



collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic

The book offers an overview of Eastern African writing in English since the mid-twentieth century. It shows how proximate modes of literary communication, arising out of residual but vibrant traditions of oral communication, blend with contemporary media to produce hybrid genres of proximity specific to Eastern African literary production.

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.

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 Dangarembga, Tahbar 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.

"Some of the writers discussed include the Kenyan novelists Grace Ogot and Ngugi wa Thiong'o, Ugandan poet and essayist Taban Lo Liyong, Ethiopian playwright and poet Tsegaye Gabre-Medhin, Tanzanian novelist and diplomat Peter Palangyo, Ethiopian novelist Berhane Mariam Sahle-Sellassie, and the novelist M. G. Vassanji, who portrays the Indian diaspora in Africa, Europe, and North America." "Separate entries within this list describe thematic concerns, such as colonialism, decolonization, the black aesthetic, and the language question; the growth of genres like autobiography and popular literature; important movements like cultural nationalism and feminism; and the impact of major forces such as AIDS/HIV, Christian missions, and urbanization."

Argues for an innovative and overdue posthuman reading of African postcolonial literature

Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature.

This book is an attempt to interrogate the link between orature and contemporary African drama. It seeks to demonstrate that orature is still relevant and able to adapt to forms of contemporary verbal expression, particularly African drama. The researcher investigates how, why and with what effect aspects of orature have been incorporated in drama. Francis Imbuga's plays: Aminata (1988), The Burning of Rags (1989) and The Return of Mgofu (2011) have been studied. Orature texts have been identified and discussed in terms of context, function and technique. Ways in which these orature forms adapt to new modes of thought through contemporary African drama have been examined. Conducting this study was necessitated by the need to investigate and validate the assumption that Imbuga's drama borrows from certain genres of orature. Literary scholars and researchers, or anyone else who may be interested in African literature, would find the book useful.

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