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The Cambridge Companion to Shakespeare and Race
Shakespeare, Race and Performance
Shakespeare in Southern Africa
China, India and the Eastern World
Shakespeare Survey: Volume 55, King Lear and Its Afterlife
The Shakespearean World
Casting a Movement
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Shakespeare Studies
Pre-colonial and Post-colonial Drama and Theatre in Africa
African Theatre
Art of Peace Formation
The Oxford Handbook of Shakespeare and Performance
The Oxford Handbook of Shakespeare and Music
Shakespeare Survey
Shakespeare in Swahililand
African Theatre 12 (pbk)
The Shakespeare Authorship Question and Philosophy
Ngũgĩ Wa Thiong'o & Wole Soyinka
The African Company Presents Richard III
The Oxford Handbook of Shakespearean Tragedy
Theatre and Adaptation
Syncretic Arenas
Shakespeare in the Global South
A Century of South African Theatre

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The Cambridge Companion to Shakespeare and Race Boydell & Brewer
Eating Shakespeare provides a constructive critical analysis of the issue of Shakespeare and globalization and revisits understandings of interculturalism, otherness, hybridity and cultural (in)authenticity. Featuring scholarly essays as well as interviews and conversation

pieces with creatives – including Geraldo Carneiro, Fernando Yamamoto, Diana Henderson, Mark Thornton Burnett, Samir Bhamra, Tajpal Rathore, Samran Rathore and Paul Heritage – it offers a timely and fruitful discourse between global Shakespearean theory and practice. The volume uniquely establishes and implements a conceptual model inspired by non-European thought, thereby confronting a central concern in the field of Global Shakespeare: the issue of Europe operating as a geographical and cultural 'centre' that still dominates the study of

Shakespearean translations and adaptations from a 'periphery' of world-wide localities. With its origins in 20th-century Brazilian modernism, the concept of 'Cultural Anthropophagy' is advanced by the authors as an original methodology within the field currently understood as 'Global Shakespeare'. Through a broad range of examples drawn from theatre, film and education, and from both within Brazil and beyond, the volume offers illuminating perspectives on what Global Shakespeare may mean today.
[Shakespeare, Race and Performance](#)

Bloomsbury Publishing
 Bernth Lindfors, Ira Aldridge: The Last Years, 1855-1867 -- Paul Schauert, Staging Ghana: Artistry & nationalism in state dance ensembles -- Maëline Le Lay, 'La parole construit le pays': Théâtre, langues et didactisme au Katanga (République Démocratique du Congo) -- Benita Brown, Dannabang Kuwabong & Christopher Olsen, Myth Performance in the African Diasporas: Ritual, theater, and dance -- S.A. Kafewo, T.J. Iorapuu & E.S. Dandaura (eds), Theatre Unbound: Reflections on Theatre for Development and Social Change - A festschrift in honour of Oga Steve Abah -- Hakeem Bello, The Interpreters: Ritual, Violence and Social Regeneration in the Writing of Wole Soyinka -- Five plays: Ekpe Inyang, The Swamps -- Augustine Brempong, The King's Wages -- Denja Abdullahi, Death and the King's Grey Hair and Other Plays -- Books received and noted

Shakespeare in Southern Africa

Cambridge University Press
 Beginning with Victorian-era expeditions in which the Complete Works of Shakespeare were often the sole reading material carried into the interior of the continent,

the Bard became a vital touchstone both for colonizers and the colonized. His plays were printed by liberated slaves as some of the first texts in Swahili, were performed by Indian laborers while they built the Uganda railroad, were used to argue for native rights, and were translated by intellectuals, revolutionaries, and independence-movement leaders. Wilson-Lee tallies Shakespeare's unlikely yet profound emergence and continued presence in Kenya, Tanzania, Uganda, Ethiopia, and South Sudan, and discovers overwhelming evidence that Shakespeare's works provide a key insight into cultural development throughout the region. -- Adapted from jacket flap.

China, India and the Eastern World

Bloomsbury Publishing

This volume considers the linguistic complexities associated with Shakespeare's presence in South Africa from 1801 to early twentieth-first century televisual updatings of the texts as a means of exploring individual and collective forms of identity. A case study approach demonstrates how Shakespeare's texts are available for ideologically driven linguistic programs.

