

**A CRITICAL INQUIRY INTO THE
EVOLUTION OF SOCIO-POLITICAL
PERFORMANCES IN TRADITIONAL
NIGERIA YORUBA *ALARINJO*
AND CONTEMPORARY ITINERANT
THEATRE THROUGH A REVIEW OF
SELECTED WORKS OF HUBERT OGUNDE,
WOLE SOYINKA, OLA ROTIMI AND FEMI
OSOFISAN**



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Socio Political Theatre In Nigeria

Barbara Goff, Michael Simpson



Socio Political Theatre In Nigeria:

Socio-political Theatre in Nigeria Iremhokiokha Peter Ukpokodu,1992 This work is a study of Nigerian drama from the eve of independence to the 1980s with supportive materials from Nigeria's socio political history It examines the appropriateness and usage of the term Nigerian Drama and sets limits on its meaning It also looks at what influences the Negritude movement and independence had on Nigerian drama and why it is important to study Nigerian drama of socio political concern It examines pre Colonial Nigeria the style of politics and electioneering that marked the first Republic the Marxist phenomenon in drama the effects of the civil war and the drama that resulted It includes play synopses and biographies of playwrights **The Revolutionary Drama and Theatre of Femi Osofisan** Chima Osakwe,2018-11-07 This book is an extensive and captivating study of the work of Femi Osofisan one of Nigeria's most important dramatists and postcolonial playwrights It explores a variety of his plays to gather together insights on the role of art in social change and discusses the relationship between literature and politics **Nigeria's Cultural and Creative Industries** Ikechukwu Obiaya,Kizito Ogedi Alakwe,Emmanuel Nzeaka,2025-12-08 This book offers a compelling exploration of Nigeria's vibrant cultural and creative industries unpacking their core components challenges institutional frameworks and transformative potential for national development From the role of government and regulatory bodies to the power of local innovation the volume provides a timely and strategic assessment of how Nigeria's creative economy is shaping a new narrative for growth As Africa's most populous country Nigeria boasts a rich cultural mosaic and a growing generation of dynamic creatives making waves both locally and globally With Nollywood Afrobeats and indigenous fashion now commanding international attention creative output is fast overtaking oil as Nigeria's most influential export Through sector specific case studies the book critically examines this shift highlighting high impact sectors like film fashion music and visual arts while also shining a light on underexplored industries such as publishing advertising and hospitality It asks bold questions about whether the right structures are in place to truly harness Nigeria's soft power for economic and social impact Providing a thorough and nuanced analysis of Nigeria's creative landscape this book will be an important read for researchers students and policymakers with an interest in the future of African culture innovation identity and industry **Pre-colonial and Post-colonial Drama and Theatre in Africa** Lokangaka Losambe,Devi Sarinjeive,2001 In this collection of essays written from different critical perspectives African playwrights demonstrate through their art that they are not only witnesses but also consciences of their societies **The Palgrave Handbook of African Education and Indigenous Knowledge** Jamaine M. Abidogun,Toyin Falola,2020-06-02 This handbook explores the evolution of African education in historical perspectives as well as the development within its three systems Indigenous Islamic and Western education models and how African societies have maintained and changed their approaches to education within and across these systems African education continues to find itself at once preserving its knowledge while integrating Islamic and Western aspects in order to

compete within this global reality Contributors take up issues and themes of the positioning resistance accommodation and transformations of indigenous education in relationship to the introduction of Islamic and later Western education Issues and themes raised acknowledge the contemporary development and positioning of indigenous education within African societies and provide understanding of how indigenous education works within individual societies and national frameworks as an essential part of African contemporary society

World Encyclopedia of Contemporary Theatre Ousmane Diakhate,Hansel Ndumbe Eyoh,Don Rubin,2013-10-18 Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945 Entries on thirty two African countries are featured in this volume preceded by specialist introductory essays on Anglophone Africa Francophone Africa History and Culture Cosmology Music Dance Theatre for Young Audiences and Puppetry There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright Sony Labou Tansi before his untimely death in 1995 More up to date and more wide ranging than any other publication this is undoubtedly a major ground breaking survey of contemporary African theatre

