

African Traditional Drama The Igbo Nigerian Experience

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Introduction to African Religion Routledge

A study of post-colonial drama and theatre. It examines how dramatists from various societies have attempted to fuse the performance idioms of their traditions with the Western dramatic form, demonstrating how the dynamics of syncretic theatrical texts function in performance.

Western and Indigenous Traditions in Modern Igbo Literature Routledge

Volume 4 of African Languages includes articles originally published in 1978, written in French and English on educational, literary, cultural, historical and socio-linguistic aspects of language in Africa, as well as descriptive and comparative studies. Among others there are chapters on lexical innovation in Zambian languages, Portuguese creole of Sénégal, the application of ethics in Hausa didactic poetry.

Igbo Masks Cambridge Scholars Publishing

African Theatres & Performances looks at four specific performance forms in Africa and uses this to question the tendency to employ western frames of reference to analyze and appreciate theatrical performance. The book examines: masquerade theatre in Eastern Nigeria the trance and possession ritual theatre of the Hausa of Northern Nigeria the musical and oral tradition of the Mandinka of Senegal comedy and satire of the Bamana in Mali. Osita Okagbue describes each performance in detail and discusses how each is made, who it is made by and for, and considers the relationship between maker and viewer and the social functions of performance and theatre in African societies. The discussions are based on first-hand observation and interviews with performers and spectators. *African Theatres & Performances* gives a fascinating account of these practices, carefully tracing the ways in which performances and theatres are unique and expressive of their cultural context.

A History of Twentieth-century African Literatures Indiana University Press

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.

The Crab Springer

African literatures, says volume editor Oyekan Owomoyela, "testify to the great and continuing impact of the colonizing project on the African universe." African writers must struggle constantly to define for themselves and other just what "Africa" is and who they are in a continent constructed as a geographic and cultural entity largely by Europeans. This study reflects the legacy of colonialism by devoting nine of its thirteen chapters to literature in "Europhone" languages—English, French, and Portuguese. Foremost among the Anglophone writers discussed are Nigerians Amos Tutuola, Chinua Achebe, and Wole Soyinka. Writers from East Africa are also represented, as are those from South Africa. Contributors for this section include Jonathan A. Peters, Arlene A. Elder, John F. Povey, Thomas Knipp, and J. Ndukaku Amankulor. In African Francophone literature, we see both writers inspired by the French assimilationist system and those influenced by Negritude, the African-culture affirmation movement. Contributors here include Servanne Woodward, Edris Makward, and Alain Ricard. African literature in Portuguese, reflecting the nature of one of the most oppressive colonizing projects in Africa, is treated by Russell G. Hamilton. Robert Cancel discusses African-language literatures, while Oyekan Owomoyela treats the question of the language of African literatures. Carole Boyce Davies and Elaine Savory Fido focus on the special problems of African women writers, while Hans M. Zell deals with the broader issues of publishing—censorship, resources, and organization.

God and Man in African Religion Routledge

". . . its pages come alive with wonderful illustrative material coupled with sensitive and insightful commentary." —Reviews in Anthropology ". . . the scope, breadth, and lucidity of this excellent study confirm that Okpewho is undoubtedly the most important authority writing on African oral literature right now . . ." —Research in African Literatures "Truly a tour de force of individual scholarship . . ." —World Literature Today ". . . excellent . . ." —African Affairs ". . . a thorough synthesis of the main issues of oral literature criticism, as well as a grounding in experienced

fieldwork, a wide-ranging theoretical base, and a clarity of argument rare among academics." —Multicultural Review "This is a breathtakingly ambitious project . . ." —Harold Scheub " . . . a definitive accounting of the evidence of living oral traditions in Africa today. Professor Okpewho's authority as an expert in this important new field is unrivaled." —Gregory Nagy "Isidore Okpewho's African Oral Literature is a marvelous piece of scholarship and wide-ranging research. It presents the most comprehensive survey of the field of oral literature in Africa." —Emmanuel Obiechina " . . . a tour de force of scholarship in which Okpewho casts his net across the African continent, searching for its verbal forms through voluminous recent writings and presents African oral literature in a new voice, proclaiming the literariness of African folklore." —Dan Ben-Amos "This is an outstanding book by a scholar whose work has already influenced how African literature should be conceived. . . . Professor Okpewho is a scholar with a special talent to nurture scholarship in others. After this work, African literature will never be the same." —Mazisi Kunene Isidore Okpewho, for many years Professor of English at the University of Ibadan, is one of the handful of African scholars who has facilitated the growth of African oral literature to its status today as a literary enterprise concerned with the artistic foundations of human culture. This comprehensive critical work firmly establishes oral literature as a landmark of high artistic achievement and situates it within the broader framework of contemporary African culture.

