



Goats Oranges Skeletons A Trilogy Of Namibian Independence Plays By

Glenn A. Odom



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Goats, Oranges & Skeletons Dorian Haarhoff, 2000 **A History of Theatre in Africa** Martin Banham, 2004-05-13 This book aims to offer a broad history of theatre in Africa The roots of African theatre are ancient and complex and lie in areas of community festival seasonal rhythm and religious ritual as well as in the work of popular entertainers and storytellers Since the 1950s in a movement that has paralleled the political emancipation of so much of the continent there has also grown a theatre that comments back from the colonized world to the world of the colonists and explores its own cultural political and linguistic identity A History of Theatre in Africa offers a comprehensive yet accessible account of this long and varied chronicle written by a team of scholars in the field Chapters include an examination of the concepts of history and theatre North Africa Francophone theatre Anglophone West Africa East Africa Southern Africa Lusophone African theatre Mauritius and Reunion and the African diaspora **World Theories of Theatre** Glenn A. Odom, 2017-06-26 World Theories of Theatre expands the horizons of theatrical theory beyond the West providing the tools essential for a truly global approach to theatre Identifying major debates in theatrical theory from around the world combining discussions of the key theoretical questions facing theatre studies with extended excerpts from primary materials specific primary materials case studies and coverage of Southern Africa the Caribbean North Africa and the Middle East Oceania Latin America East Asia and India The volume is divided into three sections Theoretical questions which applies cross cultural perspectives to key issues from aesthetics to postcolonialism interculturalism and globalization Cultural and literary theory which is organised by region presenting a range of theatrical theories in their historical and cultural context Practical exercises which provides a brief series of suggestions for physical exploration of these theoretical concepts World Theories of Theatre presents fresh vital ways of thinking about the theatre highlighting the extraordinary diversity of approaches available to scholars and students of theatre studies This volume includes theoretical excerpts from Zeami Motokiyo Bharata Muni Wole Soyinka Femi Osofisan Uptal Dutt Saadallah Wannous Enrique Buenaventura Derek Walcott Werewere Liking Maryrose Casey Augusto Boal Tadashi Suzuki Jiao Juyin Oriza Hirata Gao Xingjian Roma Potiki Poile Sengupta **Writing Namibia: Literature in Transition** Krishnamurthy, Sarala, Vale, Helen, 2018-04-30 Writing Namibia Literature in Transition is a cornucopia of extraordinary and fascinating material which will be a rich resource for students teachers and readers interested in Namibia The text is wide ranging defining literature in its broadest terms In its multifaceted approach the book covers many genres traditionally outside academic literary discourse and debate The 22 chapters cover literature of all categories in Namibia since independence written and performance poetry praise poetry Oshiwambo orature drama novels autobiography women s writing subaltern studies literature in German Ju hoansi and Otjiherero children s literature Afrikaans fiction story telling through film publishing and the interface between literature and society The inclusive approach is the book s strength as it allows a wide range of subjects to be addressed including those around gender race and orature which have been

conventionally silenced **Selves in Question** Judith Lutge Coullie, Stephan Meyer, Thengani H. Ngwenya, Thomas Olver, 2006-05-31 Wide ranging and engaging *Selves in Question* considers the various ways in which auto biographical accounts situate and question the self in contemporary southern Africa The twenty seven interviews presented here consider both the ontological status and the representation of the self They remind us that the self is constantly under construction in webs of interlocution and that its status and representation are always in question The contributors therefore look at ways in which auto biographical practices contribute to placing understanding and troubling the self and selves in postcolonies in the current global constellation They examine topics such as the contexts conducive to production processes the contents and forms of auto biographical accounts and finally their impact on the producers and the audience In doing so they map out a multitude of variables including the specific historical juncture geo political locations social positions cultures languages generations and genders in their relations to auto biographical practices Those interviewed include the famous and the hardly known women and men writers and performers who communicate in a variety of languages Afrikaans English Xhosa isiZulu Sesotho and Yiddish An extensive introduction offers a general framework on the contestation of self through auto biography a historical overview of auto biographical representation in South Africa up to the present time an outline of theoretical and thematic issues at stake in southern Africa auto biography and extensive primary and secondary biographies Interviewees Breyten Breytenbach Dennis Brutus Valentine Cascarino Vanitha Chetty Wilfred Cibane Greig Coetzee J M Coetzee Paul Faber David Goldblatt Stephen Gray Dorian Haarhoff Rayda Jacobs Elsa Joubert K Limakatso Kendall Ester Lee Doris Lessing Sindiwe Magona Margaret McCord N Chabani Manganyi Zolani Mkiva Jonathan Morgan Es kia Mphahlele Rob Nixon Mpho Nthunya Robert Scott Gillian Slovo Alex J Thembela Pieter Dirk Uys Johan van Wyk Wilhelm Verwoerd David Wolpe D L P Yali Manisi **The Columbia Guide to South African Literature in English Since 1945** Gareth Cornwell, Dirk Klopper, Craig MacKenzie, 2010 From the outset South Africa s history has been marked by division and conflict along racial and ethnic lines From 1948 until 1994 this division was formalized in the National Party s policy of apartheid Because apartheid intruded on every aspect of private and public life South African literature was preoccupied with the politics of race and social engineering Since the release from prison of Nelson Mandela in 1990 South Africa has been a new nation in the making inspired by a nonracial idealism yet beset by poverty and violence South African writers have responded in various ways to Njabulo Ndebele s call to rediscover the ordinary The result has been a kaleidoscope of texts in which evolving cultural forms and modes of identity are rearticulated and explored An invaluable guide for general readers as well as scholars of African literary history this comprehensive text celebrates the multiple traditions and exciting future of the South African voice Although the South African Constitution of 1994 recognizes no fewer than eleven official languages English has remained the country s literary lingua franca This book offers a narrative overview of South African literary production in English from 1945 to the postapartheid present An introduction identifies the most interesting and noteworthy

writing from the period Alphabetical entries provide accurate and objective information on genres and writers An appendix lists essential authors published before 1945 Accessions List of the Library of Congress Office, Nairobi, Kenya Library of Congress. Library of Congress Office, Nairobi, Kenya,2001 *Come Talk Your Heart* Keamogetsi Joseph Molapong,2005
 Of Goats and Poisoned Oranges Ciku Kimeria,2014

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