

# Discuss The Themes In Women Of Owu

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**Wedlock of the Gods** 'Zulú Şoföla 1973

**Woman at Point Zero** Naw?al Sa?d?aw?i 1983 "All the men I did get to know, every single man of them, has filled me with but one desire: to lift my hand and bring it smashing down on his face. But because I am a woman I have never had the courage to lift my hand. And because I am a prostitute, I hid my fear under layers of make-up." --Excerpt

*Women of Owu* Femi Osofisan 2006 This is an African retelling of Euripides: an unnervingly topical story of a people and a beloved city destroyed by the brutality of war. The play was first performed in Lagos in 2003 under the distinguished director Chuck Mike, and subsequently toured the UK.

*Politics & Social Justice* Ernest Emenyonu 2014 gan-Flint, USA; the editorialExamines some of the varied Afric

**Crossroads in the Black Aegean** Barbara Goff 2007-11-15 Crossroads in the Black Aegean is a compendious, timely, and fascinating study of African rewritings of Greek tragedy. It consists of detailed readings of six dramas and one epic poem, from different locations across the African diaspora. Barbara Goff and Michael Simpson ask why the plays of Sophocles' Theban Cycle figure so prominently among the tragedies adapted by dramatists of African descent, and how plays that dilate on the power of the past, in the inexorable curse of Oedipus and the regressive obsession of Antigone, can articulate the postcolonial moment. Capitalizing on classical reception studies, postcolonial studies, and comparative literature, Crossroads in the Black Aegean coordinates theory and theatre. It crucially investigates how the plays engage with the 'Western canon', and shows how they use their self-consciously literary status to assert, ironize, and challenge their own place, and that of the Greek originals, in relation to that tradition. Beyond these oedipal reflexes, the adaptations offer alternative African models of cultural transmission.

Efuru Flora Nwapa 2013-10-21 Appearing in 1966, Efuru was the first internationally published book, in English, by a Nigerian woman. Flora Nwapa (1931–1993) sets her story in a small village in colonial West

Africa as she describes the youth, marriage, motherhood, and eventual personal epiphany of a young woman in rural Nigeria. The respected and beautiful protagonist, an independent-minded Ibo woman named Efuru, wishes to be a mother. Her eventual tragedy is that she is not able to marry or raise children successfully. Alone and childless, Efuru realizes she surely must have a higher calling and goes to the lake goddess of her tribe, Uhamiri, to discover the path she must follow. The work, a rich exploration of Nigerian village life and values, offers a realistic picture of gender issues in a patriarchal society as well as the struggles of a nation exploited by colonialism.

*Another Raft* Femi Osofisan 1988

Cordelia Okinba Launko 1989

*A Woman in Her Prime* Samuel Asare Konadu 2001

Yungba-Yungba and the Dance Contest Femi Osofisan 1993

*The Role of the Reader* Umberto Eco 1979 . . . not merely interesting and novel, but also exceedingly provocative and heuristically fertile. --The Review of Metaphysics . . . essential reading for anyone interesting in . . . the new reader-centered forms of criticism. --Library Journal In this erudite and imaginative book, Umberto Eco sets forth a dialectic between 'open' and 'closed' texts.

Impacts of Violent Conflicts on Resource Control and Sustainability Nyam, Esther Akumbo 2018-08-03 The rise of violent conflicts in developing countries in recent years has attracted concerns from scholars from all fields of study. The significance of the issue calls for an expansion of current research on the various dimensions of violent conflicts and how they impact resource control and sustainability. *Impacts of Violent Conflicts on Resource Control and Sustainability* provides innovative insights into the dimensions and ramifications of violent conflicts, how they are managed, and how resolution efforts contribute to resource control and sustainability. The content within this publication includes information on media coverage of conflict, religious ideology conflict, and global development. This book is a vital reference source for academicians, researchers, policy makers, government functionaries, and individuals seeking current research on the cause and management of violent conflicts.

