

Characters In The Play Women Of Owu

The Gate to Women's Country Sheri S. Tepper.2009-10-21

“Lively, thought-provoking . . . the plot is ingenious, packing a wallop of a surprise . . . Tepper knows how to write a well-made, on-moving story with strong characters. . . . She takes the mental risks that are the lifeblood of science fiction and all imaginative narrative.”—Ursula K. LeGuin, Los Angeles Times Since the flames died three hundred years ago, human civilization has evolved into a dual society: Women’s Country, where walled towns enclose what’s left of past civilization, nurtured by women and a few nonviolent men; and the adjacent garrisons where warrior men live—the lost brothers, sons, and lovers of those in Women’s Country. Two societies. Two competing dreams. Two ways of life, kept apart by walls stronger than stone. And yet there is a gate between them. . . . “Tepper not only keeps us reading . . . she provokes a new look at the old issues.”—The Washington Post “Tepper’s cast of both ordinary and extraordinary people play out a powerful drama whose significance goes beyond sex to deal with the toughest problem of all, the challenge of surmounting humanity’s most dangerous flaws so we can survive—despite ourselves.”—Locus

Vision of Change in African Drama Sola Adeyemi.2019-08-05

Fémi Òsófisan is a major dramatist from Nigeria who experiments with forms and theatrical traditions. This book focuses on his development as a dramatist and his contribution to world drama as a postcolonial African writer whose major preoccupation has been to question the colonial and postcolonial issues of identity in theatre, literature and performance. The volume explores how Òsófisan exploits his Yorùbá heritage in his drama and the

performances of his plays by reading new meanings into popular mythology, and by re-writing history to comment on contemporary social and political issues. Òsófisan has often introduced new motifs and narratives to energise dramatic performances in Nigeria and globally, and this text discusses developments in his theatre practices in the context of changing cultural trends.

Adapting Greek Tragedy Vayos Liapis, Avra Sidiropoulou. 2021-04 Shows how contemporary adaptations, on the stage and on the page, can breathe new life into Greek tragedy.

Euripides Isabelle Torrance. 2019-01-30 Sophocles, Aeschylus and Euripides are often described as the greatest tragedians of the ancient world. Of these three pivotal founders of modern drama, Euripides is characterized as the interloper and the innovator: the man who put tragic verse into the mouths of slaves, women and the socially inferior in order to address vital social issues such as sex, class and gender relations. It is perhaps little wonder that his work should find such resonance in the modern day. In this concise introduction, Isabelle Torrance engages with the thematic, cultural and scholarly difficulties that surround his plays to demonstrate why Euripides remains a figure of perennial relevance. Addressing here issues of social context, performance theory, fifth-century philosophy and religion, textual criticism and reception, the author presents an astute and attractively-written guide to the Euripidean corpus - from the widely read and celebrated Medea to the lesser-known and deeply ambiguous Alcestis.

Re-writing Pasts, Imagining Futures Gomia, Victor N., Ndi, Gilbert Shang. 2018-02-20 The papers in this volume focus on fiction and theatre in their traditional forms as well as in their encounters with novel and innovative forms and avenues of dissemination. As a cultural practice that emerged from a process of protest and contestation of hegemony, it is understandable that one main concern in African literature and literary criticism is the

resistance against the emergence of marginalizing centers in formerly or currently marginalized societies with regard to discourses, aesthetics and media of creation. These new centers that sometimes undermine the strategic/tactical exploitation of the relative advantage procured by each medium run the risk of leading to new forms of stratification that mitigate the import of African and African diasporic literatures. The collection of essays therefore seeks to analyze the representation of pertinent socio-political and historical questions in a variety of postcolonial texts from Africa and the African diasporas, notably the Caribbean islands and the United States of America. However, far from re-writing of history in a way that cedes to conservative worldviews, creative writers and critics simultaneously attempt to chart ways forward for socially all-inclusive futures. In the context of colonial and neo-colonial legacies that seem to forestall any sense of individual and collective self-fulfillment, contributors to this volume examine the pertinence of African fiction and theatre in imagining new vistas of re-conceptualizing the postcolonial condition in ways that re-galvanize the belief in an enabling future.

Seriya Abdul Rasheed Na'allah.2019

Portraits for an Eagle Sola Adeyemi.2006

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.

