



DEATH AND THE  
KING'S HORSEMAN

*by Wole Soyinka*

WOZA ALBERT!

*by Percy Mtsho,  
Mbongeni Ngema  
and Barney Simon*

ANOWA

*by Ama Ata Aidoo*

THE CHATTERING  
AND THE SONG

*by Femi Osofisan*

THE RISE AND SHINE  
OF COMRADE FIASCO

*by Andrew Wharley*

THE OTHER WAR

*by Alemseged Tesfai*

CONTEMPORARY

# AFRICAN PLAYS

Edited by  
Martin Banham  
and Jane Plastow

# Contemporary African Plays

**Ousmane Diakhate, Hansel Ndumbe  
Eyoh, Don Rubin**

## **Contemporary African Plays:**

**Contemporary African Plays** Jane Plastow, Martin Banham, 1999 The plays included in this volume are *Death and the King's Horseman* by Wole Soyinka *Anowa* by Ama Ata Aidoo *The Chattering and the Song* by Femo Osofisan *The Rise and Shine of Comrade Fiasco* by Andrew Whalley *Woza Albert* by Percy Mtwa et al and *The Other War* by Alemseged Tesfai

Contemporary African American Women Playwrights Philip C. Kolin, 2007-11-07 In the last 50 years American and World theatre have been challenged and enriched by the rise to prominence of numerous female African American dramatists *Contemporary African American Women Playwrights* is the first critical volume to explore the contexts and influences of these writers and their exploration of black history and identity through a wealth of diverse courageous and visionary dramas

*The Politics of Adaptation* Astrid Van Weyenberg, 2013 This book explores contemporary African adaptations of classical Greek tragedies Six South African and Nigerian dramatic texts by Yael Farber Mark Fleishman Athol Fugard Femi Osofisan and Wole Soyinka are analysed through the thematic lens of resistance revolution reconciliation and mourning The opening chapters focus on plays that mobilize Greek tragedy to inspire political change discussing how Sophocles heroine Antigone is reconfigured as a freedom fighter and how Euripides Dionysos is transformed into a revolutionary leader The later chapters shift the focus to plays that explore the costs and consequences of political change examining how the cycle of violence dramatized in Aeschylus Oresteia trilogy acquires relevance in post apartheid South Africa and how the mourning of Euripides Trojan Women resonates in and beyond Nigeria Throughout the emphasis is on how playwrights through adaptation perform a cultural politics directed at the Europe that has traditionally considered ancient Greece as its property foundation and legitimization Van Weyenberg additionally discusses how contemporary African reworkings of Greek tragedies invite us to reconsider how we think about the genre of tragedy and about the cultural process of adaptation Against George Steiner's famous claim that tragedy has died this book demonstrates that Greek tragedy holds relevance today But it also reveals that adaptations do more than simply keeping the texts they draw on alive through adaptation playwrights open up a space for politics In this dynamic between adaptation and pre text the politics of adaptation is performed

**Language Aesthetics of Modern African Drama** Isaiah Ilo, 2013-11-13 The goal of this book is to initiate theoretical discussions on the popular subject of African literary language and the thrust of the contribution apart from theory building is the introduction of the Post indiginist concept next to the well known essentialist and hybrid concepts The study outlines a set of criteria for each aesthetic concept so that literary analysis based on the criteria will verify whether or not they are adequate for understanding explaining and describing African writers language usage It is expected that a language aesthetic theory in the African context may help in the study of individual writers styles and equally address a neglect of descriptive studies in African literary scholarship

Contemporary African Dance Theatre Sabine Sörgel, 2020-03-30 This book is the first to consider contemporary African dance theatre aesthetics in the context of

phenomenology whiteness and the gaze Rather than a discussion of African dance per se the author challenges hegemonic perceptions of contemporary African dance theatre to interrogate the extent to which white supremacy and privilege weave through capitalist necropolitics and determine our perception of contemporary African dance theatre today Multiple aesthetic strategies are discussed throughout the book to account for the affective experience of un suturing that touches white spectatorship and colonial guilt at their core The critical analysis covers a broad range of dance choreography by artists from the Democratic Republic of Congo Ivory Coast South Africa Canada Europe and the US as they travel create and show their works internationally to global audiences to contest racial divides and white supremacist politics **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 **Contemporary African Plays** ,2005 All entries in vol 1 are by Nigerian authors

*Modern African Drama* Biodun Jeyifo,2002 Presents eight twentieth century plays from seven African countries along with explanatory notes and over thirty background writings and works of criticism *African Drama and Performance* John Conteh-Morgan,Tejumola Olaniyan,2004-10 This title explores the diversity of the performing arts in Africa and the diaspora from studies of major dramatic authors and formal literary dramas to improvisational theatre and popular video films

*Issues in African Theatre* Ola Rotimi,2001 A project of the Department of Dramatic Arts Obafemi Awolowo University which was founded by the late Ola Rotimi one of Africa s finest dramatists author of over a dozen play theatre director and Professor of Dramatic Arts This collection of papers is the result of the dramatist s final creative years and includes contributions from Rotimi himself as well as others from his department both from the older and younger generations The essays are entitled Attainment of Discovery Efua Sutherland and the Evolution of Modern African Drama Development of the Theatre of Radical Poetics in Nigeria Each One Tell One Language as Praxis in Ola Rotimi and Ngugi wa Thiong o Sowande s Revolutionary Socio Aesthetic Ideal The Hidden Persuaders Nigerian Tele Drama and Propaganda The Performer and the Nigerian Copyright Act The African Operetta An Overview of Adam Fibi'sima s Edi Ke Marina and In Search of Community Theatre Audience **Modern African Drama: Critical and Theoretical Approaches** Damlègue Lare,2019-01-30 This book presents a contour of the literary theories and critical approaches in modern African drama Theories are discussed against the backdrop of modern African drama and include Symbolism Naturalism Nativism the quest for Indigenous

