Slaves and Slavery in Africa | Trans-Saharan Africa in World History

POETRY PROSE & POP CULT HAUSA PB

Shaihu umar Pre-Colonial Africa in Colonial African Narratives
West Africa

Shaihu umar Slavery and Muslim Society in Africa

Shehu Umar Slavery in the History of Muslim Black Africa

Multiculturalism & Hybritherity in African Literatures

Shaihu Umar The Languages & Literatures of Africa

"Clowns, Fools and Pica"ros"Student Encyclopedia of African Literatures

Shaihu Umar The Companion to African Literatures

Shaihu Umar: a Play Adapted from the Novel by Abubakar Tafawa Balewa

Shaihu Umar The Living Culture of Nigeria

Shaihu Umar Literature in African Languages

Shaihu Umar Literature, History and Identity in Northern Nigeria

Encyclopedia of Post-Colonial Literatures in English

Focus on African Films


Shaihu Umar Presents alphabetically arranged entries on authors, works of poetry, drama, and fiction, recurrent themes, and literary theories in twentieth-century African literature. First published in 1986. Routledge is an imprint of Taylor & Francis, an informa company. This unique collection of articles on literature in northern Nigeria is in three parts. Part one presents an overview of the running theme, in which Na’Allah explores the theoretical relationship between literature, history and identity in northern Nigeria, using the proverbial story of the blind man who holds a lamp while walking alone in the night. Similarly, Tsiga undertakes in a long bibliographical essay, a notable survey of the relationship between literature, history and identity in northern Nigeria, chronicling the development of life writing in the region dating back three hundred years. Part two focuses on the relationship between literature and history in northern Nigeria and begins with the article in which Illah investigates the theme. He uses the image of the bus to
underscore the point he makes concerning the uniqueness of northern Nigerian literature, which continues its journey, even without a spare tyre. Equally in this part, Balogun discusses Y erima’s A ttahiru, A meh Oboni: The Great as theatres of colonial resistance; just as M ethuselah also examines the heroism celebrated in A hmed Y erima’s A ttahiru. A damu revisits the trans-fictional use of the Grimm Brothers’ tale in the early published Hausa written narratives, while Y unusa and M alumfashi examine similar historical concerns in A bubakar Imam and Sa’adu Zungur, respectively. This part concludes with Garba assessing the transformation of the written Hausa prose narratives into radio broadcasts; while A biodun examines in a historiographic survey the various forms and composition of Ilorin music. In what might have been the scholar’s last conference article before his sudden death, Nasidi, in Part three, opens the debate on literature and identity in northern Nigeria, eloquently theorising on the relationship with Foucault, his favourite philosopher. A bdulRa heem illustrates how the literature of the people of Ilorin is their identity marker, while Kazaure investigates the split character in L abo Y ari’s M an of the M oment. Ibrahim explores identity in marriage between migrants and natives in K anchana Ugbabe’s Soul M ates, while A ondoa investigates globalisation and indigenous television. Using Tiv film typology, like A ondoa, Sulaiman examines the use of diction in characterisation in the film industry. The third of the contributors on the film industry, A bdulB aqi, uses films shown on DSTV’s A frican M agic channels to investigate matrimonial harmony in North Central Nigeria. Jaji revisits the antecedents and prospects in the relationship between prose and identity in northern Nigeria. Giwa offers a detailed investigation of Zaynab A lkali’s T he I nitiates on gender politics. Similarly, M uhammad and M uhammad are concerned with identity and the gender politics in Bilkisu A bubakar’s T o L ive A gain and T he W oman in M e. The last article in the book, jointly written by Y usuf, A nwonmeh and A gulonye, offers the only viewpoint on children’s literature in northern Nigeria. This volume of essays covers all phases and geographical areas of African literature, including lesser known areas such as oral, literature, literature written in African languages and Lusophone literature. Also included are articles on Caribbean literature, developments, in South African theatre, and two articles on African film.
Several writers receive special attention: Chinua Achebe, Maryse Conde, Wole Soyinka, Niyi Osundare, Ngugi wa Thiong'o and Hampate Ba. Also included are the keynote addresses by Achebe, Conde and Osundare. 'Focus on African Films' offers pluralistic perspectives on filmmaking across Africa, highlighting the distinct thematic, stylistic, and socioeconomic circumstances of African film production. In the African context, there exists the 'myth' that orality means tradition. Written and oral verbal art are often regarded as dichotomies, one excluding the other. While orature is confused with 'tradition', literature is ascribed to modernity. Furthermore, local languages are ignored and literature is equated with writing in foreign languages. The contributions in this volume take issue with such preconceptions and explore the multiple ways in which literary and oral forms interrelate and subvert each other, giving birth to new forms of artistic expression. They emphasize the local agency of the African poet and writer, which resists the global commodification of literature through the international bestseller lists of the cultural industry. The first section traces the movement from oral to written texts, which in many cases coincides with a switch from African to European languages. But as the essays in the section on "New Literary Languages" make clear, in other cases a true philological work is accomplished in the African language to create a new written and literary medium. Through the mixing of languages in the cities, such as the Sheng spoken in Kenya or the bilinguality of a writer such as Cheik Aliou Ndao (Senegal), new idioms for literary expressions evolve. The use of new media, technology or music stimulate the emergence of new genres, such as Taarab in East Africa, radio poetry in Yoruba and Hausa, or Rap in the Senegal, as is shown in the section on "Forms of New Orality." It is a great achievement of this second volume of Versions and Subversions in African Literatures that it assembles contributions by scholars from the anglophone and the francophone world and that it covers literary production in a broad spectrum of languages: English, French, Hausa, Sheng, Sotho, Spanish, Swahili, Wolof and Yoruba. Some of the authors and cultural practitioners treated in detail are: Mobolaji Adenubi, Birago Diop, Boubacar Boris Diop, David Maillu, Thomas Mofolo, Cheik Aliou Ndao, Donato Ndongo-Bidyogo, Hubert Ogunde, Shaaban Robert, Wole Soyinka, Ibrahim Yaro Y ahaya, and Sénouvo Agbota.