Seeff introduces the African Theatre, Cape Town, in 1801, multilingual site of the first recorded performance of a Shakespeare play in Southern Africa where rival, amateur theatrical groups performed in turn, in English, Dutch, German, and French. Chapter 3 offers three vectors of a broadening Shakespeare diaspora in English, Afrikaans, and Setswana in the second half of the nineteenth century. Chapter 4 analyses André Brink's *Kinkels* innie Kabel, a transposition of Shakespeare's *The Comedy of Errors* into Kaaps, as a radical critique of apartheid's obsession with linguistic and ethnic purity. Chapter 5 investigates John Kani's performance of *Othello* as a Xhosa warrior chief with access to the ancient tradition of Xhosa storytellers. Shakespeare in Mzansi, a televisual miniseries uses black actors, vernacular languages, and local settings to Africanize *Macbeth* and reclaim a cross-cultural, multilingualism. An Afterword assesses the future of Shakespeare in a post-rainbow, decolonizing South Africa. Global Sha Any reader interested in Shakespeare Studies, global Shakespeare, Shakespeare in performance, Shakespeare and

appropriation, Shakespeare and language, Literacy Studies, race, and South African cultural history will be drawn to this book. Shakespeare Survey: Volume 55, King Lear and Its Afterlife Springer

This collection in part examines the legacy of the consummate Nigerian stage artist and scholar, Esiaba Irobi (1960–2010). Poems, tributes, and studies celebrate Irobi's significance as actor, playwright, director, poet, and theatre theorist. Irobi's life, temper, times, and career are inextricably linked to the history, development, concerns, and uses of drama and theatre in Africa. The contributions highlight the evolution of autochthonous theatrical practices: the interaction between Western and indigenous African performance traditions; colonial/postcolonial government policies and the mutations of drama and theatre (and critical commentary); the tensions inherent in postcolonial conceptions of history, identity, nationhood, and articulations of alternative aesthetics, pedagogies, and epistemologies for postcolonial African theatre; staging African plays in the West; and the constituencies of the

contemporary African playwright and director. The strength of these studies derives primarily from nuanced examinations of the concerns and careers of particular African playwrights; the history, offerings, and fortunes of particular theatrical arenas, and close explorations of specific performances and texts. The foregrounding of correspondences in the dramaturgies and intellectual ferment of the continent critically accentuates equally privileged regional, historical, and other crucial specificities. Situated in time and place while underscoring the political and intellectual intersections of a shared history of colonialism, the contributions to *Syncretic Arenas*, individually and collectively, reveal the transformations and growing strengths of postcolonialism as an analytical strategy. Isidore Diala is Professor of African literature in the Department of English and Literary Studies at Abia State University, Uturu, and author of *Esiaba Irobi's Drama and the Postcolony: Theory and Practice of Postcolonial Performance* (2013). *The Shakespearean World* Oxford University Press

Examines the impact of new media (such as video and YouTube) and the use of multi-media on live and recorded performance in Africa. Focuses on the ways African theatre and performance relate to various kinds of media. Includes contributions on dance; popular video, with an emphasis on video drama and soaps from Eastern and Southern Africa, and the Nigerian 'Nollywood' phenomenon; the interface between live performance and video (or still photography), and links between on-line social networks and new performance identities. As a group the articles raise, from original angles, the issues of racism, gender, identity, advocacy and sponsorship. Volume Editor: DAVID KERR is Professor of English in the University of Botswana, and is the author of *African Popular Theatre Series* Editors: Martin Banham, Emeritus Professor of Drama & Theatre Studies, University of Leeds; James Gibbs, Senior Visiting Research Fellow, University of the West of England; Femi Osofisan, Professor of Drama at the University of Ibadan; Jane Plastow, Professor of African Theatre, University of Leeds; Yvette Hutchison, Associate Professor, Department of

Theatre & Performance Studies, University of Warwick

CASTING A MOVEMENT Dramatists Play Service, Inc.

SHAKESPEARE STUDIES is an international volume published every year in hard cover that contains essays and studies by critics and cultural historians from both hemispheres. Although the journal maintains a focus on the theatrical milieu of Shakespeare and his contemporaries, it is also concerned with Britain's intellectual and cultural connections to the continent, its socio-political history, and its place in the emerging globalism of the period. In addition to articles, the journal includes substantial reviews of significant publications dealing with these issues, as well as theoretical studies relevant to scholars of early modern literature. Volume XXXVIII features another in the journal's ongoing series of Forums on an issue of importance to Renaissance studies. Organised and introduced by Greg Colon Semenza, this Forum, 'After Shakespeare and Film', includes the interdisciplinary perspectives of nine contributors on the positioning of Shakespeare studies in digital and other

contemporary technologies. The volume also features an article on representing 'blackness' in Shakespearean productions from 1821 to 1844, and another on the influence of 19th-century melodrama on the Shakespeare critical tradition, as well as a review article on 'Shakespeare and the Gothic Strain'. Reviews in this issue address such disparate topics as Shakespeare and the problem of adaptation, Renaissance culture and the rise of the machine, and locating privacy in Tudor England.