World Encyclopedia of Contemporary Theatre Irving Brown (Consulting Bibliographer),Natasha Rappaport (Bibliographer),Don Rubin (General Editor),Rosabel Wang (Consulting Bibliographer),2013-10-11 An annotated world theatre bibliography documenting significant theatre materials published world wide since 1945 plus an index to key names throughout the six volumes of the series

Contemporary Voices From The Margin Peter Ukpokodu,Omiunota N. Ukpokodu,2012-06-01 Traditionally American educators and communities have looked to Europe and Asia for ideas for rethinking and reforming education for America s diverse children This book Contemporary Voices from the Margin African Educators on African and American Education brings together new voices of diverse African born teacher educators and Africanist scholars who share personal experiences as well as researchbased perspectives about education in Africa and America that will be valuable to rethinking and reforming education for America s struggling schools The book is a comprehensive work of experienced educators and scholars in the field of teacher education and African Studies The editors of the book invited a diverse group of African born teacher educators and scholars from different countries of Africa who teach in the U S The contributors share a common African experience but they are geographically diverse in countries of origin and research Their knowledge about African communal living as well as colonial powers and imperialism as they operated in various African countries enables them to compare and contrast various educational models and practices including traditional ones They are also diverse in their fields of specialization but have expertise in multicultural education urban education and culturally responsive pedagogy that have become the focus of U S discourses in public education and teacher preparation programs Given that these scholars were born or socialized and educated in as well as taught schools and colleges in their respective African countries before settling in the United States they bring a wealth of experience and insights into what it means to successfully educate children and

youth The book is divided into three parts Part 1 examines African processes and practices of education both formal and informal as contributing authors share perspectives about African indigenous education including cultural socialization and formal western type education and organization of schools Part 2 focuses on patterns and structures of formal western type education in selected African countries Part 3 explores cross cultural perspectives on American education The contributors provide chapters of stimulating and rich perspectives that will engage the discourse on rethinking and reforming education and schooling for America s diverse students **Crossroads in the Black Aegean** Barbara Goff,Michael

Simpson,2007-11-15 A study of African rewritings of Greek tragedy this title asks why the plays of Sophocles Theban Cycle are so often adapted by dramatists of African descent and how plays that dilate on the power of the past can articulate the postcolonial moment Post-Colonial Drama Helen Gilbert,Joanne Tompkins,2002-09-11 Post Colonial Drama is the first full length study to address the ways in which performance has been instrumental in resisting the continuing effects of imperialism It brings to bear the latest theoretical approaches from post colonial and performance studies to a range of plays from Australia Africa Canada New Zealand the Caribbean and other former colonial regions Some of the major topics discussed in Post Colonial Drama include the interactions of post colonial and performance theories the post colonial re stagings of language and history the specific enactments of ritual and carnival the theatrical citations of the post colonial body Post Colonial Drama combines a rich intersection of theoretical approaches with close attention to a wide range of performance texts Dynamics of Distancing in Nigerian Drama Nadia Anwar,2016-07-05 Nadia Anwar analyzes selected

post independence Nigerian dramas using the conceptual framework of metatheatre a theatrical strategy that foregrounds the process of play making by breaking the dramatic illusion She argues that distancing as a function of metatheatre creates a balanced theatrical experience and environment in terms of the emotive and cognitive levels of reception of a particular performance Anwar s book is the first in depth study to apply the concept of metatheatre to Nigerian drama She brings the perspectives of Bertolt Brecht Thomas J Scheff and other theoreticians of dramatic distancing to the analysis of plays by authors such as Wole Soyinka Ola Rotimi Femi Osofisan Esiaba Irobi and Stella Dia Oyedepo **Routledge Handbook of**

