

## *Fontomfrom Contemporary Ghanaian Literature Theat*

This collection of essays on archaeology and heritage studies is authored by local and expatriate scholars who are either past or current practitioners in archaeological work in Ghana. They are from Ghana, UK, US and Canada. The subject matter covered includes the history and evolution of the discipline in Ghana; the method and theory or 'how to do it' in archaeology, field research reports, and syntheses on findings from past and recent investigations. The eclectic or multidisciplinary strategy has been the research vogue in Ghanaian archaeology recently, and this is reflected in the various chapters. The essays engage with current theoretical trends in global archaeology and also focus on the role and status of archaeology as a discipline in Ghanaian society today. Archaeology is a relatively 'novel' subject to many in Ghana. This Reader will, therefore, be a huge asset to local students and experts alike. Foreign scholars will also find it very useful.

Explores the evolution of the drum across different cultures and over thousands of years, discussing how war, politics, and religion influenced its development, and addresses women drummers, education, and recording practices.

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 book considers the current state and status of the video film in different parts of Africa: Nigeria, Ghana, Lesotho, and Congo Kinshasa. It addresses technological, ethical and gender considerations, and issues of language and ethnicity, suggesting in the concluding chapters that the video film in Africa has become an art form that crosses borders, and an important means of communication within the continent. The editor thus argues it must be treated seriously as an art form and cultural industry in its own right, and as worthy of the scholarship such that this volume is conceived to encourage.

Film Comedy East and West

Ghanaian Trickster Performance in a Web of Neoliberalism

African Video Film Today

Essays on the Ghanaian Theatre

Current Perspectives in the Archaeology of Ghana

## Motor Vehicles and People in Africa, 1890-2000

### Legacy and Transformations

*African cinema in the 1960s originated mainly from Francophone countries. It resembled the art cinema of contemporary Europe and relied on support from the French film industry and the French state. Beginning in 1969 the biennial Festival panafricain du cinéma et de la télévision de Ouagadougou (FESPACO), held in Burkina Faso, became the major showcase for these films. But since the early 1990s, a new phenomenon has come to dominate the African cinema world: mass-marketed films shot on less expensive video cameras. These "Nollywood" films, so named because many originate in southern Nigeria, are a thriving industry dominating the world of African cinema. Viewing African Cinema in the Twenty-first Century is the first book to bring together a set of essays offering a unique comparison of these two main African cinema modes.*

*Nothing provided*

*Der Band entstand aus einer Kooperation von Erzählforschenden aus Benin, Ghana und Deutschland. Die Beiträge in deutscher und englischer Sprache beschäftigen sich mit Ananse, dem Spinnenmann, der zentralen Gestalt der westafrikanischen Erzähltradition sowie mit anderen Phänomenen der narrativen Kulturen in Afrika: Dabei werten sie schriftliches Material aus, präsentieren Quellen aus eigener Feldforschung, berichten über Projekte, bei denen mediale Umsetzungen von oralen Überlieferungen erprobt wurden: Rollenspiel und Theater in einer dörflichen Kommunität, zeichnerische Gestaltungen von Jugendlichen in einem städtischen Slum. Besondere Bedeutung kommt dem Film zu. Eine DVD mit Beispielen für die performative Transformation als Spielfilm ist beigelegt.*

*English Language and Literature: Cross Cultural Currents is a collection of essays that interrogate the precarious positions of English and African languages in an era in which English is increasingly becoming the dominant language in Africa while at the same time there is a growing resistance against it. Though many Africans take pride in their own cultural heritage that is expressed by their African languages, they require the economic and social benefits of English. The book presents a language dilemma in which both African languages and English enhance, inhibit, and influence each other. The data used by the authors spans a broad spectrum of sources including: fiction, courts, parliamentary Hansards, House of Chiefs, classrooms, internet, roads and bus ranks. Thus, it is reflective of the most and least educated, the most and least influential Africans. The presentations provide broad insights about African symbols, metaphors, imagery and folklores representing undocumented*