**Morountodun and Other Plays** Femi Osofisan 1982 "Based on the ancient myth of Moremi, the Ife queen who infiltrated the enemy camp to ensure her people's triumph, *Morountodun* brilliantly brings the story up to date. *No More The Wasted Breed* and *Red is the Freedom Road* complete a collection by one of Nigeria's best-known playwrights."--Page 4 of cover

The Gate to Women's Country Sheri S. Tepper 2009-10-21 "Lively, thought-provoking . . . the plot is ingenious, packing a wallop of a surprise . . . Tepper knows how to write a well-made, on-moving story with strong characters. . . . She takes the mental risks that are the lifeblood of science fiction and all imaginative

narrative.”—Ursula K. LeGuin, *Los Angeles Times* Since the flames died three hundred years ago, human civilization has evolved into a dual society: Women’s Country, where walled towns enclose what’s left of past civilization, nurtured by women and a few nonviolent men; and the adjacent garrisons where warrior men live—the lost brothers, sons, and lovers of those in Women’s Country. Two societies. Two competing dreams. Two ways of life, kept apart by walls stronger than stone. And yet there is a gate between them. . . . “Tepper not only keeps us reading . . . she provokes a new look at the old issues.”—*The Washington Post* “Tepper’s cast of both ordinary and extraordinary people play out a powerful drama whose significance goes beyond sex to deal with the toughest problem of all, the challenge of surmounting humanity’s most dangerous flaws so we can survive—despite ourselves.”—*Locus*

**Ways of the Rivers** Martha G. Anderson 2002 The essays assembled in this lavishly illustrated volume are unique in considering issues of cultural convergence and divergence within a single region in Africa. They examine and celebrate the "water-related" ethos and the "warrior" ethos that are present throughout the Delta and explore the influence of its unique environment on beliefs and material culture.

**Zoe in Wonderland** Brenda Woods 2016 "Introverted, daydream-prone Zoe is afraid her real life will never be as exciting as her imaginary one"--

*Brill's Companion to the Reception of Euripides* 2015-08-31 Brill's Companion to the Reception of Euripides offers a comprehensive account of the reception of Euripides' plays over the centuries, across cultures and within a range of different fields, such as literature, intellectual history, visual arts, music, dance, stage and cinema.

*The Other Side of Paradise* Staceyann Chin 2009-04-14 No one knew Staceyann's mother was pregnant until a dangerously small baby was born on the floor of her grandmother's house in Lottery, Jamaica, on Christmas Day. Staceyann's mother did not want her, and her father was not present. No one, except her grandmother, thought Staceyann would survive. It was her grandmother who nurtured and protected and provided for Staceyann and her older brother in the early years. But when the three were separated, Staceyann was thrust, alone, into an unfamiliar and dysfunctional home in Paradise, Jamaica. There, she faced far greater troubles than absent parents. So, armed with a fierce determination and uncommon intelligence, she discovered a way to break out of this harshly unforgiving world. Staceyann Chin, acclaimed and iconic performance artist, now brings her extraordinary talents to the page in a brave, lyrical, and fiercely candid memoir about growing up in Jamaica. She plumbs tender and unsettling memories as she writes about drifting from one home to the next, coming out as a lesbian, and finding the man she believes to be her father and ultimately her voice. Hers is an unforgettable story told with grace, humor, and courage.

**Slow Leak** Matt Coonan 2020-04-13 *slow leak* is the first chapbook released by Matt Coonan. In this short collection of poems, Coonan explores themes of mental health, toxic masculinity and death. He slips us tight narrative snapshots of a kid's response to trauma and how that manifests over time. Each poem unearths the pain of a troubled human psyche, and reading becomes a lesson in discovery--a quest to find the leak and patch

it with tools found along the way.