A Handbook to the Reception of Greek Drama Betine van Zyl Smit.2016-02-29
A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient

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Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

Shakespeare and Outsiders Marianne Novy, 2013-06-27
OXFORD SHAKESPEARE TOPICS General Editors: Peter Holland and Stanley Wells Oxford Shakespeare Topics provide students and teachers with short books on important aspects of Shakespeare criticism and scholarship. Each book is written by an authority in its field, and combines accessible style with original discussion of its subject. This book traces Shakespeare's portrayal of outsiders in some of his most famous plays. Some of Shakespeare's most memorable characters are treated as outsiders in at least part of their plays—Othello, Shylock, Malvolio, Katherine (the 'Shrew'), Edmund, Caliban, and many others. Marked as different and regarded with hostility by some in their society, many of these characters have become icons of group identity. While many critics use the term 'outsider,' this is the first book to analyse it as a relative identity and not a fixed one, a position that characters move into and out of, to show some characters affirming their places as relative insiders by the way they treat others as more outsiders than they are, and to compare characters who are outsiders not just in terms of race and religion but also in terms of gender, age, poverty, illegitimate birth, psychology, morality, and other issues. Are male characters who love other men outsiders for that reason in Shakespeare? How is the suspicion of women presented differently than suspicion of racial or religious outsiders? How do the speeches in which various outsiders stand up for the rights of their group compare? Can an outsider be admired? How and why do the plays shift sympathy for or against outsiders? How and why do they show similarities between outsiders and insiders? With chapters on Merchant of Venice, Twelfth Night, Othello, King Lear, The Tempest, and women as outsiders and insiders, this book

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considers such questions with attention both to recent historical research on Shakespeare's time and to specifics of the language of Shakespeare's plays and how they work on stage and screen.

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.

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 Yoruba songs and incantations, and a glossary provides an English translation - as a guide for other directors to substitute appropriate dirges.

The Oxford Encyclopedia of African Thought Abiola Irele.2010 From St. Augustine and early Ethiopian philosophers to the anti-colonialist movements of Pan-Africanism and Negritude, this encyclopedia offers a comprehensive view of African thought, covering the intellectual tradition both on the continent in its entirety and throughout the African Diaspora in the Americas and in Europe. The term African thought has been interpreted in the broadest sense to embrace all those forms of discourse -

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philosophy, political thought, religion, literature, important social movements - that contribute to the formulation of a distinctive vision of the world determined by or derived from the African experience. The Encyclopedia is a large-scale work of 350 entries covering major topics involved in the development of African Thought including historical figures and important social movements, producing a collection that is an essential resource for teaching, an invaluable companion to independent research, and a solid guide for further study.

The Oxford encyclopedia of ancient Greece and Rome. - Vol. 1 - 7
Michael Gagarin.2010

Oral Literature in Africa Ruth Finnegan.2012-09 Ruth Finnegan's *Oral Literature in Africa* was first published in 1970, and since then has been widely praised as one of the most important books in its field. Based on years of fieldwork, the study traces the history of storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research available to the next generation of scholars. It includes a new introduction, additional images and an updated bibliography, as well as its original chapters on poetry, prose, drum language and drama, and an overview of the social, linguistic and historical background of oral literature in Africa. This book is the first volume in the World Oral Literature Series, an ongoing collaboration between OBP and World Oral Literature Project. A free online archive of recordings and photographs that Finnegan made during her fieldwork in the late 1960s is hosted by the World Oral Literature Project (<http://www.oralliterature.org/collections/rfinnegan001.html>) and can also be accessed from publisher's website.

[The Routledge Introduction to Theatre and Performance Studies](#)
Erika Fischer-Lichte.2014-04-03 Erika Fischer-Lichte's introduction to the discipline of Theatre and Performance Studies is a strikingly authoritative and wide ranging guide to the study of theatre in all of its forms. Its three-part structure moves from the

