

Death And The Kings Horseman Play

Wole Soyinka, Simon Gikandi

Death and the King's Horseman Wole Soyinka, 2002 This play is based on events that took place in the town of Oyo in 1946. The king dies and it is expected that his chief horseman commit suicide and accompany him to heaven. The colonial district officer learns of this ritual and attempts to stop it.

Death and the King's Horseman Wole Soyinka, Simon Gikandi, 2003 This Norton Critical Edition of *Death and the King's Horseman* is the only student edition available in the United States. Based on events that took place in 1946 in the ancient Yoruban city of Oyo, Soyinka's acclaimed and powerful play addresses classic issues of cultural conflict, tragic decision-making, and the psychological mindsets of individuals and groups. The text of the play is accompanied by an introduction and explanatory annotations for the many allusions to traditional Nigerian myth and culture.

New York Magazine, 1987-03-16 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Shakespeare Survey Stanley Wells, 2002-11-28 The first fifty volumes of this yearbook of Shakespeare studies are being reissued in paperback.

The Palgrave Handbook of Theatre and Migration Yana Meerzon, S.E Wilmer, 2023-08-01 The Palgrave Handbook of Theatre and Migration provides a wide survey of theatre and performance practices related to the experience of global movements, both in historical and contemporary contexts. Given the largest number of people ever (over one hundred million) suffering from forced displacement today, much of the book centres around the topic of refuge and exile and the role of theatre in addressing these issues. The book is structured in six sections, the first of which is dedicated to the major theoretical concepts related to the field of theatre and migration including exile, refuge, displacement, asylum seeking, colonialism, human rights, globalization, and nomadism. The subsequent sections are devoted to several dozen case studies across various geographies and time periods that highlight, describe and analyse different theatre practices related to migration. The volume serves as a prestigious reference work to help theatre practitioners, students, scholars, and educators

navigate the complex field of theatre and migration.

John Gay's *The Beggar's Opera*, 1728-2004 Uwe Böker, Ines Detmers, Anna-Christina Giovanopoulos, 2006 When Richard Steele remarked that the greatest Evils in human Society are such as no Law can come at, he was not able to foresee the spectacular success of John Gay's satire of society, the administration of law and crime, politics, the Italian opera and other topics. Gay's *The Beggar's Opera*, with its mixture of witty dialogue and popular songs, was imitated by 18th century writers, criticized by those on the seats of power, but remained a favourite of the English theatre public ever since. With N. Playfair's 1920 revival and B. Brecht's and K. Weill's 1928 *Dreigroschenoper*, Gay's play has been a starting-point for dramatists such as V. Havel (*Zebrácká opera*, 1975), W. Soyinka (*Opera Wonyosi*, 1977), Ch. Buarque (*Ópera do Malandro*, 1978), D. Fo (*L'opera dello sghignazzo*, 1981), A. Ayckbourn (*A Chorus of Disapproval*, 1984), as well as others such as Latouche, Hacks, Fassbinder, Dear, Wasserman, and Lepage. Apart from contributions by international scholars analysing the above-named plays, the editors' introduction covers other dramatists that have paid homage to Gay. This interdisciplinary collection of essays is of particular interest for scholars working in the field of drama/theatre studies, the eighteenth century, contemporary drama, postcolonial studies, and politics and the stage.

Philosophy, Language, and Literature in an African Context Wilfred Lajul, 2024-12-16 Philosophy, Language, and Literature in an African Context investigates the link between philosophy and language in African literature. Wilfred Lajul and the contributors argue that African literature is more than the desire of literary writers to entertain or provoke thought, but rather a stylistic means through which they convey important information and philosophy. This book also probes into theories, contexts, and moral language in African literature, exploring their implications for language use. The contributors analyze linguistic, philosophical, and cultural worldviews of the African literary writers shown within their poetry, novels, and plays. This book provides new ways of understanding the relationship between philosophy and language in African literature.

Postcolonial Identity in Wole Soyinka Mpalive-Hangson Msiska, 2007 Soyinka's representation of postcolonial African identity is re-examined in the light of his major plays, novels and poetry to show how this writer's idiom of cultural authenticity both embraces hybridity and defines itself as specific and particular. For Soyinka, such authenticity involves recovering tradition and inserting it in postcolonial modernity to facilitate transformative moral and political justice. The past can be both our enabling future and our nemesis. In a distinctive approach grounded in cultural studies, *Postcolonial Identity in Wole Soyinka* locates the artist's intellectual and political concerns within the broader field of postcolonial cultural theory, arguing that, although ostensibly distant from mainstream theory, Soyinka focuses on fundamental questions concerning international culture and political identity formations - the relationship between myth and history / tradition and modernity, and the unresolved tension between power as a force for good or evil. Soyinka's treatment of the relationship between individual selfhood and the various framing social and collective identities, so the book argues, is yet another aspect linking