African Theatre and Performance Kene Igweonu,2024-06-10 The Routledge Handbook of African Theatre and Performance brings together the very latest international research on the performing arts across the continent and the diaspora into one expansive and wide ranging collection The book offers readers a compelling journey through the different ideas people and practices that have shaped African theatre and performance from pre colonial and colonial times right through to the 20th and early 21st centuries Resolutely Pan African and inter national in its coverage the book draws on the expertise of a wide range of Africanist scholars and also showcases the voices of performers and theatre practitioners working on the cutting edge of African theatre and performance practice Contributors aim to answer some of the big questions about the content nature form and context processes practice of theatre whilst also painting a pluralistic and

complex picture of the diversity of cultural political and artistic exigencies across the continent Covering a broad range of themes including postcolonialism transnationalism interculturalism Afropolitanism development and the diaspora the handbook concludes by projecting possible future directions for African theatre and performance as we continue to advance into the 21st century and beyond This ground breaking new handbook will be essential reading for students and researchers studying theatre and performance practices across Africa and the diaspora

Theatre and Postcolonial Desires Awam Amkpa, 2004-06 This book explores the themes of colonial encounters and postcolonial contests over identity power and culture through the prism of theatre The struggles it describes unfolded in two cultural settings separated by geography but bound by history in a common web of colonial relations spun by the imperatives of European modernity In post imperial England as in its former colony Nigeria the colonial experience not only hybridized the process of national self definition but also provided dramatists with the language imagery and frame of reference to narrate the dynamics of internal wars over culture and national destiny happening within their own societies The author examines the works of prominent twentieth century Nigerian and English dramatists such as Wole Soyinka Femi Osofisan David Edgar and Caryl Churchill to argue that dramaturgies of resistance in the contexts of both Nigerian as well as its imperial inventor England shared a common allegiance to what he describes as postcolonial desires That is the aspiration to overcome the legacies of colonialism by imagining alternative universes anchored in democratic cultural pluralism The plays and their histories serve as filters through which Amkpa illustrates the operation of what he calls overlapping modernities and reconfigures the notions of power and representation citizenship and subjectivity colonial and anticolonial nationalisms and postcoloniality The dramatic works studied in this book embodied a version of postcolonial aspirations that the author conceptualises as transcending temporal locations to encompass varied moments of consciousness for progressive change whether they happened during the hey day of English imperialism in early twentieth century Nigeria or in response to the exclusionary politics of the Conservative Party in Thatcherite England Theatre and Postcolonial Desires will be essential reading for students and researchers in the areas of drama postcolonial and cultural studies

A Companion to Modern African Art Gitti Salami, Monica Blackmun Visona, 2013-10-22 Offering a wealth of perspectives on African modern and Modernist art from the mid nineteenth century to the present this new Companion features essays by African European and North American authors who assess the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization A pioneering continent based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

The Athenian Sun in an African Sky Kevin J. Wetmore, Jr., 2001-11-14 Western literature has become more influential in Africa since the independence of many of that continent's countries in the early 1960s In particular Greek tragedy has grown as model and

inspiration for African theatre artists This work begins with a discussion of the affinity that modern day African playwrights have for ancient Greek tragedy and the factors that determine their choice of classical texts and topics The study concentrates on how African playwrights transplant the dramatic action and narrative of the Greek texts by rewriting both the performance codes and the cultural context The methods by which African playwrights have adapted Greek tragedy and the ways in which the plays satisfy the prevailing principles of both cultures are examined The plays are The Bacchae of Euripides by Wole Soyinka Song of a Goat by J P Clark The Gods Are Not to Blame by Ola Rotimi Guy Butler s Demea Efua Sutherland s Eufua Orestes by Athol Fugard The Song of Jacob Zulu by Tug Yourgrau Femi Osofisan s Tegonni Edward Kamau Brathwaite s Odale s Choice The Island by Fugard John Kani and Winston Ntshona and Sylvain Bemba s Black Wedding Candles for Blessed Antigone

Performative Inter-Actions in African Theatre 2 Kene Igweonu, Osita Okagbue, 2014-04-11 This book is part of a three volume book set published under the general title of Performative Inter Actions in African Theatre Each of the three books in the set has a unique subtitle that works to better focus its content and differentiates it from the other two volumes The contributors backgrounds and global spread adequately reflect the international focus of the three books that make up the collection The contributions in their various ways demonstrate the many advances and ingenious solutions adopted by African theatre practitioners in tackling some of the challenges arising from the adverse colonial experience as well as the one sided advance of globalisation The contributions attest to the thriving nature of African theatre and performance which in the face of these challenges has managed to retain its distinctiveness while at the same time acknowledging contesting and appropriating influences from elsewhere into an aesthetic that is identifiably African Consequently the three books are presented as a comprehensive exploration of the current state of African theatre and performance both on the continent and diaspora

