

1: Ringside

A number of rolled-up mats lie in a pile on stage. Enter a group of young men and girls, accompanied by an orchestra. They sing and dance around the mats. As the music stops suddenly, the dancers rush forward to pick up a mat each. One of the actors however does not have a mat. This actor is immediately pushed forward to the center, amidst great laughter, and is given a set of castanets, a 'sekere' (or a gong) and a cap, and is made the Narrator. The others then prevail on him to tell a story as they sit around him on their mats. Finally, he accepts. There are three lamps—literal, or symbolically drawn on cardboards, etc—which the actors will use at various moments, in the course of the play.

Narrator: All right I am the loser this evening, and I accept to tell you a story! (Cheers). Let me see ... (He reflects briefly) Yes, I know the story I'll tell. It's one of reconciliation, which is very appropriate to our occasion. (Cheers again). Yes, reconciliation, but ... (Pointing) not the kind you had, Muiyiwa, with the man who circumcised you last week. We know how that one went. (General laughter, especially from the girls)- But it's something similar all the same, and as I said, very appropriate to our season of initiation. (Sings a short satirical song about circumcision in which, they all join.) Well, I-shall start my story. And I shall need some actors. First, a man and a woman. (Several offers, he chooses): You ... and you. You'll be Olabisi, the girl, and you're Akanbi, her boy-friend. (Titters and jeers from the others). I need more people: please. (Hands up again) You, come and play Adigun. Adigun is the uncle of Akanbi. You are his uncle, but he calls you Father because you brought him up, and his real father your brother, died long ago. Okay? You, play Detoun: Akanbi's mother. You've always been half-crazy, anyway like her. And come, Akanbi, won't you greet your mother Properly? (Mock play as AKANBI prostrates to his mother, amidst laughter) Yes. More players? Okay, you - play Titilayo. She's the mother of Olabisi.

Farewell To A Cannibal Rage

Beatrice Nwawuloke Onuoha



Farewell To A Cannibal Rage:

Farewell to a Cannibal Rage Femi Osofisan, 1986 *Vision of Change in African Drama* Sola Adeyemi, 2019-08-05 Femi Osofisan 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 Osofisan exploits his Yoruba 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 Osofisan 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 *The Cambridge Guide to Theatre* Martin Banham, 1995-09-21 Provides information on the history and present practice of theater in the world **The Cambridge Guide to African and Caribbean Theatre** Martin Banham, Errol Hill, George Woodyard, 1994-08-04 Comprehensive alphabetical guide to theatre in Africa and the Caribbean national essays and entries on countries and performers *The Literary Griot*, 1991 *Pre-colonial and Post-colonial Drama and Theatre in Africa* Lokangaka Losambe, Devi Sarinjeive, 2001 In this collection of essays written from different critical perspectives African playwrights demonstrate through their art that they are not only witnesses but also consciences of their societies **West Africa**, 1993-04 *Uyo Journal of Humanities*, 2004 *Of Minstrelsy and Masks* Christine Matzke, Remi Raji, Geoffrey V. Davis, 2006 This collection is dedicated to a distinguished scholar and writer who for a quarter of a century wrote consistently on African literature and the arts and was a major voice in Nigerian literary circles Ezenwa Ohaeto made a mark in contemporary Nigerian poetry by committing pidgin to written form and by so doing introducing different creative patterns He also saw himself as a minstrel as someone who unmasked ideas and meanings hidden in the folds of literary works and made them available to an international academic public With his outstanding work on Chinua Achebe he influenced the reception of African literary biography His networks and connections were extensive and wide ranging and they are partly reflected in the essays creative writing and personal notes assembled in this volume In their various modes and expressions the contributions included here constitute a tribute to Ezenwa Ohaeto's many talents and achievements As an extension of Ezenwa Ohaeto's legacy they expand on various aspects of minstrelsy and the unmasking of texts in a Nigerian and broader African context The book is divided into six sections In Memoriam contains personal tributes by long standing colleagues mentors and friends Poetry and Fiction collects the voices of three generations of Nigerian writing from the 1960s to the present day followed by poetic and pictorial insights into the domestic and social life of the scholar and family man Section Four comprises two interviews while Sections Five and Six are devoted to critical evaluations of Ezenwa Ohaeto's work and to contemporary perspectives on Nigerian literature

respectively **Portrayals of Masculinity in Nigerian Plays** Beatrice Nwawuloke Onuoha, 2023-10-16 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. She argues that hegemonic masculinity and other forms which are referred to as alternative masculinities exist in traditional Nigerian society. By analyzing plays written by first, second, and third generation Nigerian playwrights, Onuoha tracks how notions about masculinity have evolved over the years. Further, she discusses the malleability of masculinity by exploring how women manifest qualities associated with masculinity within Nigerian plays. Through a review of critical studies on gender constructions, Onuoha examines not only the negative experiences of women within an African patriarchal system but also the negative experiences of the men who are also direct or indirect victims of such a system.

Staging Creolization Emily Sahakian, 2017-07-20 In *Staging Creolization* Emily Sahakian examines seven plays by Ina C. Saïre, Maryse Condé, Gerty Dambury, and Simone Schwarz Bart that premiered in the French Caribbean or in France in the 1980s and 1990s and soon thereafter traveled to the United States. Sahakian argues that these late twentieth century plays by French Caribbean women writers dramatize and enact creolization, the process of cultural transformation through mixing and conflict that occurred in the context of the legacies of slavery and colonialism. Sahakian here theorizes creolization as a performance-based process dramatized by French Caribbean women's plays and enacted through their international production and reception histories. The author contends that the syncretism of the plays is not a static, fixed creole aesthetics but rather a dynamic process of creolization in motion informed by history and based in the African-derived principle that performance is a space of creativity and transformation that connects past, present, and future.

Journal of Humanities, 2004 *Ekpoma Journal of Languages and Literary Studies*, 2005 **The Drama of Femi Osofisan** Muiyiwa P. Awodiya, 1995 *Ancient Songs Set Ablaze* Sandra L. Richards, 1996 *Ancient Songs Set Ablaze* constitutes the first systematic study of the plays of Femi Osofisan, winner in 1983 of the first Association of Nigerian Authors prize for drama. Osofisan is one of the most respected and prolific African writers. He uses a postcolonial history of poverty, political unrest, and social corruption to create theatre pieces that range from social protest dramas to murder mysteries to farces. His style encompasses such African performance practices as story telling, dance dramas, and dilemma tales. As his work gains in popularity in the United States, Osofisan has begun to obtain commissions and productions on American college campuses and regional theatres nationwide.

Long Dreams in Short Chapters Wumi Raji, 2009 This book is concerned with, in the main, the whole question of the transformation of the identities of the different peoples of postcolonial Africa. Even so, it is clear that the issues raised would resonate clearly in similar contexts in other parts of the world. *Long Dreams in Short Chapters* is a remarkable achievement, a brilliant and magisterial remapping of the African text in its literary, cultural, and political dimensions. Author Wumi Raji's globalist and transnational sensitivities make this book an effortless unpacking of the complexities of the African literary process, and it is a landmark contribution to African thought.

NewsWatch, 1985

Encyclopedia of Post-Colonial Literatures in English Eugene Benson, 2004-11-30 Documents the history and development of Post colonial literatures in English together with English and American literature and includes original research relating to the literatures of some 50 countries and territories In more than 1 600 entries written by more than 600 internationally recognized scholars it explores the effect of the colonial and post colonial experience on literatures in English worldwide

Nigerian Cultural Diplomacy in the Twentieth Century S. J. Timothy-Asobe, 2002 *Brecht in Asia and Africa*
John Fuegi, 1989

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