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 most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource for those studying social sciences as well as humanities. This work includes cross-references, suggestions for further reading, and a comprehensive index. From the proselytizing lantern slides of early Christian missionaries to contemporary films that look at Africa through an African lens, N. Frank Ukadike explores the development of black African cinema. He examines the impact of culture and history, and of technology and co-production, on filmmaking throughout Africa. Every aspect of African contact with and contribution to cinematic practices receives attention: British colonial cinema; the thematic and stylistic diversity of the pioneering "francophone" films; the effects of television on the motion picture industry; and patterns of television documentary filmmaking in "anglophone" regions. Ukadike gives special attention to the growth of independent production in Ghana and Nigeria, the unique Yoruba theater-film tradition, and the militant liberationist tendencies of "lusophone" filmmakers. He offers a lucid discussion of oral tradition as a creative matrix and the relationship between cinema and other forms of popular culture. And, by contrasting "new" African films with those based on the traditional paradigm, he explores the trends
emerging from the eighties and nineties. Clearly written and accessible to specialist and general reader alike, Black African Cinema's analysis of key films and issues—the most comprehensive in English—is unique. The book's pan-Africanist vision heralds important new strategies for appraising a cinema that increasingly attracts the attention of film students and Africanists. Describes the experiences of Umar and his mother, members of the Hausa, a Black Islamic people of Northern Africa, around the turn of the century, when the slave trade was still going on. Beginning with a wide-ranging introduction to the recent history of Nigeria and the Hausa language and people, this book combines excerpt, analysis, and summary to present the many literary genres of Hausa— from the mocking backchat of burlesque artists to the moral concerns of religious poets. "Fisher's account explains how slaves came to serve as currency, goods, eunuchs, soldiers, and in some cases as statesmen."—Jacket. During the heyday of camel caravan traffic—from the eighth century CE arrival of Islam in North Africa to the early twentieth-century building of European colonial railroads that linked the Sudan with the Atlantic—the Sahara was one of the world's great commercial highways, bringing gold, slaves, and other commodities northward and sending both manufactured goods and Mediterranean culture southward into the Sudan. Historian Ralph A. Austen here tells the remarkable story of an African world that grew out of more than one thousand years of trans-Saharan trading. Perhaps the most enduring impact of this trade and the common cultural reference point of trans-Saharan Africa was Islam. Austen traces this faith in its various forms—as a legal system for regulating trade, an inspiration for reformist movements, and a vehicle of literacy and cosmopolitan knowledge. He also analyzes the impact of European overseas expansion, which marginalized trans-Saharan commerce in global terms but stimulated its local growth. Indeed, trans-Saharan culture not only adapted to colonial changes, but often thrived upon them, remaining a potent force into the twenty-first century. This study of Muslims' writings on colonialism in northern Nigeria illuminates the complexities of Muslims' reactions to British indirect rule, revealing new perspective on the subject. It is based on Arabic texts, poems, Hausa novels, and treatises on Islamic law. In his study of the origins of political reflection in twentieth-century African fiction, Donald Wehrs
examines a neglected but important body of African texts written in colonial (English and French) and indigenous (Hausa and Yoruba) languages. He explores pioneering narrative representations of pre-colonial African history and society in seven texts: Casely Hayford's Ethiopia Unbound (1911), Alhaji Sir A. Bubaker Tafawa Balewa's Shaihu Umar (1934), Paul Hazoumé's Doguicimi (1938), D.O. Fagunwa's Forest of a Thousand Daemons (1938), Amos Tutuola's The Palm-Wine Drinkard (1952) and My Life in the Bush of Ghosts (1954), and Chinua Achebe's Things Fall Apart (1958). Wehrs highlights the role of pre-colonial political economies and articulations of state power on colonial-era considerations of ethical and political issues, and is attentive to the gendered implications of texts and authorial choices. By positioning Things Fall Apart as the culmination of a tradition, rather than as its inaugural work, he also reconfigures how we think of African fiction. His book supplements recent work on the importance of indigenous contexts and discourses in situating colonial-era narratives and will inspire fresh methodological strategies for studying the continent from a multiplicity of perspectives. "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. How black identities were forged in New World cultures Although African literatures in English and French are widely known outside Africa, those in the African languages themselves have not received comparable attention. In this book a number have been selected for survey by fourteen specialist writers, providing the reader with an introduction to this very wide field and a body of reference material which includes extensive bibliographies and biographical information on African authors. Theoretical issues such as
genre divisions are discussed in the essays and the historical, social and political forces at work in the creation and reception of African literature are examined. Literature is treated as an art whose medium is language, so that both the oral and written forms are encompassed. This book will be of value not only to readers concerned with the cultures of Africa but to all those with an interest in the literary phenomena of the world in general. The work had its origins as a presentation of Sahara und Sudan, the monumental travelogue of Gustav Nachtigal, a German physician who travelled in various African countries between 1869 and 1874. His references to slavery form a thread running through this book.