*literature that challenge scientific imperialism and deficit theories. The diversity and freshness of the ideas in the book stem from the unique blend of the background of the contributors: English language and literature teachers, teachers of African languages, educationalists, sociologists, historians and politicians. Thus the book is a valuable asset to scholars in linguistics, anthropology and language policy makers.*

*A Geographic and Historical Guide*

*Africa in the World*

*Student Encyclopedia of African Literature*

*No Condition Is Permanent*

*New Women's Writing in African Literature*

*Nationalist African Cinema*

*Metamorphoses of Genre in Anglophone West African Literature*

Gender is one of the most productive, dynamic, and vibrant areas of Africanist research. This volume looks at Africa now that gender has come into play to consider how the continent, its people, and the term itself have changed.

Trickster Theatre traces the changing social significance of national theatre in Ghana to its rise as an idealistic state project from the time of independence to its reinvention in electronic, market-oriented genres. Jesse Weaver Shipley presents portraits of many key figures in Ghanaian theatre and examines how Akan trickster tales were adapted as the basis of a modern national theatre. This performance style tied Accra's evolving urban identity to rural origins and to Pan-African liberation politics. Contradictions emerge, however, when the ideal Ghanaian citizen is a mythic hustler who stands at the crossroads between personal desires and collective obligations. Shipley examines the interplay between on-stage and off-stage events to show how trickster theatre shapes an evolving urban world.

"Trends in Twenty-First Century African Theatre and Performance" is a collection of regionally focused articles on African theatre and performance. The volume provides an exploration of the current state of African theatre and performance and considers the directions they are taking in the 21st Century. It contains sections on current trends and performance studies, on applied/community theatre and on playwrights. The chapters have evolved out of a working group process, in which papers were submitted to peer review and scrutiny over a period of four years, at four international conferences. The book will be particularly useful as a key text for undergraduate and postgraduate courses in non-western theatre and performance (where this includes African theatre and performance), and will be a very useful resource for theatre scholars and anyone interested in African performance forms and cultures.

In retracing some of the routes followed by West African literature in English over the course of the last three decades, this book employs an original multidimensional approach where the three main genres - narrative, poetry and drama - are considered in the light of their intricate web of fecund rapport and mutual influence. Authors such as Tutuola, Armah, and Awoonor translated the fluid structures of orality into written prose, and consequently infused their works with poetic and dramatic resonance, thereby challenging the canonical dominance of social realism and paving the way for the birth of West African magical realism in Laing, Okri and Cheney-Coker. Starting in the 1970s, poetry on stage has become a mainstream genre in Ghana, thanks to performances by Okai, Anyidoho and

Acquah. Boundaries between literary theatre and other genres have undergone a similar dissolution in the affirmation of the concept of 'total art' from Efua Sutherland to ben Abdallah, Osofisan and others. Fertile Crossings offers a study of these topics from various viewpoints, blending in-depth textual analysis with reflections on the political import of works in question within the context of the present state of African societies, all supported by interviews with most of the authors.

Artistry and Nationalism in State Dance Ensembles

Comedy

African Video Movies and Global Desires

A Publication of the African Literature Association

Africa on the Contemporary London Stage

Nkyin-kyin

Encyclopedia of Social Movement Media

**Includes articles, annotated filmography, interviews, creative writing, and book reviews.**

***Ghana, the former British colony of the Gold Coast, is historically known for being the first country to the south of the Sahara to attain political independence from colonial rule. It is known for its exports of cocoa and a variety of minerals, especially gold, and it is now an oil exporting country. But Ghana's importance to the African continent is not only seen in its natural resources or its potential to expand its agricultural output. Rather the nation's political history of nationalism, the history of military engagement in politics, record of economic depression and the ability to rise from the ashes of political and economic decay is the most unique character of the country. This fourth edition of Historical Dictionary of Ghana covers its history through a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 900 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture. This book is an excellent access point for students, researchers, and anyone wanting to know more about Ghana.***