Proverbs in African Orature Greenwood Publishing Group

Ethnosensitive Dimensions of African Oral Literature: Igbo Perspectives is a collection of nineteen essays spanning all genres of African Oral literature, from the poetic genre to the rhetorical genre. Part One of the book is introductory, and includes three essays that are of a general kind, touching all aspects of the genres, while Part Two includes six essays concerned with the poetic genre. Part Three, made up of two essays and concern the prose genre while Part Four, of two essays, examines the drama genre. Part Five, made up of three essays, addresses the rhetorical genre, and Part Six has three essays that cut across all the genres. The contributions examine the implications of ethnocentric imperatives of oral literature in relation to nationalistic demands.

Things Fall Apart University Press of America

In his widely acclaimed survey, John Mbiti sheds light on the survival and prosperity of African Religion in different historical, geographical, sociological, cultural, and physical environments. He presents a constellation of African worldviews, beliefs in God, use of symbols, valued traditions, and practices that have taken root with African peoples throughout the vast continent. Mbiti's accessible writing style sympathetically portrays how African Religion manifests itself in ritual, festival, healing, the human life cycle, and interplay with the mystical and invisible world. The account embraces foundational traditions, while touching on elements that spawn transitions, including migration, the spread of Christianity and Islam, political-economic development, and modern communication. This popular introduction leaves readers with informed knowledge of the riches of African heritage.

Early and Traditional Drama Waveland Press

African Theatres & Performances looks at four specific performance forms in Africa and uses this to question the tendency to employ western frames of reference to analyze and appreciate theatrical performance. The book examines: masquerade theatre in Eastern Nigeria the trance and possession ritual theatre of the Hausa of Northern Nigeria the musical and oral tradition of the Mandinka of

Senegal comedy and satire of the Bamana in Mali. Osita Okagbue describes each performance in detail and discusses how each is made, who it is made by and for, and considers the relationship between maker and viewer and the social functions of performance and theatre in African societies. The discussions are based on first-hand observation and interviews with performers and spectators. African Theatres & Performances gives a fascinating account of these practices, carefully tracing the ways in which performances and theatres are unique and expressive of their cultural context.

Esiaba Irobi's Drama and the Postcolony New Africa Books

This collection derives from a conference held in Pretoria, South Africa, and discusses issues of indigenous knowledge systems (IKS) and the arts. It presents ideas about how to promote a deeper understanding of IKS within the arts, the development of IKS-arts research methodologies, and the protection and promotion of IKS in the arts. Knowledge, embedded in song, dance, folklore, design, architecture, theatre, and attire, and the visual arts can promote innovation and entrepreneurship, and it can improve communication. IKS, however, exists in a post-millennium, modernizing Africa. It is then the concept of post-Africanism that would induce one to think along the lines of a globalized, cosmopolitan and essentially modernized Africa. The book captures leading trends and ideas that could help to protect, promote, develop and affirm indigenous knowledge and systems, whilst also making room for ideas that do not necessarily oppose IKS, but encourage the modernization (not Westernization) of Africa.

The Companion to African Literatures U of Nebraska Press

Now available in paperback for the first time this edition of the World Encyclopedia of Contemporary Theatre series examines theatrical developments in Africa since 1945. Entries on thirty-two African countries are featured in this volume, preceded by specialist introductory essays on Anglophone Africa, Francophone Africa, History and Culture, Cosmology, Music, Dance, Theatre for Young Audiences and Puppetry. There are also special introductory general essays on African theatre written by Nobel Prize Laureate Wole Soyinka and the outstanding Congolese playwright, Sony Labou Tansi, before his untimely death in 1995. More up-to-date and more wide-ranging than any other publication, this is undoubtedly a major ground-breaking survey of contemporary African theatre.

African Languages/Langues Africaines Indiana University Press

Nigerian writer Chinua Achebe is widely regarded as the most important of the numerous African novelists who gained global attention in the second half of the 20th century. Achebe is certainly the African writer best known in the West, and his first novel, *Things Fall Apart*, is a founding text of postcolonial African literature and regarded as one of the central works of world literature of the last 50 years. Though best known as a novelist, Achebe is also a critic, activist, and spokesman for African culture. This reference is a comprehensive and authoritative guide to his life and writings. Included are several hundred alphabetically arranged entries. Some of these are substantive summary discussions of Achebe's major work of fiction, nonfiction, and poetry."

Library of Congress Subject Headings Burns & Oates

The Performance Arts in Africa is the first anthology of key writings on African performance from many parts of the continent. As well as play texts, off the cuff comedy routines and masquerades, this exciting collection encompasses community-based drama, tourist presentations, television soap

operas, puppet theatre, dance, song, and ceremonial ritualised performances. Themes discussed are: * theory * performers and performing * voice, language and words * spectators, space and time. The book also includes an introduction which examines some of the crucial debates, past and present, surrounding African performance. The Performance Arts of Africa is an essential introduction for those new to the field and is an invaluable reference source for those already familiar with African performance.

