

African Performance Review
Vol. 11, No. 2, 2019
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Editorial

Oladipo Agboluaje & Sola Adeyemi

The Editorial Board of the *African Performance Review* is delighted to bring out Vol. 11 Number 2 (2019). The volume contains three essays which in their range and depth of research and style of analysis capture and share the founding objective of African Performance Review to be a platform for initiating, nurturing, and disseminating knowledge from new investigations into the broad field of African performance and theatre, as well as reviewing historical precepts and foundations of performance. The essays cover intercultural performance, ethnomusicology and community theatre in southern Africa.

Sola Adeyemi's 'Aspects of Intercultural Performance Aesthetics in Femi Òsófísán's Drama' assesses how the Nigerian dramatist Femi Òsófísán uses Yorùbá (Nigeria) as well as European, in particular Greek and English, cultural elements to interpret and subvert contemporary realities in African polity. It explores and re-interprets postcolonialism as an explication of the consequences of exploitation in the postcolony, rather than being the cultural legacy of colonialism and imperialism, by highlighting the roles of neo-colonial indigenous elites. Adeyemi explores the playwright's interaction with, and re-reading of, Shakespeare's *Hamlet* and Sophocles' *Antigone*, using specific Yorùbá myths in performance.

Ruth Opara's essay, 'Dancing Africa in Diaspora: Music, Conundrums and Transnational Encounter', looks at the political performances of Logo

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Ligi, an African musical dance group based in Boulder, Colorado (USA) and led by Ghanaian dancer Maputo Mensah. Opara analyses the social commentary projected in the lyrics performed by this group to the African diasporic space, and how the dances 'enact' Africa in Colorado. Perhaps a more intriguing aspect about Logo Ligi music that Opara evokes is the cross-cultural acceptance of the music in northern Colorado, where African presence is minimal. For the author, this is important to justify the exploration of the socio-cultural and economic relations, interactions, and consequences of musical cultures in diasporic spaces, and the possibility that creative conflicts might be part of the outcome of these interactions.

The third essay, Nkululeko Sibanda's 'Community Theatre as Political Activism in Early Post-apartheid South Africa and Postliberation Zimbabwe: A Historical Perspective' undertakes a comparative and incisive analysis of the practice of community theatre in the periods after apartheid in South Africa and after Zimbabwe's liberation war in 1980. The author offers a new interpretation of community theatre practice in these countries during a post-traumatic period, connecting the political struggles of the time with the ideology underpinning the practice of community theatre.

A series of book reviews as usual completes the edition.