

Nine



Charting a New Direction in Nigerian Playwriting Through Folkism: A Study of Sam Ukala's *Akpakaland* and *Placenta of Death*

Godwin Onuche and Peter Ogohi Salifu

Introduction

The literary theatre, more often than not, is usually criticized based on its thematic relevance to the society. Among other factors, this may be as a result of the fact that a play in its meta-textual intricacy employs a composite of oral tradition, history, culture and the entire activities of a people (folk) in general. In this regard, the Nigerian literary theatre could be said to have been of relatively low relevance over the years. In the opinion of Ugwu Ifeanyi and Orjinta Ikechukwu:

The period of 1940-2011 portrayed Nigeria's literary theatre as being largely irrelevant to its audience, due to the compositional lapses of many English play texts and their stage productions. These loopholes mainly comprise inappropriate and alienating aesthetics of subject matter and language of the texts (79).

The above position affirms that the stated level of irrelevance of the Nigerian literary theatre is as a result of the composition of language and thematic thrusts which were greatly devoid of indigenous materials. To create the sort of relevance in question, there is every need to fashion plays embellished with indigenous contents and indigenous theatrical materials.

Recounting the efforts of playwrights to achieve a relevant literary theatre in the past, Ugwu and Orjinta further state that:

Playwriting And Directing In Nigeria

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Playwriting And Directing In Nigeria:

Playwriting and Directing in Nigeria Ola Rotimi, Effiok B. Uwatt, 2002 A compendium of interviews with the late Ola Rotimi who is perhaps Nigeria's foremost dramatist of the twentieth century This edition brings together interviews which Rotimi has given over the past thirty years some of which were published in occasional journals and some of which have never previously been published The interviewers are for the most part leading scholars in the fields of African literature and the dramatic arts Bernth Lindfors Onuora Ossi Enekwe Margaret Floar Eldred Titus Green and Bassey Uwatt The interviews present Rotimi's views on a range of subjects As a whole the collection reflects the development in his work and thought over time and in light of the changing social and political and cultural context Some subjects addressed are African identity academic influences and artistic ambition the literary heritages of his tragedies comedies and historical plays socio political context and socio political drama the craft and form of drama Nigerian drama language and authenticity theatre and teaching in Africa and North America and the dramatist's commitment to Africa and the Third World *Playwriting* Effiong Johnson, 2011-02-16 Summary The Nigerian theatre milieu is trapped in a cobweb of strangulating strings Little wonder therefore that its growth has been impaired over the years The numerous multi tribal thrusts in Nigeria disallow the full growth and development of theatre forms and trends The university and other degree awarding institutions engaged in theatre studies have not carved out uniquely distinguishing styles that can be said to be theirs The Nigerian theatre makers themselves are not style driven and technique creating An ideal repertory of form can hardly be identified with them in a sustainable manner The National Theatre set up as a symbol of the nation's cultural pride now stands as a totem for the nation's creative shame The state owned Cultural Centre Boards are devoid of objectives in focused cultural promotions Many graduates of the arts prefer other creative businesses A few die hards are bedeviled by frustrating dilemmas as businessmen refuse to patronise theatre because they consider it a wasteful venture while international agencies shun it because of its profit making outlook **Directing the Play** Tekena Mark, 2023-09-26 Numerous books have been written on the art of directing from the classical to contemporary times Many of these works have concentrated on different facets of the discipline of directing such as the definition history and development of directing as well as the qualities functions and types of directors However areas of directing that have not received much scholarly attention include works that serve as manuals for budding directors and studies that reflect the theory and practice of directing in Africa especially from Nigerian theatre practitioners While studies on directing such as Wainstein's Stage Directing A Director's Itinerary 2012 Dean and Carra's Fundamentals of Play Directing 2009 and Johnson's Visions Towards a Mission The Art of Interpretative Directing 2003 provide general insights on the art of directing plays Emasealu's The Theatre of Ola Rotimi Production and Performance Dynamics 2010 and Uwatt's Playwriting and Directing in Nigeria Interviews with Ola Rotimi 2004 document the directorial practice of the Nigerian director Ola Rotimi Aside from documenting the directing techniques of key Western

directors this book's advantage over existing works is that it documents the directorial styles of Ola Rotimi and other West African directors as well as the directorial techniques of directors from South North and East Africa It also traces the evolution of the theatre stage examines the directorial implications of the arena proscenium thrust traverse and African traditional theatre stage orientations and engages the notions of blocking movement directorial concept and directorial approach In particular this book aspires to contribute to the discourse on play directing with perspectives from African theatre It also fills gaps in previous studies by delving into the notions of theatre and directing the director's history qualities and tools It examines types of directors functions of the director directing principles and key Western and African theories of performance It also evaluates the history of the theatre stage the characteristics benefits and drawbacks and directorial implications of the arena stage proscenium stage thrust stage traverse stage African traditional theatre stage the use of blocking movement and the meaning of directorial concept and directorial approach