first steps in starting to think about performance, through to the diverse and interrelated concerns required of higher-level study: Part 1 – Central Concepts for Theatre and Performance Research – introduces the language and key ideas that are used to discuss and think about theatre: concepts of performance; the emergence of meaning; and the theatrical event as an experience shared by actors and spectators. Part 1 contextualizes these concepts by tracing the history of Theatre and Performance Studies as a discipline. Part 2 – Fields, Theories and Methods – looks at how to analyse a performance and how to conduct theatre-historiographical research. This section is concerned with the 'doing' of Theatre and Performance Studies: establishing and understanding different methodological approaches; using sources effectively; and building theoretical frameworks. Part 3 – Pushing Boundaries – expands on the lessons of Parts 1 and 2 in order to engage with theatre and performance in a global context. Part 3 introduces the concept of 'interweaving performance cultures'; explores the interrelation of theatre with the other arts; and develops a transformative aesthetics of performance. Case studies throughout the book root its theoretical discussion in theatrical practice. Focused accounts of plays, practitioners and performances map the development of Theatre and Performance Studies as an academic discipline, and of the theatre itself as an art form. This is the most comprehensive and sophisticated introduction to the field available, written by one of its foremost scholars.

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.

Gender and Development in Africa and Its Diaspora Akinloyè Òjó, Ibigbolade S. Aderibigbe, Felisters Jepchirchir

Kiprono.2018-09-19 This book considers how the establishment and/or improvement of gender equality impacts on the social, economic, religious, cultural, environmental and political developments of human societies in Africa and its Diaspora. An interdisciplinary team of contributors examine the role of gender in development against the background of Africa's convoluted and arduous history of state formation, slavery, colonialism, post-independence, nation-building and poverty. Each chapter highlights and stimulates further discussion on the struggles that many African and African Diaspora societies grapple with in the perplexing issue of gender and development - concentrating on gains that have been made and the challenges yet to be surmounted.

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.

Gone Too Far! Bola Agbaje.2021-07-01 Nigeria, England, America, Jamaica; are you proud of where you're from? Dark skinned, light skinned, afro, weaves, who are your true brothers and sisters? When two brothers from different continents go down the street to buy a pint of milk, they lift the lid on a disunited nation where everyone wants to be an individual but no one wants to stand out from the crowd. A debut work produced at the Royal Court's Young Writers Festival, *Gone Too Far!* is a comic and astute play about identity, history and culture, portraying a world where respect is always demanded but rarely freely given. *Gone Too Far!* premiered at the Royal Court Theatre in 2007 where it was awarded the Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre, 2008. It is published here in an abridged form as part of Methuen Drama's Plays For Young People series.

Portrayals of Masculinity in Nigerian Plays Beatrice Nwawuloke Onuoha.2023 *Portrayals of Masculinity in Nigerian Plays* explores Nigerian people's notions of masculinity as portrayed in twelve Nigerian plays, written by three generations of Nigerian playwrights. This book identifies different thoughts of masculinity within the Nigerian space in which hegemonic masculinity is the predominant.

Tegonni Femi Osofisan.2007

Mapping Yorùbá Networks Kamari Maxine Clarke.2004-07-12
Three flags fly in the palace courtyard of Òyótúnjí African Village. One represents black American emancipation from slavery, one black nationalism, and the third the establishment of an ancient

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Yorùbá Empire in the state of South Carolina. Located sixty-five miles southwest of Charleston, Òyótúnjì is a Yorùbá revivalist community founded in 1970. *Mapping Yorùbá Networks* is an innovative ethnography of Òyótúnjì and a theoretically sophisticated exploration of how Yorùbá òrìsà voodoo religious practices are reworked as expressions of transnational racial politics. Drawing on several years of multisited fieldwork in the United States and Nigeria, Kamari Maxine Clarke describes Òyótúnjì in vivid detail—the physical space, government, rituals, language, and marriage and kinship practices—and explores how ideas of what constitutes the Yorùbá past are constructed. She highlights the connections between contemporary Yorùbá transatlantic religious networks and the post-1970s institutionalization of roots heritage in American social life. Examining how the development of a deterritorialized network of black cultural nationalists became aligned with a lucrative late-twentieth-century roots heritage market, Clarke explores the dynamics of Òyótúnjì Village's religious and tourist economy. She discusses how the community generates income through the sale of prophetic divinatory consultations, African market souvenirs—such as cloth, books, candles, and carvings—and fees for community-based tours and dining services. Clarke accompanied Òyótúnjì villagers to Nigeria, and she describes how these heritage travelers often returned home feeling that despite the separation of their ancestors from Africa as a result of transatlantic slavery, they—more than the Nigerian Yorùbá—are the true claimants to the ancestral history of the Great Òyó Empire of the Yorùbá people. *Mapping Yorùbá Networks* is a unique look at the political economy of homeland identification and the transnational construction and legitimization of ideas such as authenticity, ancestry, blackness, and tradition.