Performative Inter Actions in African Theatre 2 Innovation Creativity and Social Change contains essays that address performativity as a process particularly in the context of theatre s engagement with contemporary realities with the hope of instigating social change The innovativeness of the examples explored within the book points to the ingenuity and adaptive capacity of African theatre in ways that engage indigenous forms in the service of contemporary realities Contributions in Innovation Creativity and Social Change explore forms such as Theatre for Development community and applied theatre and indigenous juridical performances as well as the work of contemporary dramatists and performers who set out to instigate change in society

African Cultures, Visual Arts, and the Museum Tobias Döring, 2002 From the contents Christine MATZKE Comrades in arts and arms stories of wars and watercolours from Eritrea Sabine MARSCHALL Positioning the other reception and interpretation of contemporary black South African artists Kristine ROOME The art of liberating voices contemporary South African art exhibited in New York Jonathan ZILBERG Shona sculpture and documenta 2002 reflections on exclusions

Staging 21st Century Tragedies Avra Sidiropoulou, 2022-06-16 Staging 21st Century Tragedies Theatre Politics and Global Crisis is an

international collection of essays by leading academics artists writers and curators examining ways in which the global tragedies of our century are being negotiated in current theatre practice In exploring the tragic in the fields of history and theory of theatre the book approaches crisis through an understanding of the existential and political aspect of the tragic condition Using an interdisciplinary perspective it showcases theatre texts and productions that enter the public sphere manifesting notably participatory immersive and documentary modes of expression to form a theatre of modern tragedy The coexistence of scholarly essays with manifesto like provocations interviews original plays and diaries by theatre artists provides a rich and multifocal lens that allows readers to approach twenty first century theatre through historical and critical study text and performance analysis and creative processes Of special value is the global scope of the collection embracing forms of crisis theatre in many geographically diverse regions of both the East and the West Staging 21st Century Tragedies Theatre Politics and Global Crisis will be of use and interest to academics and students of political theatre applied theatre theatre history and theatre theory

African Theatre in Performance Dele Layiwola, 2013-11-05 In this lively and varied tribute to Martin Banham Layiwola has assembled critical commentaries and two plays which focus primarily on Nigerian theatre both traditional and contemporary Dele Layiwola Dapo Adelugba and Sonny Oti trace the beginnings of the School of Drama in 1960 at the University of Ibadan Nigeria where Martin Banham played a key and influential role in the growth of thriving Nigerian theatre repertoire and simultaneously encouraging the creation of a new theatre based on traditional Nigerian theatre forms This comparative approach is taken up in Dele Layiwola's study of ritual and drama in the context of various traditions worldwide while Oyin Ogunba presents a lucid picture of the complex use of theatre space in Yoruba ritual dramadar drama Harsh everyday realities both physical and political are graphically demonstrated by Robert McClaren Zimbabwe and Oga Steve Abah Nigeria who both show surprising and alarming links between extreme actual experiences and theatre creation and performance The texts of the two plays When Criminals Turn Judges by Ola Rotimi The Hand that Feeds the King by Wale Ogunyemi are followed by Austin O Asagba's study of oral tradition and text in plays by Osofisan and Agbeyegebe and Frances Harding's study on power language and imagery in Wole Soyinka's plays

INTERNATIONAL JOURNAL OF INTEGRATIVE HUMANISM Vol. 10 No. 2 Department of Classics and Philosophy University of Cape Coast, Ghana, 2018-12-10 The Journal of Integrative Humanism is a publication of the Faculty of Arts University of Cape Coast Ghana All papers reports communications and contributions published in this journal and copyright in the same are the property of Faculty of Arts University of Cape Coast Ghana and the University of Calabar save where otherwise indicated

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