An overview of African popular theatre, its history and contemporary forms

In October 1972, our Czech-written book Literatury eerne Afriky (Literatures of Black Mrica) was published in Prague, presenting a survey of an extensive field. The publication, which was signed at that time by all three authors, differed from most contemporary introductions to the study of Mrican literatures in a threefold way: a) The authors attempted to cover various literacy and literary efforts in the area roughly delimited by Senegal in the west, Kenya in the east, Lake Chad in the north and the Cape in the south. We were well aware—even at that time—that neither technically nor linguistically would it be possible to cover all literary efforts within that area. We did try, however, to include in our survey both the literacies and literatures written in the Indo-European linguae francae (English, French, Portuguese) and in at least several of the major African languages of the area. We did not attempt an exhaustive description, but wished, rather, to show the mutual relationships which emerge, if the literatures of this area, written either in the major linguae francae or in the African languages, are studied not as isolated phenomena, but as mutually complementary features. b) As two of us were linguists and one was a literary historian, we did not limit our analysis of the developing literacies and literatures to the purely cultural and literary aspects. Our intention was to deal where and if it was relevant—not only with the process of African literary development, but also with the simultaneous, complementary. By its very nature the clown, as represented in art, is an interdisciplinary phenomenon. In whichever artform it appears – fiction, drama, film, photography or fine art – it carries the symbolic association of its usage in popular culture, be it
ritual festivities, street theatre or circus. The clown, like its extended family of fools, jesters, picaros and tricksters, has a variety of functions all focused around its status and image of being “other.” Frequently a marginalized figure, it provides the foil for the shortcomings of dominant discourse or the absurdities of human behaviour. Clowns, Fools and Picaros represents the latest research on the clown, bringing together for the first time studies from four continents: Europe, America, Africa and Asia. It attempts to ascertain commonalities, overlaps and differences between artistic expressions of the “clownesque” from these various continents and genres, and above all, to examine the role of the clown in our cultures today. This volume is of interest for scholars of political and comic drama, film and visual art as well as scholars of comparative literature and anthropology. A historical overview provides new insights into the literatures of Africa, both oral and written.

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