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Another Raft Femi Osofisan 1988
Midnight Hotel Femi Osofisan 1986
Literary Criticism from Plato to the Present M. A. R. Habib 2011-06-24 Literary Criticism from Plato to the Present provides a concise and authoritative overview of the development of Western literary criticism and theory from the Classical period to the present day An indispensable and intellectually stimulating introduction to the history of literary criticism and theory Introduces the major movements, figures, and texts of literary criticism Provides historical context and shows the interconnections between various theories An ideal text for all students of literature and criticism
Soyinka Wole Soyinka 2005
The Empire Writes Back Bill Ashcroft 2003-12-16 The experience of colonization and the challenges of a post-colonial world have produced an explosion of new writing in English. This diverse and powerful body of literature has established a specific practice of post-colonial writing in cultures as various as India, Australia, the West Indies and Canada, and has challenged both the traditional canon and dominant ideas of literature and culture. The Empire Writes Back was the first major theoretical account of a wide range of post-colonial texts and their relation to the larger issues of post-colonial culture, and remains one of the most significant works published in this field. The authors, three leading figures in post-colonial studies, open up debates about the interrelationships of post-colonial literatures, investigate the powerful forces acting on language in the post-colonial text, and show how these texts constitute a radical critique of Eurocentric notions of literature and language. This book is brilliant not only for its incisive analysis, but for its accessibility for readers new to the field. Now with an additional chapter and an updated bibliography, The Empire Writes Back is essential for contemporary post-colonial studies.
Tegonni Femi Osofisan 2007
Oil Cemetery May Ifeoma Nwoye 2013-01 Oil Cemetery is an eloquent and truth-based novel about suffering in the oil-producing Niger-Delta region of Nigeria. This powerful book shows how Nigerians cope with the environmental pollution that has accompanied the discovery of oil wealth in their community. On the one hand there is obscene wealth enjoyed by the few, while the masses live in poverty and suffer from the environmental degradation of their land. This powerful story tells the quest of those people seeking a solution to the deaths and human suffering, even as it delves into the intrigues and manipulations of the upper class. Rita, a fragile young girl whose father was a victim of the oil company, by a twist of fate is the one leading a subtle revolution that will shock the entire community. Oil Cemetery is aptly titled. Dr. May Ifeoma Nwoye is from Nigeria and studied in the United States. She was a former national vice president of Nigerian Authors (ANA). She has written other novels and a collection of short stories. My inspiration for OIL CEMETRY came from the monumental noise, the endless tears, and the insensitive treatment of the inhabitants of oil producing areas in Nigeria, where the land that produces the wealth of a nation suffers from abject poverty and deprivation in the face of environmental degradation. Publisher’s website: http://sbpra.com/MayIfeomaNwoy
The Art of Human Rights Romola Adeola 2020-03-24 This book highlights the use of art in human rights, specifically within Africa. It advances an innovative pattern of thinking that explores the intersection between art and human rights law. In recent years, art has become an important tool for engagement on several human rights issues. In view of its potency, and yet potential to be a danger when misused, this book seeks to articulate the use of arts in the human rights discourse in its different forms. Chapters cover how music, photography, literature, photojournalism, soap opera, commemorations, sculpting and theatre can be used as an expression of human rights. This book demonstrates how arts have become a formidable expression of thoughts and a means of articulating reality in a form that simplifies truth and congregates resolve to advance change.
The Development of African Drama Michael Etherton 1982
Song of a Goat John Pepper Clark-Bekederemo 1991
Theory of African Literature Chidi Amuta 1989 A classic work that overturns conventional assessments of African literature, offering a unique contribution to literary criticism.
The Sea at Dauphin Derek Walcott 1978
A Restless Run of Locusts Femi Osofisan 1975
Knowledge, Power and Dissent Guy R. Neave 2006 This publication is based on the discussions of the 2004 Global Colloquium on Research and Higher Education Policy of the UNESCO Forum for Higher Education, Research and Knowledge, held in Paris in December 2004. It contains contributions from 17 international experts in the field of higher education which explore the global rise of the ‘knowledge society’ and its implications for higher education and for sustainable human development in the future.
Birthdays are Not for Dying & Other Plays Femi Osofisan 1990
Women of Owu Femi Osofisan 2006 This is an African retelling of Euripides: an unnervingly topical story of a people and a beloved city destroyed by the
brutality of war. The play was first performed in Lagos in 2003 under the
distinguished director Chuck Mike, and subsequently toured the UK.

The Wives’ Revolt 2004
Wole Soyinka

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.