Under Construction Marie-Anne Kohl.2021-01-14 While currently identitarian ideologies and essentialist notions of identity that tend to simplify and reduce life experience to simple factors are

globally regaining massive attention, it becomes inevitable to recollect the thorough discussions of identity concepts of the past three decades. It also calls for an ever keener awareness of and capacity to deal with the complexity and diversity of the world we live in. Artists play a major role in the potential reflection and transformation of perceptions and conceptions of the world – musicians, dancers, choreographers, spoken word artists, performance artists, actors, also fine art, installation, media artists or photographers alike. “Performing critical identity” points to performative practices of artists that bring to the fore a critical (self-)awareness and (self-)positioning concerning identification and belonging. Social identities such as gender, sexuality, race, class, dis/ability, age or non/religiosity are closely linked to the historical, social, regional and political dimensions of their formation. From this perspective, identities are hardly one-dimensional but complex and intersectional, and are rather to be thought of as a process of identification and belonging than as a consistent essence. As different, maybe contradictory among themselves, as they are, the performative works of artists such as Lerato Shadi, Liad Hussein Kantorowicz, Nora Chipaumire, Shu Lea Cheang, Zanele Muholi, Ohno Kazuo, Anohni Hegarty, Neo Hülcker, “We’re Muslim. Don’t Panic” or of theatre collectives such as RambaZamba and Thikwa Theater in Berlin or Theater Hora in Zurich, to name but a very small quite random selection of artists, share a critical approach towards hegemonic norms or stereotyping of identities and their representations, and empower diversity. This edition puts a specific focus on the performativity of the aesthetic practices, and wants to explore different artistic approaches, strategies, tactics and perspectives of artists when they address identity issues, when they target power relations and structures of oppression and inequality, when they empower concepts of diversity. This Call for Papers invites academic as well as artistic contributions that delve into case studies of artists performing critical identity or into more general theoretical

reflections on the subject. Contributions can relate to, but are not limited to following topics: - intersectionality - subversion - (self-)empowerment - resistance - subalternity - exploitation - manipulation - (anti-)feminism - appropriation - cultural globalisation - transculturality - hybrid identities - collectives - body - stage - audience - de-/construction of the difference of aesthetic genres and of high/popular culture - capitalism - colonialism - (re-)production of exclusion Dr. Marie-Anne Kohl
Editor

Things Fall Apart Chinua Achebe.1994-09-01 “A true classic of world literature . . . A masterpiece that has inspired generations of writers in Nigeria, across Africa, and around the world.” —Barack Obama “African literature is incomplete and unthinkable without the works of Chinua Achebe.” —Toni Morrison Nominated as one of America’s best-loved novels by PBS’s The Great American Read Things Fall Apart is the first of three novels in Chinua Achebe's critically acclaimed African Trilogy. It is a classic narrative about Africa's cataclysmic encounter with Europe as it establishes a colonial presence on the continent. Told through the fictional experiences of Okonkwo, a wealthy and fearless Igbo warrior of Umuofia in the late 1800s, Things Fall Apart explores one man's futile resistance to the devaluing of his Igbo traditions by British political and religious forces and his despair as his community capitulates to the powerful new order. With more than 20 million copies sold and translated into fifty-seven languages, Things Fall Apart provides one of the most illuminating and permanent monuments to African experience. Achebe does not only capture life in a pre-colonial African village, he conveys the tragedy of the loss of that world while broadening our understanding of our contemporary realities.

Sucker Punch Roy Williams.2010-06-11 Roy Williams' Sucker Punch looks back on what it was like to be young and Black in the 80s and asks if the right battles have been fought, let alone won.

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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.