***The Ghanaian trickster-spider, Ananse, is a deceptive figure full of comic delight who blurs the lines of class, politics, and morality. David Afriyie Donkor identifies social performance as a way to understand trickster behavior within the shifting process of political legitimization in Ghana, revealing stories that exploit the social ideologies of economic neoliberalism and political democratization. At the level of policy, neither ideology was completely successful, but Donkor shows how the Ghanaian government was crafty in selling the ideas to the people, adapting trickster-rooted performance techniques to reinterpret citizenship and the common good. Trickster performers rebelled against this takeover of their art and sought new ways to out trick the tricksters.***

***This collection ranges far and wide, as befits the personality and accomplishments of the dedicatee, Geoffrey V. Davis, German studies and exile literature scholar, postcolonialist (if there are 'specialties', then Australia, Canada, India, South Africa, Black Britain), journal and book***

*series editor.... Themes covered include publishing in Africa, charisma in African drama, the rediscovery of apartheid-era South African literature, Truth and Reconciliation commissions, South African cinema, children's theatre in England and Eritrea, and the Third Chimurenga in literary anthologies. Surveyed are texts from Botswana, Nigeria, South Africa, Tanzania, and Zimbabwe. Writers discussed (or interviewed: Angela Makholwa) include Ayi Kwei Armah, Seydou Badian, J.M. Coetzee, Chielo Zona Eze, Ruth First, Abdulrazak Gurnah, Bessie Head, Ian Holding, Kavevangua Kahengua, Njabulo Ndebele, Lara Foot Newton, Ngũgĩ wa Thiong'o/Micere Githae Mugo, Sol Plaatje, Ken Saro-Wiwa, Mongane Wally Serote, Wole Soyinka, and Ed-gar Wallace, together with essays on the artist Sokari Douglas Camp and the filmmaker Rayda Jacobs. Because Geoff's commitment to literature has always been 'hands-on', the book closes with a selection of poems and an entertaining travelogue/memoir.*

**When the World Laughs**

**Contexts of Creation and Circulation**

**Reflecting Slavery's Legacy through Contemporary "Flash" Moments**

**African Literatures and Beyond**

**Encyclopedia of Post-Colonial Literatures in English**

**Writing Africa in the Short Story**

**A Ghanaian History**

This collection brings together essays written over a thirty-five year period. They reflect James Gibbs's position vis-à-vis the Ghanaian theatre as sometimes a remote onlooker, sometimes an enthusiastic participant observer, deeply involved in issues of perception and influence in a society moving through colonialism to nationalism, independence and beyond. The main body of the book is divided into four sections. The first, "Outsiders and Activists," looks at theatre for community development during the late 1940s, some connections between drama and film, and the astonishing involvement in Ghanaian performance culture of the Haitian poet and playwright Felix Morisseau-Leroy. The second section, "Intercultural Encounters," examines ways in which classic Greek drama has been used by producers and writers in West Africa, with special reference to Victor Yankah, Kobina Sekyi (Ghana's first published playwright), and the Nigerian Femi Osofisan. Section Three, "Plays and Playwrights," concentrates on Efua Sutherland, Ama Ata Aidoo, and Joe de Graft. This section uncovers issues of documentation and achievement that draw attention to the need for investment in organising resources for writing Ghana's theatre history. The volume draws to a close with personal accounts of touring student productions in the 1960s (with due attention to the influence of Bertolt Brecht) and of involvement in a British film production on location. The book closes with an updated complete bibliography of Ghana's chief dramatist, Efua Sutherland.

When the World Laughs is a book about the intersection of humor, history, and culture. It explores how film comedy, one of the world's most popular movie genres, reflects the values and beliefs of those who enjoy its many forms, its most enduring characters and stories, its most entertaining routines and funniest jokes. What people laugh at in Europe, Africa, or the Far East reveals important truths about their differences and common bonds. By investigating their traditions of humor, by paying close attention to what kinds of comedy cross national boundaries or what gets lost in translation, this study leads us to

a deeper understanding of each other and ourselves. Section One begins with a survey of the theories and research that best explain how humor works. It clarifies the varieties of comic forms and styles, identifies the world's most archetypal figures of fun, and traces the history of the world's traditions of humor from earliest times to today. It also examines the techniques and aesthetics of film comedy: how movies use the world's rich repertoire of amusing stories, gags, and wit to make us laugh and think. Section Two offers a close look at national and regional trends. It applies the concepts set forth earlier to specific films—across a broad spectrum of sub-genres, historical eras, and cultural contexts—providing an insightful comparative study of the world's great traditions of film comedy.