The Chattering and the Song Femi Osofisan 1977

The Revolutionary Drama and Theatre of Femi Osofisan China 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, the relationship between literature and politics.

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 cyclical dramas of “character” in Sophocles’ and Euripides’ most relevant plays 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.

Africa Writing Europe Maria Olaussen 2009-01 Africa Writing Europe offers critical readings of the meaning and presence of Europe in a variety of African literary texts. The first of its kind, it shifts the focus from questions of African identity to readings which delineate ideas of Europe also in texts written specifically in an African context. It seeks to place the representations of Europe in an historical context by including a number of different and often conflicting definitions of the Africa–Europe opposition, definitions that are traced to differences between the specific geographical and cultural locations both in the African and in the European context, including an Eastern European perspective as well as the metropolitan centres of Britain and France. The readings engage with the legacy of white domination manifested as slavery, colonialism, and apartheid as well as with the entangled histories and new perspectives developed through exile, both as voluntary and as forced migration. Several essays address the gendered dimension of the Africa–Europe opposition and relate it to other intersecting oppositions, such as the rural and the urban, the private and the public, in their analysis of representations of femininity and masculinity in the literary texts. The contributors to this volume come from different national backgrounds and share in examining the question of Europe in African literature. Authors discussed include Leila Aboulela, Tatamkhulu Afrika, Alice Solomon Bowen, Ken Bugul, Marie Cardinal, Eric Ngalle Charles, Yvette Christiansë, Soleiman Adel Guémar, Abdulrazak Gurnah, Dan Jacobson, Njabulo Ndebele, Femi Osofisan, Rebekah F., and Tayeb Salih.

Farewell to a Cannibal Rage Femi Osofisan 1986

Once Upon Four Robbers Femi Osofisan 1991 The distinguished Nigerian playwright directed the first performance of this play at the Arts Theatre at the University of Ibadan. Osofisan’s incisive vision is put at the service of oppressed humanity. His over-riding theme is that the machinery of oppression in human society is created by man, but man is also capable of demolishing it. The production includes Yeatsian change and incantations, and a glossary provides an English translation - as a guide for other directors to substitute appropriate dirges.

Drama and Theatre in Nigeria Yemi Ogunbiyi 1981

Holding Talks Ola Rotimi 1979

Twingle-twangle Femi Osofisan 1995

The Reign of Wazobia Osonye Tesf 1988

The African Imagination F. Abiola Irele 2001-09-27 This collection of essays from eminent scholar F. Abiola Irele provides a comprehensive formulation of what he calls an “African imagination” manifested in the oral traditions and modern literature of Africa and the Black Diaspora. The African Imagination includes Irele’s critical readings of the works of Chinua Achebe, Edward Kamau Brathwaite, Amadou Hampâté Bâ, and Ahmadou Kourouma, among others, as well as examinations of the growing presence of African writing in the global literary marketplace and the relationship between African intellectuals and the West. Taken as a whole, this volume makes a superb introduction to African literature and to the work of one of its leading interpreters.

The Trials of Oba Ovonramwen Ahmed Yerima 1998

Morotondun and Other Plays Femi Osofisan 1982

Post-Colonial Drama Helen Gilbert 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.

Eso and the Vagabond Minstrels Femi Osofisan 2003

Nature, Environment, and Activism in Nigerian Literature Sule E. Egba 2020-02-24 Nature, Environment, and Activism in Nigerian Literature is a critical study of environmental writing, covering a range of genres and generations of writers in Nigeria. With a sustained concentration on the Nigerian experience in postcolonial ecocriticism, the book pays attention to textual strategies as well as distinctive historicity at the heart of the ecological force in contemporary writing. Focusing on nature, the environment, and activism, the author decentres African ecocriticism, affirming the eco-social vision that differentiates environmental
writing in Nigeria from those of other nations on the continent. The book demonstrates how Nigerian writers, beyond connecting themselves to the natures of their communities, respond to ecological problems through indigenous literary instrumentalism. Anchored on the analytical concepts of nature, environment, and activism, the study is definitive in foregrounding the contribution of Nigerian writing to studies in ecocriticism at continental and global levels. This book will be of interest to scholars of African and Postcolonial literature, ecocriticism, and the environmental humanities.

Yungba-Yungba and the Dance Contest Femi Osofisan 1993

Postcolonial African Writers Siga Fatima Jagne 2012-11-12 This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangarembga, Tahbar Ben Jelloun, among others. Each entry includes a brief biography, a discussion of major works and themes that appear in the author's writings, an overview of the critical response to the author's work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

Theatre in Africa Oyin Ogunba 1978