Our Husband Has Gone Mad Again Ola Rotimi.2008

Morountodun and Other Plays Femi Osofisan.1982 Based on the ancient myth of Moremi, the Ife queen who infiltrated the enemy camp to ensure her people's triumph, Morountodun brilliantly brings the story up to date. No More The Wasted Breed and Red is the Freedom Road complete a collection by one of Nigeria's best-known playwrights.--Page 4 of cover

Euripides: Trojan Women Barbara Goff.2013-10-16 Set at the end of the Trojan war, Euripides' Trojan Women depicts the women of Troy as they wait to be taken into slavery. While choral songs recall the death-throes of the great city, the scenes between the old queen, Hekabe, and the women of her family explore the consequences of the defeat, from the rape of Cassandra, through the triumphant self-exculpation of Helen, to the pitiful death of the child Astyanax, who is thrown from the walls of his ravaged city. Barbara Goff sets the play in its historical, dramatic and literary contexts, and provides a scene-by-scene analysis which brings out the pace and intellectual vigour of the play. The main themes are fully discussed, and the book also introduces readers to the issues that have divided critics, such as the extent to which the play responds to the historical events of the Peloponnesian War. The final chapter, which deals with the reception of the play, offers new insights into several modern works.

Critical Engagements on African Literature Abba A.

Abba,Benedictus C. Nwachukwu.2019-09-24 Beyond the critical examination of Isidore Diala's award-winning poetry and drama, the essays in this collection offer fresh insights on the complex methodological and theoretical patterns underlying the readings of African literary landscapes. This is the first book to devote

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considerable attention to the study of Diala's creative works *The Pyre* (drama) and *The Lure of Ash* (poetry). The majority of the contributors here are selected from among the finest of Diala's former teachers, colleagues and students who know him very closely. The collection addresses fertile areas of African literary expression, such as the relationship between literature and national history, African ritual aesthetics; affirmation, denial and ambivalence as products of social constructions; and exile, migration and home-coming. Contributions also explore poetry and poetic truths; semiotics; anticolonial revolutions and postcolonial implosions; oil politics; discontent and militancy; and feminism and gender politics. The book stands out among its peers, and offers great insights to scholars, researchers and teachers working in the fields of African literature, cultures and aesthetics.

Migratory Settings .2015-06-29 *Migratory Settings* proposes a shift in perspective from migration as movement from place to place to migration as installing movement within place. Migration not only takes place between places, but also has its effects on place, in place. In brief, we suggest a view on migration in which place is neither reified nor transcended, but 'thickened' as it becomes the setting of the variegated memories, imaginations, dreams, fantasies, nightmares, anticipations, and idealizations of both migrants and native inhabitants that experiences of migration bring into contact with each other. Migration makes place overdetermined, turning it into the *mise-en-scène* of different histories. Hence, movement does not lead to placelessness, but to the intensification and overdetermination of place, its 'heterotopicality.' At the same time, place does not unequivocally authenticate or validate knowledge, but, shot-through with the transnational and the transcultural, exceeds it ceaselessly. Our contributions take us to the migratory settings of a fictional exhibition; a staged political wedding; a walking tour in a museum; African appropriations of Shakespeare and Sophocles;

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Gollwitz, Germany; Calais, France; the body after a heart transplant; refugees' family portraiture; a garden in Vermont; the womb. With contributions by Mieke Bal, Maaïke Bleeker, Paulina Aroch, Astrid van Weyenberg, Sarah de Mul, Annette Seidel Arpaci, Sudeep Dasgupta, Wim Staat, Maria Boletsi, Griselda Pollock, Alex Rotas, and Murat Aydemir.

Hellenic Common Philip Zapkin. 2021-08-20 Hellenic Common argues that theatrical adaptations of Greek tragedy exemplify the functioning of a cosmopolitan cultural commonwealth. Analyzing plays by Femi Osofisan, Moira Buffini, Marina Carr, Colin Teevan, and Yael Farber, this book shows how contemporary adapters draw tragic and mythic material from a cultural common and remake those stories for modern audiences. Phillip Zapkin theorizes a political economy of adaptation, combining both a formal reading of adaptation as an aesthetic practice and a political reading of adaptation as a form of resistance. Drawing an ethical centre from Kwame Anthony Appiah's work on cosmopolitanism and Michael Hardt and Antonio Negri's theory of the common, Hellenic Common argues that Attic tragedy forms a cultural commonwealth from which dramatists the world over can rework, reimagine, and restage materials to envision aspirational new worlds through the arts. This study will be of great interest to students and scholars of drama, adaptation studies, literature, and neoliberalism.

