



## **AESTHETIC DYNAMISM AND RECONSTRUCTION**



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### **ABSTRACT**

*Using the New historicist theoretical consideration, this work entitled “Aesthetic Dynamism and Reconstruction” in selected Plays of Wole Soyinka and Athol Fugard investigates the impact of culture in the postcolonial scene. The influence of history on literature and the effect that writers have on their societies is exposed. The work is guided by the following research questions; What role does history through culture play in the chosen dramaturgies of Wole Soyinka and Athol Fugard under concern?”, “Do the histories of South Africa and Nigeria have familiar representation?”, “How do the playwrights achieve their revolutionary perspectives?”, and “What is the place of history in postcolonial African settings?” Hence, this paper is informed by the hypothetical claim that the plays of Wole Soyinka and Athol Fugard under selection serve as historical elements to uncover the unpleasant*

*undertones that affect the victimized in Nigeria and South Africa, and how aesthetics on its part is used as a weapon of reconstruction. The work equally defines the approaches that are used by these playwrights so that the violated find place, and have word in these societies that are structured to dominate and oppress them. In Soyinka’s Madmen and Specialists, The Trials of Brother Jero, Jero’s Metamorphosis, Death and the King’s Horseman and Fugard’s The Island, Master Harold and the Boys, Sizwe Bansi is Death and Statements After the Arrest Under the Immorality Act, a revolutionary perspective is derived via the heightened use of elements of style. This work equally reveals that the employed motifs and the thematic frameworks upon which the work is drafted expose the playwrights as human rights activists.*

### **KEYWORDS**

*Aesthetic Dynamism, Reconstruction, human rights, culture, history*