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

Brill's Companion to the Reception of Sophocles, 2017-04-03 Brill's Companion to the Reception of Sophocles offers a comprehensive account of the influence reception and appropriation of all extant Sophoclean plays as well as the fragmentary Satyr play *The Trackers* from Antiquity to Modernity across cultures and civilizations encompassing multiple perspectives and within a broad range of cultural trends and manifestations literature intellectual history visual arts music opera and dance stage and cinematography A concerted work by an international team of specialists in the field the volume is addressed to a wide and multidisciplinary readership of classical reception studies from experts to non experts Contributors engage in a vividly and lively interactive dialogue with the Ancient and the Modern which while illuminating aspects of ancient drama and highlighting their ever lasting relevance offers a thoughtful and layered guide of the human condition

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 dramaturgy 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 Agbeyege and Frances Harding's study on power language and imagery in Wole Soyinka's plays *Postcolonial African Writers* Siga Fatima Jagne, Pushpa Naidu Parekh, 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 Dangaremba Tahar 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

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 **International Women Playwrights** Anna Kay

France, Paula Jo Corso, 1993 A record of the First International Women Playwrights Conference edited to bring out the highlights of discussions With index bibliographies of playwrights and appendix Anyigba Journal of Theatre, Film and Communication Arts, 2012 **Research in African Literatures**, 2005 *Drama and Theatre in Nigeria* Yemi Ogunbiyi, 1981 *Student Encyclopedia of African Literature* Douglas Killam, Alicia L. Kerfoot, 2007-12-30 African literature is a vast subject of growing output and interest Written especially for students this book selectively surveys the topic in a clear and accessible way Included are roughly 600 alphabetically arranged entries on writers genres and major works Many entries cite works for further reading and the volume closes with a selected general bibliography Africa is a land of contrasts and of diverse cultures and traditions It is also a land of conflict and creativity The literature of the continent draws upon a fascinating body of oral traditions and lore and also reflects the political turmoil of the modern world With the increased interest in cultural diversity and the growing centrality of Africa in world politics African literature is figuring more and more prominently in the curriculum This book helps students learn about the African literary achievement Written expressly for students this book is far more accessible than other reference works on the subject Included are nearly 600 alphabetically arranged entries on authors such as Chinua Achebe Athol Fugard Buchi Emecheta Nadine Gordimer and Wole Soyinka major works such as *Things Fall Apart* and *Petals of Blood* and individual genres such as the novel drama and poetry Many entries cite works for further reading and the volume closes with a selected general bibliography The Continuum Companion to Twentieth Century Theatre Colin Chambers, 2006-05-14 International in scope this book is designed to be the pre eminent reference work on the English speaking theatre in the twentieth century Arranged alphabetically it consists of some 2500 entries written by 280 contributors from 20 countries which include not only top level experts but uniquely leading professionals from the world of theatre A fascinating resource for anyone interested in theatre it includes Overviews of major concepts topics and issues Surveys of theatre institutions countries and genres Biographical entries on key performers playwrights directors designers choreographers and composers Articles by leading professionals on crafts skills and disciplines including acting design directing lighting sound and voice **Theatre Audience Engineering in Nigeria** Chris Nwamuo, 2006 **African Modernity and the Philosophy of Culture in the Works of Femi Euba** Iyunolu Osagie, 2017-06-05 This book is a significant and original contribution to the ongoing conversation on modernity It uses the creative and critical works of Nigerian playwright and novelist Femi Euba to demonstrate the place and function of African cultures in modernity and makes the case for the vibrancy of such cultures in the shaping and constitution of the modern world In addition to a critique of Euba s fifty year artistic career this book offers an account of Euba s formative relationship with the 1986 Nobel Prize for Literature winner Wole Soyinka during the promising days of the Nigerian theatre in the immediate post independence period and the effect of this relationship on Euba s artistic choices and reflections Euba contributes to our understanding of Africa s negotiation of modernity in significant ways especially in his sensitive reading of

