red town. (Tutuola, A., *Piják palmového vína*, 1966, p. 67-68) Another animal which appears in the African folklore is a male frog in the story “A Male Frog and a Girl”. In *The Palm-wine Drinkard* appears the motif of a male frog more than once: “Potom jí dal obrovského žabáka a na toho se musela posadit.”⁴⁵ (Tutuola, A., *Piják palmového vína*, 1966, p. 17-18) „A tak jsem uviděl, jak tam ta dívka sedí na žabákovi.“⁴⁶ (Tutuola, A., *Piják palmového vína*, 1966, p. 20)

In African folklore the number seven is a very important one: “Západoafrické mýty, které si obvykle nepotrpí na přesnost, rozehrávají tu a tam kouzelnou hru čísel. Jistě nejsme překvapeni sedmičkou, již připisují štěstí některé (orientální) kultury.”⁴⁷ Klíma, V., *Dobří duchové a démoni: Západoafrické mýty a bajky*, 2004, p. 26) In *The Palm-wine Drinkard* our heroes should be executed because of the suspicion that they murdered a prince. They were dressed into fashionable clothes and were riding crosswise through the town. In the morning of the seventh day they were free because the actual murderer was found guilty. The seventh day was a lucky one for our heroes. (Tutuola, A., *Piják palmového vína*, 1966, p. 80-81)

⁴⁴ The order in which God's creators send various creatures is attention worth. Sometimes they prefer birds and insects, at another time they prefer reptiles or some fish.

⁴⁵ Then he gave her a huge male frog and she had to sit down on him.

⁴⁶ And so I saw the girl sitting on the male frog.

⁴⁷ The West African myths which usually do not stand on accuracy play here and there a magic game of numbers. We are surely not surprised by the number seven which is thought to be a symbol of luck in some (oriental) cultures.

Conclusion:

The main aim of the thesis was to find out whether the work of Amos Tutuola has been influenced by African folklore or not. The author found almost in each chapter of Amos Tutuola's main literary work *The Palm-wine Drinkard* similar aspects which he found in various works of African folklore as well.

The supernatural phenomena are Tutuola's favourite building stones of the plot, to mention only some of them: an amulet used to change one's identity, a gift that can help the hero, speaking animals, immortality, reincarnation, even the palm wine is one aspect which appears not only in *The Palm-wine Drinkard* but in African fairytales as well. On the basis of these facts the thesis comes to the conclusion that African folklore influenced Tutuola's work enormously.

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