Aesthetics Oral Narratives Narratology Marxism Cultural Materialism Structuralism Poststructuralism Psycho analytic criticism New Historicism Ecocriticism Feminism Postcolonialism and Intertextuality The objective is to offer researchers and scholars of modern African drama a comprehensive approach of the discipline of African drama from theoretical perspective Critical debates on the possibility of reading African drama with the lenses of contemporary literary theories have been controversial among critics of African literature Some critics have been asserting that African drama should be theory free in its intellectual and scholarly interpretation Others opine that modern African drama should be analyzed within the mainstream of African literature alongside the novel and poetry This book seeks to revert these views by pointing out the importance of theories in the interpretation and understanding of African drama

**African Theatre** Martin Banham, James Gibbs, Femi Osofisan, 2002 Includes the playscript of *Glass House* by Fatima Dike with a brief introduction by Marcia Blumberg

Contemporary Plays by African Women Yvette Hutchison, Amy Jephta, 2019-01-24 This volume draws together six contemporary plays by female African writers offering a rare insight into the work being produced by these practitioners These plays which are selected from writers across the continent together give a rich portrait of identity politics culture and society in contemporary Africa The editors of the volume have also provided biographies and the writers own artistic statements production histories and a critical contextualisation of the theatre from which each woman is writing This provides a rich context from which these plays can be prescribed for study both at secondary school and undergraduate level Provided by publisher

*South African Drama and Theatre from Pre-Colonial Times to the 1990s: an Alternative Reading* Mzo Sirayi, 2012-07-09 Mzo Sirayi has embarked on a highly impressive and daring enterprise with the unflinching boldness of a scholar who is driven by a passionate pursuit to set the record straight He manages to pull no punches and make no apologies by being true to his convictions especially within the context of a new South Africa The book adopts a largely historicized critical and analytical perspective which strikingly approximates that of postcolonial theory Owen Seda This new and authoritative book is an excellent addition to the few existing books on black South African drama and theatre

*South African Drama and Theatre from Pre colonial Times to 1990s An Alternative Reading* takes the reader on a tour of the indigenous as well as the modern South African theatre zones The chapters reverberate with echoes of Africanisation and rock on renaissance waves This exciting and stimulating book is transparently readable accessible and is of inestimable value to academics and general readers Patrick Ebewo

**World Theories of Theatre** Glenn A. Odom, 2017-06-26 *World Theories of Theatre* expands the horizons of theatrical theory beyond the West providing the tools essential for a truly global approach to theatre Identifying major debates in theatrical theory from around the world combining discussions of the key theoretical questions facing theatre studies with extended excerpts from primary materials specific primary materials case studies and coverage of Southern Africa the Caribbean North Africa and the Middle East Oceania Latin America East Asia and India The volume is divided into three sections Theoretical questions which applies cross cultural perspectives to key

issues from aesthetics to postcolonialism interculturalism and globalization Cultural and literary theory which is organised by region presenting a range of theatrical theories in their historical and cultural context Practical exercises which provides a brief series of suggestions for physical exploration of these theoretical concepts World Theories of Theatre presents fresh vital ways of thinking about the theatre highlighting the extraordinary diversity of approaches available to scholars and students of theatre studies This volume includes theoretical excerpts from Zeami Motokiyo Bharata Muni Wole Soyinka Femi Osofisan Uptal Dutt Saadallah Wannous Enrique Buenaventura Derek Walcott Werewere Liking Maryrose Casey Augusto Boal Tadashi Suzuki Jiao Juyin Oriza Hirata Gao Xingjian Roma Potiki Poile Sengupta *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 **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 *A History of Theatre in Africa* Martin Banham, 2004-05-13 This book aims to offer a broad history of theatre in Africa The roots of African theatre are ancient and complex and lie in areas of community festival seasonal rhythm and religious ritual as well as in the work of popular entertainers and storytellers Since the 1950s in a movement that has paralleled the political emancipation of so much of the continent there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural political and linguistic identity A History of Theatre in Africa offers a comprehensive yet accessible account of this long and varied chronicle written by a team of scholars in the field Chapters include an examination of the concepts of history and theatre North Africa Francophone theatre Anglophone West Africa East Africa

Southern Africa Lusophone African theatre Mauritius and Reunion and the African diaspora      The Development of African Drama Michael Etherton, 2023-08-18 Originally published in 1982 this book explores concepts such as traditional performance and African theatre It analyses the links between drama and ritual and drama and music and diagnoses the confusions in our thought The reader is reminded that drama is never merely the printed word but that its existence as literature and in performance is necessarily different The analysis shows that literature tends to replace performance and drama removed from the popular domain becomes elitist The book s richness lies in the constantly stimulating analysis of art theatre as exemplified in protest plays in African adaptations and transpositions of such classical subjects as the Bacchae and Everyman in plays on African history on colonialism and neo colonialism The final chapters argue that the form of African drama needs to evolve as the content does      **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 Edufa 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

The book delves into Contemporary African Plays. Contemporary African Plays is a crucial topic that must be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Contemporary African Plays, encompassing both the fundamentals and more intricate discussions.

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- Chapter 5: Conclusion

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6. In chapter 5, this book will draw a conclusion about Contemporary African Plays. The final chapter will summarize the key points that have been discussed throughout the book.

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