Black Theatre Springer

This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe festival staged in London in 2012, where 37 Shakespeare productions were offered, each from a different nation. Five African companies were invited to perform and there are articles on four of these productions, examining issues of interculturalism, postcolonialism, language, interpretation and reception. The contributors are both Shakespeare and African theatre scholars, promoting discourse from a range of geographical and cultural perspectives. A critical debate about the process of the

Globe to Globe festival is initiated in the form of a discussion article featuring some of its directors and actors. Two further articles look at Shakespeare productions made purely for Africa, from Mauritius and Cape Verde, and leading Nigerian playwright and cultural commentator Femi Osofisan provides an overview article examining Shakespeare in Africa in the 21st century. The playscript in this volume of African Theatre is Femi Osofisan's *Wesoo, Hamlet or the Resurrection of Hamlet*. Volume Editor: JANE PLASTOW
Series Editors: Martin Banham, Emeritus Professor of Drama & Theatre Studies, University of Leeds; James Gibbs, Senior Visiting Research Fellow, University of the West of England; Femi Osofisan, Professor of Drama at the University of Ibadan; Jane Plastow, Professor of African Theatre, University of Leeds; Yvette Hutchison, Associate Professor, Department of Theatre & Performance Studies, University of Warwick

Cymbeline Routledge

Chronicles the development of dramatic writing and performance from the time South Africa was established to post-apartheid. Investigates the impact of

sketches and manifestos, and the oral preservation of scripts that could not be written.

Shakespeare Studies BRILL

In *Cymbeline*, Ancient Britain's female heir to the throne is slandered by a decadent Italian while the Romans invade Britain to retain it as part of their empire.

Shakespeare's late romance is full of unpredictable conjunctions that are explored in the comprehensive introduction to this new, fully-illustrated Arden edition. Valerie Wayne takes a transformative look at the play's critical and performance history by examining its attention to gender, calumny and sexuality together with nationhood, colonialism and British identities. The authoritative play text is amply annotated to clarify its language and allusions, and three appendices delineate the play's textual history, its rich use of music and its casting. Offering students and scholars alike a wealth of insight and new research, this edition maintains the rigorous standards of the Arden Shakespeare.

Pre-colonial and Post-colonial Drama and Theatre in Africa Routledge

"This compendium reflects the latest

international research into the many and various uses of music in relation to Shakespeare's plays and poems, the contributors' lines of enquiry extending from the Bard's own time to the present day. The coverage is global in its scope, and includes studies of Shakespeare-related music in countries as diverse as China, the Czech Republic, France, Germany, India, Italy, Japan, Russia, South Africa, Sweden, and the Soviet Union, as well as the more familiar Anglophone musical and theatrical traditions of the UK and USA. The range of genres surveyed by the book's team of distinguished authors embraces music for theatre, opera, ballet, musicals, the concert hall, and film, in addition to Shakespeare's ongoing afterlives in folk music, jazz, and popular music. The authors take a range of diverse approaches: some investigate the evidence for performative practices in the Early Modern and later eras, while others offer detailed analyses of representative case studies, situating these firmly in their cultural contexts, or reflecting on the political and sociological ramifications of the music. As a whole, the volume provides a wide-ranging compendium of

cutting-edge scholarship engaging with an extraordinarily rich body of music without parallel in the history of the global arts"--

African Theatre Cambridge Scholars Publishing

Directors and collaborators assess and comment on the production of plays by West Africa's Nobel Laureate Wole Soyinka and East Africa's most influential author Ngugi wa Thiong'o. Wole Soyinka and Ngugi wa Thiong'o are the pre-eminent playwrights of West and East Africa respectively and their work has been hugely influential across the continent.