A reference guide to world literature in English includes information on writers, works, genres, and movements.

An analysis of the trickster spider character from West African folklore, performance, and Ghanaian politics. The Ghanaian trickster-spider, Ananse, is a deceptive figure full of comic delight who blurs the lines of class, politics, and morality. David Afriyie Donkor identifies social performance as a way to understand trickster behavior within the shifting process of political legitimization in Ghana, revealing stories that exploit the social ideologies of economic neoliberalism and political democratization. At the level of policy, neither ideology was completely successful, but Donkor shows how the Ghanaian government was crafty in selling the ideas to the people, adapting trickster-rooted performance techniques to reinterpret citizenship and the common good. Trickster performers rebelled against this takeover of their art and sought new ways to out trick the tricksters. “A precise and inviting appeal to political economy, performance, and the enduring relevance of the cultural and archetypal trickster.” —D. Soyini Madison, Northwestern University “David Afriyie Donkor’s experience as a theatre artist and director supports the rich political economic component that frames this analysis of performance and performance traditions for broad audiences.” —Jesse Weaver Shipley, Haverford College “By sharing the performance experiences, rather than texts, Donkor accomplishes the challenging task of introducing rare theatre performances in a particularly compelling context for a Western readership in a global age.” —Theatre Survey “Overall, as a Ghanaian actor and director as well as a scholar, Donkor’s cultural insider analyses of ananse theatre within the space of political economy make important contributions and interventions to the discourses on performance (theory) and neoliberalism and their interaction in Ghana and Africa.”

—African Studies Review

**The Drum**

**Nigerian Writing and the Struggle for Democracy**

**Trickster Theatre**

**Fertile Crossings**

**The Speed of Change**

**A Review**

**Art Films and the Nollywood Video Revolution**

*First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. Includes the playscript of The Ghosts Return devised by students of the University of Botswana. African Video Movies and Global Desires is the first full-length scholarly study of Ghana’s commercial video industry, an industry that has produced thousands of movies over the last twenty years and has grown into an influential source of cultural production. Produced and consumed under circumstances of dire shortage and scarcity, African video movies narrate the*

*desires and anxieties created by Africa's incorporation into the global cultural economy. Drawing on archival and ethnographic research conducted in Ghana over a ten-year period, as well as close readings of a number of individual movies, this book brings the insights of historical context as well as literary and film analysis to bear on a range of movies and the industry as a whole. Garritano makes a significant contribution to the examination of gender norms and the ideologies these movies produce. African Video Movies and Global Desires is a historically and theoretically informed cultural history of an African visual genre that will only continue to grow in size and influence.*

*Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.*

*The Cambridge Guide to Literature in English*

*Slave Sites on Display*

*Youth*

*Censorship*

*Staging Ghana*

*ALA Bulletin*

*Contemporary Ghanaian Literature, Theatre and Film*

**Includes articles, interviews, creative writing, and book reviews.**

**This tribute collection reflects the wide range and diversity of James Gibbs's academic interests. The focus is on Africa, but comparative studies of other literatures also receive attention. Fiction, drama, and poetry by writers from Nigeria, Ghana, Sierra Leone, Eritrea, Malawi, Zimbabwe, South Africa, Ireland, England, Germany, India, and the Caribbean are surveyed alongside significant missionaries, scientists, performers, and scholars. The writers discussed include Wole Soyinka, Chinua Achebe, Kobina Sekyi, Raphael Armattoo, J.E. Casely Hayford, Michael Dei-Anang, Kofi Awoonor, Ayi Kwei Armah, John Kolosa Kargbo, Dele Charley, Ngugi wa Thiong'o, Okot p'Bitek, Jonathan Sajiwandani, Samuel E. Krune Mqhayi, A.S. Mopeli–Paulus, Kelwyn Sole, Anna Seghers, Raja Rao, and Arundhati Roy. Other essays treat the black presence in Ireland, anonymous rap artists in Chicago, the Jamaican missionary Joseph Jackson Fuller in the Cameroons, the African-American actor Ira Aldridge in Sweden, the Swedish naturalist Anders Sparrman in South Africa, and the literary scholar and editor Eldred Durosimi Jones in Sierra Leone. Interviews with the Afro-German Africanist Theodor Wonja Michael and the Irish-Nigerian dramatist Gabriel Gbadamosi are also included. Also offered are poems by Jack Mapanje and Kofi Anyidoho, short stories by Charles R. Larson and Robert Fraser, plays by Femi Osofisan and Martin Banham, and an account**