Rituals of Ilé-Ifè, Nigeria Kraft Books

This book showcases six prominent ritual festivals of Ile-Ifè, Nigeria: namely Òrànfiè, Itàpá, Òrìṣàlásè, Òbàrèsé, Òrìṣàkirè and Òwàlàrè. It reveals the hidden and enduring beauties of Ifè ritual festivals, providing rare information about the region, the acclaimed origin place and spiritual capital of Yoruba people. Through profound analysis of each of the festivals, it affords information that is unusual in both depth and breadth. The text also provides space for the views of the practitioners of culture-specific literary-ethnographic scholarship. It, however, pushes the critical edges of its engagement with the ritual festivals and represents an important record of enduring cultural legacies with the unusual capacity to inform about Ifè rituals in a way that serves the interest of Yoruba cultural studies in general.

Pre-colonial and Post-colonial Drama and Theatre in Africa African Heritage Press

This book evaluates the protection of traditional cultural expressions in Africa using South Africa, Kenya, Nigeria and Ghana as case study examples in the light of regional and international approaches in this respect. Such protection is considered in the context of a combination of positive protection models such as the protection offered by intellectual property rights and negative protection such as tangible heritage protection and authorisations by national competent authorities. These models are in turn assessed taking into consideration human and peoples' rights frameworks, which recognise and affirm group entitlement to, among others, traditional cultural expressions. These frameworks ensure that such traditional cultural expressions are available for further innovation and creativity.

Iñunkwụ Oparanadim AuthorHouse

Beyond the critical examination of Isidore Diala's award-winning poetry and drama, the essays in this collection offer fresh insights on the complex methodological and theoretical patterns underlying the readings of African literary landscapes. This is the first book to devote considerable attention to the study of Diala's creative works *The Pyre* (drama) and *The Lure of Ash* (poetry). The majority of the contributors here are selected from among the finest of Diala's former teachers, colleagues and students who know him very closely. The collection addresses fertile areas of African literary expression, such as the relationship between literature and national history, African ritual aesthetics; affirmation, denial and ambivalence as products of social constructions; and exile, migration and home-coming. Contributions also explore poetry and poetic truths; semiotics; anticolonial revolutions and postcolonial implosions; oil politics; discontent and militancy; and

feminism and gender politics. The book stands out among its peers, and offers great insights to scholars, researchers and teachers working in the fields of African literature, cultures and aesthetics.

Ethnosensitive Dimensions of African Oral Literature Springer

Fémi Òsófisan is a major dramatist from Nigeria who experiments with forms and theatrical traditions. This book focuses on his development as a dramatist and his contribution to world drama as a postcolonial African writer whose major preoccupation has been to question the colonial and postcolonial issues of identity in theatre, literature and performance. The volume explores how Òsófisan exploits his Yorùbá heritage in his drama and the performances of his plays by reading new meanings into popular mythology, and by re-writing history to comment on contemporary social and political issues. Òsófisan has often introduced new motifs and narratives to energise dramatic performances in Nigeria and globally, and this text discusses developments in his theatre practices in the context of changing cultural trends.

Decolonizing the Stage Lagos : Nigeria Magazine

"Refreshing..." -- African Studies Review "The entries are knowledgeable, thorough, and clearly written.... Highly recommended..." --Choice "...an ambitious reference guide to works on African literature." - African Studies Review "This comprehensive compendium will be a handy companion for anyone working on African literatures. The entries are authoritative and up-to-date, providing reliable information on the hundreds of authors and texts that have contributed to a whole continent's literary flowering." --Bernth Lindfors A comprehensive introduction and guide to African-authored works, with over 1,000 cross-referenced entries covering classics in African writing, literary genres and movements, biographical details of authors, and wider themes linking African, Afro-Caribbean and Afro-American literatures.

Igwebuike Ontology: an African Philosophy of Humanity Towards the Other Owerri, Nigeria : Conch Magazine Limited

In this collection of essays written from different critical perspectives, African playwrights demonstrate through their art that they are not only witnesses, but also consciences, of their societies.

The Chinua Achebe Encyclopedia University of Michigan Press

This book focuses on informed consent in African Traditional Medicine (ATM). ATM forms a large portion of the healthcare systems in Africa. WHO statistics show that as much as 80% of the population in Africa uses traditional medicine for primary health care. With such a large constituency, it follows that ATM and its practices should receive more attention in bioethics. By comparing the ethics of care approach with the ATM approach to Relational Autonomy In Consent (RAIC), the authors argue that the ATM focus on consent based on consensus constitutes a legitimate informed consent. This book is distinctive insofar as it employs the ethics of care as a hermeneutic to interpret ATM. The analysis examines the ethics of care movement in Western bioethics to explore its relational approach to informed consent. Additionally, this is the first known study that discusses healthcare ethics committees in ATM.