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Nota di contenuto	Dedication -- Acknowledgments -- Foreword -- Pre-text -- Introduction -- Esiaba Irobi : the Igbo worldview and performative heritage -- Irobi's early drama : an adventure of postcolonial theatrical forms -- Ritual and mythological recuperation in Irobi's drama -- Nsukka to Leeds : Irobi's relocation and reconfiguration of the postcolonial stage -- De/stabilising the European classic : Sycorax, Irobi's The tempest -- Music, dance, and (political) transformation in Irobi's drama -- Conclusion.
Sommario/riassunto	Esiaba Irobi (1960-2010) was one of Africa's most innovative and productive younger playwrights. Deeply rooted in the indigenous performance traditions of his Igbo ethnic group, Irobi's drama, in the tradition of Wole Soyinka, is a hybrid production involving an iconoclastic reconceptualisation of the heritage he appropriates, its fascinating conflation with other performance traditions, and their projection onto the arena of contemporary Nigerian politics. This study by Isidore Diala is the first book-length examination of Irobi's work. It portrays a highly creative individual who was literally driven by the creative urge. The five chapters of this study illuminate different aspects of Irobi's oeuvre and include a vivid portrayal of Irobi the actor in his dream role of Elesin Oba, the eponymous King's Horseman in

Wole Soyinka's drama. Diala highlight's Irobi's fascination for African festivals, which feature prominently in the earlier plays. He also demonstrates that although he is rooted in his Igbo culture, Irobi draws on different ethnic groups, pointing to conceptions of pan-Africanism that include the African diaspora.

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