*of a dramatic reading of a script written and co-performed by James Gibbs. Contributors: Anne Adams, Sola Adeyemi, Kofi Anyidoho, Awo Mana Asiedu, Martin Banham, Eckhard Breitingner, Gordon Collier, James Currey, Geoffrey V. Davis, Chris Dunton, Robert Fraser, Raoul J. Granqvist, Gareth Griffiths, C.L. Innes, Charles R. Larson, Bernth Lindfors, Leif Lorentzon, Jack Mapanje, Christine Matzke, Mpalive–Hangson Msiska, Femi Osofisan, Eustace Palmer, Jane Plastow, Lynn Taylor, and Pia Thielmann. Geoffrey V. Davis co-edits the series Cross/Cultures and the African studies journal Matatu. Recent publications include Narrating Nomadism and African Literatures: Post-colonial Literatures in English: Sources and Resources (both co-ed. 2013). Bernth Lindfors, founding editor of the journal Research in African Literatures, is writing a bio-graphy of Ira Aldridge (two volumes have so far appeared: The Early Years, 1807–1833 and The Vagabond Years, 1833–1852, both 2011).*

*Rethinking the Romance Genre examines why the romance genre has proven such an irresistible form for contemporary writers and filmmakers as they approach global issues. In contemporary texts ranging from literary works, to films, to social media, romance facilitates a range of intimacies that offer new feminist models in the age of globalization.*

*Engaging all communication media this one-volume encyclopedia includes around 250 essays on the varied experiences of social movement media internationally in the 20th and 21st centuries.*

*Reclaiming the Human Sciences and Humanities Through African Perspectives*

*Africa After Gender?*

*English Language and Literature*

*Rethinking the Romance Genre*

*Viewing African Cinema in the Twenty-First Century*

*African Theatre*

*Trends in Twenty-first Century African Theatre and Performance*

This collection of essays investigates the way Africa has been portrayed on the London stage from the 1950s to the present. It focuses on whether — and, if so, to what extent — the Africa that emerges from the London scene is subject to stereotype, and/or in which ways the reception of audiences and critics have contributed to an understanding of the continent and its arts. The collection, divided into two parts, brings together well-established academics and emerging scholars, as well as playwrights, directors and performers currently active in London. With a focus on Wole Soyinka, Athol Fugard, Bola Agbaje, Biyi Bandele, and Dipo Agboluaje, amongst others, the volume examines the work of key companies such as Tiata Fahodzi and Talawa, as well as newer companies Two Gents, Iroko Theatre and Spora Stories. Interviews with Rotimi Babatunde, Ade Solanke and Dipo Agboluaje on the contemporary London scene are also included.

Nationalist African Cinema: Legacy and Transformations reexamines African cinema of the nationalist era within the context of contemporary major Euro-American film trends. It argues that the aesthetic diversification of African cinema can be traced as far back as the nationalist

era.

The Ghana Dance Ensemble takes Ghana's national culture and interprets it in performance using authentic dance forms adapted for local or foreign audiences. Often, says Paul Schauert, the aims of the ensemble and the aims of the individual performers work in opposition. Schauert discusses the history of the dance troupe and its role in Ghana's post-independence nation-building strategy and illustrates how the nation's culture makes its way onto the stage. He argues that as dancers negotiate the terrain of what is or is not authentic, they also find ways to express their personal aspirations, discovering, within the framework of nationalism or collective identity, that there is considerable room to reform national ideals through individual virtuosity.