Esu the Yoruba god of fate and chance as an artistic consciousness whose historical and ideological mobility during New World slavery during Africa's colonial period and in the manifestations in the black diaspora today emblemizes the process we call modernity. By using ritual myth and satire as avenues to the debate on modernity, Euba lays emphasis on the transformative possibilities at the crossroads of history. His works engage the psychological interconnections between old gods and new worlds and the dialogic relationship between tradition and modernity. Delineating the philosophical and literary debates that reject an easy division between a stereotypically traditional Africa and a modern West, the author shows how Euba's plays and novel engage the entwined and intimate relationships between the modern and the traditional in contemporary Africa and thereby she asserts the global resonance of Euba's African and specifically Yoruba conception of the world. By meticulously collecting, cataloguing and critiquing Euba's works, Osagie models a new way of practicing African literary studies and invites us to glimpse narrative genius on the continent that she firmly believes African scholars should both promote and celebrate.

Children and Youth in Armed Conflict Tamanna M. Shah, 2024-12-10 This book contains an Open Access chapter. The second of two volumes, the chapters offer a compelling exploration of how children and youth endure conflict and how their stories are told and retold in the public sphere influencing advocacy, policymaking and community responses worldwide.

La tragedia greca in Africa. L'Edipo Re di Ola Rotimi Fabio La Mantia, 2010-10-26 T00:00:00+02:00 291 78

Theatres of Independence Aparna Bhargava Dharwadkar, 2009-11 *Theatres of Independence* is the first comprehensive study of drama theatre and urban performance in post-independence India. Combining theatre history with theoretical analysis and literary interpretation, Aparna Dharwadkar examines the unprecedented conditions for writing and performance that the experience of new nationhood created in a dozen major Indian languages and offers detailed discussions of the major plays, playwrights, directors, dramatic genres and theories of drama that have made the contemporary Indian stage a vital part of postcolonial and world theatre. The first part of Dharwadkar's study deals with the new dramatic canon that emerged after 1950 and the variety of ways in which plays are written, produced, translated, circulated and received in a multi-lingual national culture. The second part traces the formation of significant postcolonial dramatic genres from their origins in myth, history, folk narrative, sociopolitical experience and the intertextual connections between Indian, European, British and American drama. The book's ten appendixes collect extensive documentation of the work of leading playwrights and directors as well as a record of the contemporary multilingual performance histories of major Indian, Western and non-Western plays from all periods and genres. Treating drama and theatre as strategically interrelated activities, the study makes post-independence Indian theatre visible as a multifaceted critical subject to scholars of modern drama, comparative theatre, theatre history and the new national and postcolonial literatures.

Southern African Writing Geoffrey V. Davis, 1994

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Table of Contents Playwriting And Directing In Nigeria

1. Understanding the eBook Playwriting And Directing In Nigeria
 - The Rise of Digital Reading Playwriting And Directing In Nigeria
 - Advantages of eBooks Over Traditional Books
2. Identifying Playwriting And Directing In Nigeria
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Playwriting And Directing In Nigeria
 - User-Friendly Interface
4. Exploring eBook Recommendations from Playwriting And Directing In Nigeria
 - Personalized Recommendations
 - Playwriting And Directing In Nigeria User Reviews and Ratings
 - Playwriting And Directing In Nigeria and Bestseller Lists
5. Accessing Playwriting And Directing In Nigeria Free and Paid eBooks

- Playwriting And Directing In Nigeria Public Domain eBooks
- Playwriting And Directing In Nigeria eBook Subscription Services
- Playwriting And Directing In Nigeria Budget-Friendly Options
- 6. Navigating Playwriting And Directing In Nigeria eBook Formats
 - ePub, PDF, MOBI, and More
 - Playwriting And Directing In Nigeria Compatibility with Devices
 - Playwriting And Directing In Nigeria Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Playwriting And Directing In Nigeria
 - Highlighting and Note-Taking Playwriting And Directing In Nigeria
 - Interactive Elements Playwriting And Directing In Nigeria
- 8. Staying Engaged with Playwriting And Directing In Nigeria
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Playwriting And Directing In Nigeria
- 9. Balancing eBooks and Physical Books Playwriting And Directing In Nigeria
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Playwriting And Directing In Nigeria
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Playwriting And Directing In Nigeria
 - Setting Reading Goals Playwriting And Directing In Nigeria
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Playwriting And Directing In Nigeria
 - Fact-Checking eBook Content of Playwriting And Directing In Nigeria
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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