**Kolera Kolej** Femi Osofisan 1975

Forbidden Passages Karoline P. Cook 2016-05-25 *Forbidden Passages* is the first book to document and evaluate the impact of Moriscos—Christian converts from Islam—in the early modern Americas, and how their presence challenged notions of what it meant to be Spanish as the Atlantic empire expanded.

**The Gods are Not to Blame** Ola Rotimi 2015

*Aftershocks* Nadia Owusu 2021-01-12 In the tradition of *The Glass Castle*, a deeply felt memoir from Whiting Award–winner Nadia Owusu about the push and pull of belonging, the seismic emotional toll of family secrets, and the heart it takes to pull through. A Most-Anticipated Selection by \* *The New York Times* \* *Entertainment Weekly* \* *O, The Oprah Magazine* \* *New York magazine* \* *Vogue* \* *Time* \* *Elle* \* *Minneapolis Star Tribune* \* *Electric Literature* \* *Goodreads* \* *The Millions* \* *Refinery29* \* *HelloGiggles* \* *Young Nadia* Owusu followed her father, a United Nations official, from Europe to Africa and back again. Just as she and her family settled into a new home, her father would tell them it was time to say their goodbyes. The instability wrought by Nadia’s nomadic childhood was deepened by family secrets and fractures, both lived and inherited. Her Armenian American mother, who abandoned Nadia when she was two, would periodically reappear, only to vanish again. Her father, a Ghanaian, the great hero of her life, died when she was thirteen. After his passing, Nadia’s stepmother weighed her down with a revelation that was either a bombshell secret or a lie, rife with shaming innuendo. With these and other ruptures, Nadia arrived in New York as a young woman feeling stateless, motherless, and uncertain about her future, yet eager to find her own identity. What followed, however, were periods of depression in which she struggled to hold herself and her siblings together. *Aftershocks* is the way she hauled herself from the wreckage of her life’s perpetual quaking, the means by which she has finally come to understand that the only ground firm enough to count on is the one written into existence by her own hand. heralding a dazzling new writer, *Aftershocks* joins the likes of *Don’t Let’s Go to the Dogs Tonight* and William Styron’s *Darkness Visible*, and does for race identity what Maggie Nelson does for gender identity in *The Argonauts*.

**Faceless** Amma Darko 2003 Street life in the slums of Accra is realistically portrayed in this socially-committed, subtle novel about four educated women who are inspired by the plight of a 14-year old girl, Fofa. As the main characters convert their library center into a practical street initiative, the novel invokes the squalor, health risks, and vicious cycles of poverty and violence that drive children to the streets and women to prostitution; and, from which, ultimately, no one in the society is free.

**Sucker Punch** Roy Williams 2015-05-21 Right, you know the rules, watch the low blows, if it's a knock-down no messing about, go straight to your corner, and don't come out till called for, are we clear? Touch gloves, let's go. In the red corner: Leon Davidson - Black British champ or Uncle Tom? In the blue corner: Troy Augustus - American powerhouse or naive cash cow? Having spent their youth in the same London boxing gym, vying

for the favouritism of inspirational, foul-mouthed trainer Charlie Maggs, the two former friends step into the ring and face up to who they are. Boxing has dominated their lives with an unhoped-for structure and meaning, but it becomes clear that it is no substitute for their health, family, and friends. Roy Williams' Sucker Punch looks back on what it was like to be young and black in the 1980s and asks if the right battles have been fought, let alone won. With an introduction by Harry Derbyshire, Lecturer in English and Drama at the University of Greenwich.

**Dust** Yvonne Adhiambo Owuor 2014-10-07 The violent murder of her brother on the streets of Nairobi triggers long-untouched memories and unexpected events for his grieving sister, Ajany, from the flight of their mercurial mother and the arrival of a young Englishman at their home to the reopening of a cold case by a hardened policeman and a vengeance plot by an all-seeing Trader.