The growing body of films in and around Africa, and the seemingly incongruent growth in African film scholarship, suggests the need for new perspectives, approaches and insights into film cultures in Africa. Although it is impossible to capture the entire diversity of existing African film cultures, this collection, which has resulted from African film conferences organized by the University of Westminster, United Kingdom, has recognized the significance and urgency of this task. The book offers a unique engagement with widened African film 'cultures' in the context of diverse peoples, histories, geographies, languages and changing film production cultures shaped by audiences and users at home and in the diaspora. The volume is a significant contribution to the processes of representing the self and other, as well as the emergence of alternative, non-official dialogues, circulation and consumption, including on social media. Students, researchers, film policy makers, film producers, distributors and anyone else with an interest in African screen media will find in the book useful and readable analyses of socio-political factors that affect and are shaped by African film.

Directory of World Cinema Africa

Ananse und andere Erzählungen aus Afrika

Cross Cultural Currents

Global Intimacies in Contemporary Literary and Visual Culture

FonTomFrom

African Film Cultures

Engaging with Literature of Commitment. Volume 1

African women writers have come a long way from the sixties when they were hardly acknowledged or noticed as serious writers. In the past four decades their works have been steadily rising in quantity and quality. Today these writers are seriously redefining images of womanhood, providing new visions, and reshaping erstwhile distorted characterizations of African women in fiction. The rapid upsurge of writing by African women has been one of the most dynamic, phenomenal trends of African literature at the end of the twentieth century.

This compilation was inspired by an international symposium held on the Legon campus in September 2003. Hosted by the CODESRIA African Humanities Institute Programme, the symposium had the theme 'Canonical Works and Continuing Innovation in African Arts & Humanities'.

In the early 1900s the motor-vehicle (car, bus, lorry or motor-cycle) was introduced in sub-Saharan Africa. Initially the plaything and symbol of colonial domination, the motor-vehicle transformed the economic and social life of the continent. Indeed, the motor-vehicle is arguably the single most important factor for change in Africa in the twentieth century. A factor for change that thus far has

been neglected in research and literature. Yet its impact extends across the totality of human existence; from ecological devastation to economic advancement, from cultural transformation to political change, through to a myriad of other themes. This edited volume of eleven contributions by historians, anthropologists and social and political scientists explores aspects of the social history and anthropology of the motor-vehicle in Africa.

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

A History of Theatre in Africa

A History

A Florilegium

The Poetics of Freedom in Urban Africa

Zur narrativen Kultur Afrikas aus deutscher und afrikanischer Perspektive

A World Encyclopedia

Historical Dictionary of Ghana

*At Senegal's House of Slaves, Barack Obama's presidential visit renewed debate about authenticity, belonging, and the myth of return—not only for the president, but also for the slave fort itself. At the African Burial Ground National Monument in New York, up to ten thousand slave decedents lie buried beneath the area around Wall Street, which some of them helped to build and maintain. Their likely descendants, whose activism produced the monument located at that burial site, now occupy its margins. The Bench by the Road slave memorial at Sullivan's Isle near Charleston reflects the region's centrality in slavery's legacy, a legacy made explicit when the murder of nine black parishioners by a white supremacist led to the removal of the Confederate flag from the state's capitol grounds. Helena Woodard considers whether the historical slave sites that have been commemorated in the global community represent significant progress for the black community or are simply an unforgiving mirror of the present. In Slave Sites on Display: Reflecting Slavery's Legacy through Contemporary "Flash" Moments, Woodard examines how select modern-day slave sites can be understood as contemporary "flash" moments: specific circumstances and/or seminal events that bind the past to the present. Woodard exposes the complex connections between these slave sites and the impact of race and slavery today. Though they differ from one another, all of these sites are displayed as slave memorials or monuments and function as high-profile tourist attractions. They interpret a story about the history of Atlantic slavery relative to the lived experiences of the diaspora slave descendants that organize and visit the sites.*

*The success of the Caine Prize for African Writing and the growth of online publishing have played key roles in putting the short story in its rightful place within the study and criticism of African literature.*

*Spiders of the Market*

*Spiders of the Market, Enhanced Ebook*