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Chapter

The Haptic Encounter: Scripting Female Subjectivity

- Chapter
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- [Funke Oyebanjo](#)

Abstract

This chapter employs the concept of the haptic encounter as informed by the phenomenological turn in screenplay studies. It draws on the outcomes of my own web series screenplay research project, *Efunsetan's Story* (2021), within the context of Nigerian historical drama. Since the late 1960s, the genre of Nigerian historical drama has produced leading female protagonists such as *Efunsetan* (Efunsetan Aniwura. 1981. Written by Akinwunmi Isola. Directed by Bankole Bello. Nigeria: Isola Ogunshola Theatre Productions) and *Moremi* (Moremi Ajasoro. 2009. Written by Duro Ladipo. Directed by Abiodun Olanrewaju. Nigeria: 1st Eye Pictures and Duro Ladipo Theatre INT'L). However, the genre generally promotes female objectivity by reinforcing patriarchal conventions. The practice of screenwriting for historical drama can benefit from the use of the haptic in the creation of female subjectivity insofar as the *haptic encounter* allows for a rethinking of the interaction between the female character and the reader on a corporeal level.

Notes

1. 1.

It is important to note that the production dates of certain texts may not match their publication dates. Also, some texts are originally released on *YouTube* and later translated into English.

2. 2.

Large piece of woven, printed or patterned cloth, worn wrapped around the waist.

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[Download references](#)

Author information

Authors and Affiliations

1. University of Greenwich, London, England

Funke Oyebanjo

Corresponding author

Correspondence to [Funke Oyebanjo](#).

Editor information

Editors and Affiliations

1. School of Stage and Screen, University of Greenwich, London, UK

Rosamund Davies

2. Oxford Brookes University, Oxford, UK

Paolo Russo

3. Institut für Theater-, Film- und Medienwissenschaft, Universität Wien, Wien, Austria

Claus Tieber

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