**Mma Udoma** Charles Ukpong 2021-09-20 Mma Udoma, a historical play written by Charles Ukpong is a treatise on the 1929 Women's revolt in Colonial Eastern Nigeria, in which the author sets out to correct the myth that the women's war of 1929 started in Aba. This is not only erroneous but misleading. Led by their iron-clad leader, Adiaha Edem Udoma, women nationalists from Bonny, Andoni, Kwa (Ibibio/ Anang), Ogoni, Nkoro Ibo and Opobo (Ikot Abasi) staged an anti-colonial revolt to redress tyrannical, insensitive and oppressive imposition of taxes on women, as well as other socio-political and economic grievances against the British Colonial Government.

**The Literary History of the Igbo Novel** Ernest N. Emenyonu 2020-02-07 This book looks at the trends in the development of the Igbo novel from its antecedents in oral performance, through the emergence of the first published novel, Omenuko, in 1933 by Pita Nwana, to the contemporary Igbo novel. Defining "Igbo literature" as literature in Igbo language, and "Igbo novel" as a novel written in Igbo language, the author argues that oral and written literature in African indigenous languages hold an important foundational position in the history of African literature. Focusing on the contributions of Igbo writers to the development of African literature in African languages, the book examines the evolution, themes, and distinctive features of the Igbo novel, the historical circumstances of the rise of the African novel in the pre-colonial, era and their impact on the contemporary Igbo novel. This book will be of interest to scholars of African literature, literary history, and Igbo studies.

*Tegonni* Femi Osofisan 2007

The Politics of Adaptation Astrid Van Weyenberg 2013 This book explores contemporary African adaptations of classical Greek tragedies. Six South African and Nigerian dramatic texts – by Yael Farber, Mark Fleishman, Athol Fugard, Femi Osofisan, and Wole Soyinka – are analysed through the thematic lens of resistance, revolution, reconciliation, and mourning. The opening chapters focus on plays that mobilize Greek tragedy to inspire political change, discussing how Sophocles' heroine Antigone is reconfigured as a freedom fighter and how Euripides' Dionysos is transformed into a revolutionary leader. The later chapters shift the focus to plays that explore the costs and consequences of political change, examining how the cycle of violence dramatized in

Aeschylus' Oresteia trilogy acquires relevance in post-apartheid South Africa, and how the mourning of Euripides' Trojan Women resonates in and beyond Nigeria. Throughout, the emphasis is on how playwrights, through adaptation, perform a cultural politics directed at the Europe that has traditionally considered ancient Greece as its property, foundation, and legitimization. Van Weyenberg additionally discusses how contemporary African reworkings of Greek tragedies invite us to reconsider how we think about the genre of tragedy and about the cultural process of adaptation. Against George Steiner's famous claim that tragedy has died, this book demonstrates that Greek tragedy holds relevance today. But it also reveals that adaptations do more than simply keeping the texts they draw on alive: through adaptation, playwrights open up a space for politics. In this dynamic between adaptation and pre-text, the politics of adaptation is performed.

Classics in Post-Colonial Worlds Lorna Hardwick 2010-07-29 Classical material was traditionally used to express colonial authority, but it was also appropriated by imperial subjects to become first a means of challenging colonialism and then a rich field for creating cultural identities that blend the old and the new. Nobel prize-winners such as Derek Walcott and Seamus Heaney have rewritten classical material in their own cultural idioms while public sculpture in southern Africa draws on Greek and Roman motifs to represent histories of African resistance and liberation. These developments are explored in this collection of essays by international scholars, who debate the relationship between the culture of Greece and Rome and the changes that have followed the end of colonial empires.

Once Upon Four Robbers Femi Osofisan 1991 The distinguished Nigerian playwright directed the first performance of this play at the Arts Theatre at the University of Ibadan. Osofisan's incisive vision is put at the service of oppressed humanity. His over-riding theme is that the machinery of oppression in human society is created by man, but man is also capable of demolishing it. The production includes Yoruba songs and incantations, and a glossary provides an English translation - as a guide for other directors to substitute appropriate dirges.