his work to the broader intellectual currents of today. Thus, Soyinka's vision is seen as central to contemporary efforts to grasp the nature of modernity. His works conceptualize identity in ways that promote and modify national perceptions of 'Africanness', rescuing them from the colonial and neocolonial logic of cultural denigration in a manner that fully acknowledges the cosmopolitan and global contexts of African postcolonial formation. Overall, what emerges from the present study is the conviction that, in Soyinka's work, it is the capacity to assume personal and collective agency and the particular choices made by particular subjects at given historical moments that determine the trajectory of change and ultimately the nature of postcolonial existence itself. *Postcolonial Identity* in Wole Soyinka is a major and imaginative contribution to the study of Wole Soyinka, African literature, and postcolonial cultural theory and one in which writing and creativity stand in fruitful symbiosis with the critical sense. It should appeal to Soyinka scholars, to students of African literature, and to anyone interested in postcolonial and cultural theory.

Nigerian Stage Directors' Philosophies, Aesthetics and Ideologies Bisi Adigun, Duro Oni, 2025-02-15 In several Nigerian universities, theories of Western stage directors who are long dead are still relied upon to teach Nigerian students the art of stage directing. This is akin to eating Nigerian delicacies, such as *isi ewu* (a goat's head delicacy), which are traditionally eaten with fingers, with cutlery. How can the brain of an aspiring Nigerian theatre director be full of the principles of Russian, German, English, French, and Polish stage directors who are all dead, while he or she does not know much about contemporary Nigerian stage directors, many of whom are still alive and practising? This is the major lacuna that this book fills. Containing essays and interview contributions from 30 directors of different ages, generations, genders, and social classes, and from different parts of Nigeria and beyond, this book will afford the future generation of stage directors, not only in Nigeria but also in the world at large, the opportunity to learn from an epistemic community and stand on the shoulders of indigenous Nigerian theatre giants to touch the sky.

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Ebony, 1987-04 EBONY is the flagship magazine of Johnson Publishing. Founded in 1945 by John H. Johnson, it still maintains the highest global circulation of any African American-focused magazine.

Pace, 1992

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.

The Palgrave Handbook of African Oral Traditions and Folklore Akintunde Akinyemi, Toyin Falola, 2021-03-05 This handbook offers the most comprehensive, analytic, and multidisciplinary study of oral traditions and folklore in Africa and the African Diaspora to date. Preeminent scholars Akintunde Akinyemi and Toyin Falola assemble a team of leading and rising stars across African Studies research to retrieve and renew the scholarship of oral traditions and folklore in Africa and the Diaspora just as critical concerns about their survival are pushed to the forefront of the field. With five sections on the central themes within orality and folklore – including engagement ranging from popular culture to technology, methods to pedagogy – this handbook is an indispensable resource to scholars, students, and practitioners of oral traditions and folklore preservation alike. This definitive reference is the first to provide detailed, systematic discussion, and up-to-date analysis of African oral traditions and folklore.

African Theatre Martin Banham, James Morel Gibbs, James Gibbs, Femi Osofisan, 2002 The contributions to this volume in the African Theatre series make clear that the role of women in the theatre across the continent has changed as control is mainly held by literate elites and women's traditional standing has been lost to men.

Critical Perspectives on Wole Soyinka Wole Soyinka, 1980 Distinguished scholars analyze the plays, poetry, and prose of Wole Soyinka, winner of the Nobel Prize for literature in 1986. Essays trace his career and place his work in the general context of African literature.

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Visions and Revisions Emeka Nwabueze, 2003

A Guide to Twentieth Century Literature in English Harry Blamires, 2021-06-23 First published in 1983, A Guide to Twentieth Century Literature in English is a detailed and comprehensive guide containing over 500 entries on individual writers from countries including Africa, Australia, Canada, the Caribbean, India, Ireland, New Zealand, Pakistan, Sri Lanka, and the UK. The book contains substantial articles relating to major novelists, poets, and dramatists of the age, as well as a wealth of information on the work of lesser-known writers and the part they have played in cultural history. It focuses in detail on the character and quality of the literature itself, highlighting what is distinctive in the work of the writers being discussed and providing key biographical and contextual details. A Guide to Twentieth Century Literature in English is ideal for those with an interest in the twentieth century literary scene and the history of literature more broadly.

The African Imagination Abiola Irele, 2001 F. Abiola Irele is an expert on the anglophone and francophone traditions in

post-colonial African literature. This collection of his essays examines African literary traditions in the broad sense, and places the work of individual authors in context.

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