Woman at Point Zero Nawal El Saadawi. 2024-06-27 Firdaus is on death row. Her crime, the murder of a man. Born to poverty in a rural Egyptian village, her childhood dreams and ambitions had been met with neglect and abuse by the world and the men who rule it. Driven to sex work to support herself, she is faced with the moral outrage of society and the bitter knowledge that for a woman, true freedom comes only when all hope is abandoned. In Nawal El Saadawi's landmark novel, *Woman at Point Zero*, published here with a new foreword, Firdaus tells her unforgettable story.

The Dragonfly Sea Yvonne Adhiambo Owuor.2019-03-12

NAMED A REAL SIMPLE BOOK OF THE YEAR From the award-winning author of *Dust* comes a vibrant, stunning coming-of-age novel about a young woman struggling to find her place in a vast world--a poignant exploration of fate, mortality, love, and loss. On the island of Pate, off the coast of Kenya, lives solitary, stubborn Ayaana and her mother, Munira. When a sailor named Muhidin, also an outsider, enters their lives, Ayaana finds something she has never had before: a father. But as Ayaana grows into adulthood, forces of nature and history begin to reshape her life and the island itself--from a taciturn visitor with a murky past to a sanctuary-seeking religious extremist, from dragonflies to a tsunami, from black-clad kidnappers to cultural emissaries from China. Ayaana ends up embarking on a dramatic ship's journey to the Far East, where she will discover friends and enemies; be seduced by the charming but unreliable scion of a powerful Turkish business family; reclaim her devotion to the sea; and come to find her own tenuous place amid a landscape of beauty and violence and surprising joy. Told with a glorious lyricism and an unerring sense of compassion, *The Dragonfly Sea* is a transcendent story of adventure, fraught choices, and of the inexorable need for shelter in a dangerous world.

Classics in Post-Colonial Worlds Lorna Hardwick, Carol Gillespie.2010-07-29 Classical material was traditionally used to express colonial authority, but it was also appropriated by imperial subjects to become first a means of challenging colonialism and then a rich field for creating cultural identities that blend the old and the new. Nobel prize-winners such as Derek Walcott and Seamus Heaney have rewritten classical material in their own cultural idioms while public sculpture in southern Africa draws on Greek and Roman motifs to represent histories of African resistance and liberation. These developments are explored in this collection of essays by international scholars, who debate the relationship between the culture of Greece and

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Rome and the changes that have followed the end of colonial empires.

Iredi War Ukala, Sam.2015-03-18 Iredi War was the winner of The Nigeria Prize for Literature 2014. The playwright introduces the notion of 'folk script' with its special stamp. The use of the oral literature genre allows for the full exploitation of the creative licence which allows for the swings from the historical to the oral, the natural to the supernatural, the real to the fantastic.

The Role of the Reader Umberto Eco.1979 Discusses the differences between open and closed texts, or, texts that actively involve the reader and texts that evoke a limited, predetermined response from the reader. -- Back cover.

A Woman in Her Prime Samuel Asare Konadu.2001

The Secret Sky Atia Abawi.2015-06-02 An eye-opening, heart-rending tale of love, honor and betrayal from veteran foreign news correspondent Atia Abawi Fatima is a Hazara girl, raised to be obedient and dutiful. Samiullah is a Pashtun boy raised to defend the traditions of his tribe. They were not meant to fall in love. But they do. And the story that follows shows both the beauty and the violence in current-day Afghanistan as Fatima and Samiullah fight their families, their cultures and the Taliban to stay together. Based on the people Atia Abawi met and the events she covered during her nearly five years in Afghanistan, this stunning novel is a must-read for anyone who has lived during America's War in Afghanistan. Perfect for fans of Patricia McCormick, Linda Sue Park, and Khaled Hosseini, this story will stay with readers for a long time to come. * "A suspenseful, enlightening, and hopeful love story." Publishers Weekly, starred review "Riveting plot, sympathetic characters and straightforward narration studded with vivid, authentic detail: a top choice." - Kirkus review "Heartbreaking and heartwarming." - VOYA review

Characters In The Play Women Of Owu Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Characters In The Play Women Of Owu**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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