*The blinkards* Kobina Sekyi 1982

**Tender Lions** Brian Becker 2019-02 This book encourages fathers to be more bold and courageous men...and more sensitive, empathetic, and kind at the same time. Written by a father and son team, it is raw, funny, warm, and tender-and unafraid of difficult topics like: developing a healthy self-concept; being vulnerable and authentic; why having roots and rituals with your son is so important; why unconditional love is more important than a competitive spirit; how to talk about sex with your son; and how to make good choices. This book is a must-read for anyone who wants to strengthen the relationship between fathers and sons and their families.

*The Revolutionary Drama and Theatre of Femi Osofisan* Chima Osakwe 2018-11-07 This book is an extensive and captivating study of the work of Femi Osofisan, one of Nigeria's most important dramatists and postcolonial playwrights. It explores a variety of his plays to gather together insights on the role of art in social change, and discusses the relationship between literature and politics.

*The Shadow of Imana* Véronique Tadjó 2015-03-04 As evidence emerged of the genocide in Rwanda in 1994, the outside world reeled in shock. What could have motivated these individual and collective acts of evil? In 1998, Véronique Tadjó traveled to Rwanda to try to find out. She started with the premise that what happened in Rwanda concerns us all: “We need to understand. Our humanity is in peril.” *The Shadow of Imana* is a reminder that humankind the world over is capable of genocide. Records of what the author saw—sites of massacres, corpses, weapons dumps—are combined with personal stories of traumatized returnees, bereaved survivors, rape victims, orphans, lawyers faced with the impossible task of doing justice, prisoners. But Tadjó’s story goes beyond mere reportage of death and cruelty. Her poetically wrought account incorporates traditional tales, explores the spiritual legacy of the genocide, and uncovers a healing vitality as well as a commitment to forgiveness. Véronique Tadjó was born in Paris and grew up in Côte d’Ivoire. *The Shadow of Imana* has been translated from the French by Véronique Wakerley.

*Aminata* F. D. Imbuga 1988

*Midnight Hotel* Femi Osofisan 1986

*Gone Too Far!* Bola Agbaje 2021-07-01 Nigeria, England, America, Jamaica; are you proud of where you're from? Dark skinned, light skinned, afro, weaves, who are your true brothers and sisters? When two brothers from different continents go down the street to buy a pint of milk, they lift the lid on a disunited nation where everyone wants to be an individual but no one wants to stand out from the crowd. A debut work produced at the Royal Court's Young Writers Festival, *Gone Too Far!* is a comic and astute play about identity, history and culture, portraying a world where respect is always demanded but rarely freely given. *Gone Too Far!* premiered at the Royal Court Theatre in 2007 where it was awarded the Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre, 2008. It is published here in an abridged form as part of Methuen Drama's Plays For Young People series.

*Lady Susan* Jane Austen 2016-02-20 A Unique Female Character Blinded By Wealth “My dear Alicia, of what a mistake were you guilty in marrying a man of his age! Just old enough to be formal, ungovernable, and to have the gout; too old to be agreeable, too young to die.” - Jane Austen, *Lady Susan* *Lady Susan* is a widowed woman who seeks her one true love: wealth. She wants the best possible suitor not only for her but also for her untamed teenage daughter. To fulfill her quest, using her intelligence, she tries to seduce every worthy man, no matter the consequences. How will she end up? This Xist Classics edition has been professionally formatted for e-readers with a linked table of contents. This eBook also contains a bonus book club leadership guide and discussion questions. We hope you’ll share this book with your friends, neighbors and colleagues and can’t wait to hear what you have to say about it. Xist Publishing is a digital-first publisher. Xist Publishing creates books for the touchscreen generation and is dedicated to helping everyone develop a lifetime love of reading, no matter what form it takes