This volume features directors' experiences of recent productions of their plays, the voices of actors and collaborators who have worked with the playwrights, and also provides a digest of their theatrical output. Contributors provide new readings of Ngugi and Soyinka's classic texts, and a stimulating new approach for students of English, Theatre and African studies. The playscript for this volume is a previously unpublished radio play by Wole Soyinka entitled *A Rain of Stones*, first broadcast on BBC Radio 4 in 2002. Volume Editors: MARTIN BANHAM & FEMI OSOFISAN Guest Editor: KIMANI

NJOGU Series Editors: Martin Banham, Emeritus Professor of Drama & Theatre Studies, University of Leeds; James Gibbs, Senior Visiting Research Fellow, University of the West of England; Femi Osofisan, Professor of Drama at the University of Ibadan; Jane Plastow, Professor of African Theatre, University of Leeds; Yvette Hutchison, Associate Professor, Department of Theatre & Performance Studies, University of Warwick

Art of Peace Formation Bloomsbury Publishing

THE STORY: Earning their bread with satires of white high society, the African Company came to be known for debunking the sacred status of the English classics (which many politically and racially motivated critics said were beyond the scope of bla

The Oxford Handbook of Shakespeare and Performance Bloomsbury Publishing
Shakespeare Survey is a yearbook of Shakespeare studies and production. Each volume is devoted to a theme, or play, or group of plays; each also contains a section of reviews of criticism and performance. For the first time, numbers 1-50 are being reissued in paperback.

The Oxford Handbook of Shakespeare and Music Edinburgh University Press

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.

Shakespeare Survey Routledge

What does it mean to study Shakespeare within a multicultural society? And who has the power to transform Shakespeare? The *Diverse Bard* explores how Shakespeare has been adapted by artists born on the margins of the Empire, and how actors of Asian and African-Caribbean origin are being cast by white mainstream directors. It examines how notions of 'race' define the contemporary British experience, including the demands of traditional theatre, and it looks at both the playtexts themselves and contemporary productions. Editor Delia Jarrett-Macauley assembles a stunning collection of classic texts and new scholarship by leading critics and practitioners, to provide the first comprehensive critical and practical analysis of this field.

Shakespeare in Swahiland Boydell & Brewer

A history of the reception of Shakespeare on the English stage focusing on the vocal dimensions of theatrical performance.

African Theatre 12 (pbk) Routledge

Contemporary theatrical productions as diverse in form as experimental performance, new writing, West End drama, musicals and live art demonstrate a recurring fascination with adapting existing works by other artists, writers, filmmakers and stage practitioners. Featuring seventeen interviews with internationally-renowned theatre and performance artists, *Theatre and Adaptation* provides an exceptionally rich study of the variety of work developed in recent years. First-hand accounts illuminate a diverse range of approaches to stage adaptation, ranging from playwriting to directing, Javanese puppetry to British children's theatre, and feminist performance to Japanese Noh. The transition of an existing source to the stage is not a smooth one: this collection examines the practices and the complex set of negotiations each work of transition and appropriation involves. Including interviews with Societas Raffaello Sanzio, Handspring Puppet Company, Katie

Mitchell, Rimini Protokoll, Elevator Repair Service, Simon Stephens, Ong Keng Sen and Toneelgroep Amsterdam, the volume reveals performance's enduring desire to return, rewrite and repeat.

The Shakespeare Authorship Question and Philosophy Boydell & Brewer

This collection of essays investigates the way Africa has been portrayed on the London stage from the 1950s to the present. It focuses on whether — and, if so, to what extent — the Africa that emerges from the London scene is subject to stereotype, and/or in which ways the reception of audiences and critics have contributed to an understanding of the continent and its arts. The collection, divided into two parts, brings together well-established academics and emerging scholars, as well as playwrights, directors and performers currently active in London. With a focus on Wole Soyinka, Athol Fugard, Bola Agbaje, Biyi Bandele, and Dipo Agboluaje, amongst others, the

volume examines the work of key companies such as Tiata Fahodzi and Talawa, as well as newer companies Two Gents, Iroko Theatre and Spora Stories. Interviews with Rotimi Babatunde, Ade Solanke and Dipo Agboluaje on the contemporary London scene are also included.

Ngũgĩ Wa Thiong'o & Wole Soyinka
Cambridge University Press

This volume takes as its starting point an interrogation of the African contributions to the Globe to Globe Festival staged in London in 2012, where 37 Shakespeare productions were offered, each from a different nation. Five African companies were invited to perform and there are articles on four of these productions, examining issues of interculturalism, postcolonialism, language, interpretation and reception. The contributors are both Shakespeare and African theatre scholars, promoting discourse from a range of geographical and cultural perspectives. A

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