
African Traditional Drama The Igbo Nigerian Experience

The Companion to African Literatures
A Contemporary Study of Musical Arts: Illuminations, reflections and explorations
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Western and Indigenous Traditions in Modern Igbo Literature

FRANCIS MARSH

The Companion to African Literatures African Minds

Generating a new understanding of the past—as well as a vision for the future—this path-breaking volume contains essays written by playwrights, scholars, and critics that analyze African American theatre as it is practiced today. Even as they acknowledge that Black experience is not monolithic, these contributors argue provocatively and persuasively for a Black consciousness that creates a culturally specific theatre. This theatre, rooted in an African mythos, offers ritual rather than realism; it transcends the specifics of social relations, reaching toward revelation. The ritual performance that is intrinsic to Black theatre renews the community; in Paul Carter Harrison's words, it "reveals the Form of Things Unknown" in a way that "binds, cleanses, and heals."

A Contemporary Study of Musical Arts: Illuminations, reflections and explorations Oxford University Press

This book showcases six prominent ritual festivals of Ile-Ife, Nigeria: namely Ọ̀rànfiẹ̀, Ìtápá, Ọ̀rìṣàlásẹ̀, Ọ̀baresé, Ọ̀rìṣàkìrè and Ọ̀wàlàrẹ̀. 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 pace 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.

The Performance Arts in Africa Cambridge Scholars Publishing

The Igbo people today find themselves in a transitional context. The papers presented in this book are the outcome of a seminar on the problems of identifying and defining the hero in Igbo life and literature, both traditional and modern. The contributors, leading Igbo scholars in the humanities and literature, review the Igbo tradition and issues crucial to the understanding of the Igbo

psyche and survival as a people in a modern and multinational environment. They address whether heroes are the kind experienced in the past, or whether they are copied from their colonial masters. They attempt to identify whether there is any relevance or value in traditional concepts of heroism for modern Igbo society.

Pre-colonial and Post-colonial Drama and Theatre in Africa Rodopi 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.

The Chinua Achebe Encyclopedia AuthorHouse

The 1st three volumes present material in a modular approach. Each volume presents progressively more advanced concepts in the categories: musical structure and form, factors of music appreciation, music instruments, music and society, research project, musical arts theatre, school songs technique, and performance. The 4th volume is a collection of essays. The 5th volume contains printed music.

African Theatres & Performances Routledge

A collection of essays by Femi Osofisan, the internationally respected Nigerian dramatist and poet, who is widely hailed as one of Africa's leading writers of the generation following on from Wole Soyinka and Chinua Achebe. With acerbic wit and with idealistic fervour, Osofisan speaks in these essays about the place of literature and drama, and those who consume it, in the troubled post-colonial continent that is Africa. The result is a

passionate and original insight, not only into the work of his contemporaries, but also into the adventure of the Africa of the past.

Tell it to Women Indiana University Press

The perspectives in this book reveal how in African anthroposophy, earth-based spiritual traditions and innovative spiritual practices are already emerging in response to the painful realities of climate change, mass extinction, biodiversity loss, and the disruption of local and global ecosystems which have for long not received the attention that it duly deserves. This piece, therefore, will become one of the greatest ornaments and lights in the world of African eco-spirituality as it responds to questions that are long overdue.

A History of Twentieth-century African Literatures Africa Research and Publications

From interdisciplinary and continental perspectives, this volume explores elements of African culture and ideas, indigenous and modern, and how they have evolved through the ages. It considers areas such as education; cross-culturalism; the relationship between African, Arabic and Egyptian civilizations; traditions of philosophy; music, the performing arts and literature; language; gender; and the impact of colonialism and pan-Africanism.

Igbo Masks Routledge

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 highlights 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.

Esiaba Irobi's Drama and the Postcolony Indiana University 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.

The Hero in Igbo Life and Literature Lexington Books This book provides a unique insight into understanding the Igbo social, economic, and political world through comprehensive analyses of indigenous and foreign religious practices, issues surrounding women, literature, language, sexism in musical lyrics, films, and community development and government. It also explores thought-provoking cultural practices relating to marriage and divorce, reincarnation, naming, and masquerade dance. The themes covered in the book help readers appreciate the often-neglected multifaceted local and external forces that continue to shape the Igbo experience in southeastern Nigeria.

Nnabuenyi Ugonna and the Growth of Igbo Traditional Literary Studies Bloomsbury Publishing USA

African popular theater includes conventional drama plus such nonliterary performance as dance, mime, storytelling, masquerades, vaudeville, improvisation, & the theater of social action & resistance. Media such as radio, film, & television are included.

Iñunkwu Oparanadim U of Nebraska Press

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.

Advances in African Languages, Literatures and Cultures Africa World Press

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.

Igbo Traditional Life, Culture and Literature Routledge

A poetic 'voice' scans the rhythm of academic research, telling of the encounter with odún; then the voice falls silent. What is then raised is the dust of a forgotten academic debate on the nature of theatre and drama, and the following divergent standpoints of critical discourses bent on empowering their own vision, and defining themselves, rather, as counterdiscourses. This, the first part of the book: a metacritical discourse, on the geopolitics (the inherent power imbalances) of academic writing and its effects on odún, the performances dedicated to the gods, ancestors, and heroes of Yorùbá history. But odún: where is it? and what is it? And the 'voice'? The many critical discourses have not really answered these questions. In effect, odún is many things. To enable the reader to see these, the study proceeds with an 'intermezzo': a frame of reference that sets odún, the festival, in its own historico-cultural ecoenvironment, identifying the strategies that inform the performance and constitute its aesthetic. It is a 'classical' yet, for odún, an innovative procedure. This interdisciplinary background equips the reader with the knowledge necessary to watch the performance, to witness its beauty, and to understand the 'half words' odún utters. And now the performance can begin. The 'voice' emerges one last time, to introduce the second

section, which presents two case studies. The reader is led, day by day, through the celebrations – odún edì, Morèmi's story, and its realization in performance; then confrontation by the masks of the ancestors during odún egúngún (particularly as held in Ibadan). The meaning of odún becomes clearer and clearer. Odún is poetry, dances, masks, food, prayer. It is play (eré) and belief (ìgbàgbó). It is interaction between the players (both performers and spectators). It is also politics and power. It contains secrets and sacrifices. It is a reality with its own dimension and, above all, as the quintessential site of knowledge, it possesses the power to transform. In short, it is a challenge – a challenge that the present book and its voices take up.

Obudu Journal of Languages Cambridge Scholars Publishing

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.

African Languages/Langues Africaines Cambridge Scholars Publishing

From Ritual to Entertainment Use of Folk Media in Population Communication in Africa Pre-colonial and Post-colonial Drama and Theatre in Africa Africa Research and Publications African Theatres & Performances Routledge

The Arts and Indigenous Knowledge Systems in a Modernized Africa University of Michigan Press

Using the magic of movement, dance, and drama, and the devices of humor and metaphor, Osonye Tess Onwueme has created a post-feminist epic drama that transcends current

feminist theories. An ideologically and politically powerful work, *Tell It to Women* offers a critical discourse on the western feminist movement from an African traditional perspective, focusing attention on the often silenced issues of intra-gender politics and class inequities.

Ethnosensitive Dimensions of African Oral Literature Kraft Books
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.

Ibadan Cultural Studies Group

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.

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