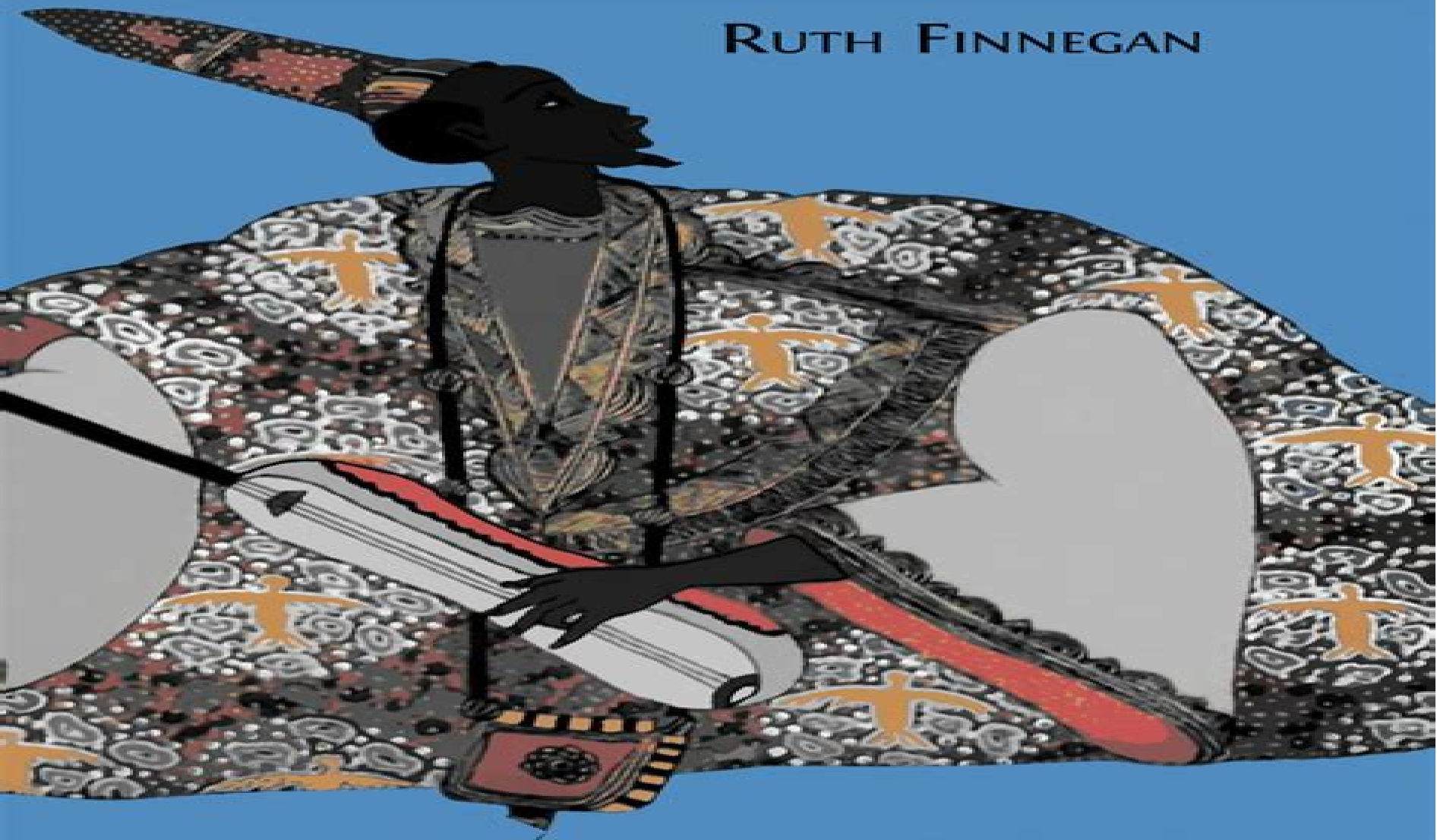


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RUTH FINNEGAN



Oral Literature In Africa World Oral Literature

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Multimedia Research and Documentation of Oral Genres in Africa Daniela Merolla, Jan Jansen, Kamal Naït-Zerrad, 2012 This book approaches a central concern of oral literature studies worldwide with a special focus on Africa how to deal with oral genres in a world where new technologies have become available to more and more people As the book asserts what is new is that the spotlight is directed towards old and new interlocutors who cooperate in the making of technologized oral genres in an increasingly technologized world Their interactions affect the performance as well as research their roles and positions raise methodological and ethical questions particularly when local national identities and commercial interests are at stake Series African Studies Afrikanische Studien Vol 45

African Oral Literature Russell Kaschula, 2001 Throughout Africa oral literature is flourishing though it is perceived by some as anachronistic to the modern world This work refutes this idea in its entirety by presenting 22 chapters which firmly place the study of oral literature within contemporary African existence The study analyzes how oral literature relates to media music technology text gender religion power politics and globalization

Introduction to African Oral Literature and Performance Bayo Ogunjimi, Abdul Rasheed Na'allah, Abdul Rasheed Na'allah, 2005 Rev ed of Introduction to African oral literature c1991

Searching for Sharing Daniela Merolla, Mark Turin, 2017-05-15 In a world where new technologies are being developed at a dizzying pace how can we best approach oral genres that represent heritage Taking an innovative and interdisciplinary approach this volume explores the idea of sharing as a model to construct and disseminate the knowledge of literary heritage with the people who are represented by and in it Expert contributors interweave sociological analysis with an appraisal of the transformative impact of technology on literary and cultural production Does technology restrict constraining the experience of an oral performance or does it afford new openings for different aesthetic experiences Topics explored include the Mara Cultural Heritage Digital Library the preservation of Ewe heritage material new eresources for texts in Manding languages and the possibilities of technauriture This timely and necessary collection also examines to what extent digital documents can be and have been institutionalised in archives and museums how digital heritage can remain free from co option by hegemonic groups and the roles that exist for community voices A valuable contribution to a fast developing field this book is required reading for scholars and students in the fields of heritage anthropology linguistics history and the emerging disciplines of multi media documentation and analysis as well as those working in the field of literature folklore and African studies It is also important reading for museum and archive curators

African Oral Literature Howard James Jordan, 2024-04-10 African Oral Literature Its Philosophical Thoughts Conveyed in Yoruba Society explores the ways that the Yoruba people of Nigeria have made remarkable contributions to the world s civilization Yoruba philosophical religious tenets artistic tenets ideas and icons have helped to transform religious beliefs and practices and the arts When considering the study of Yoruba oral traditions one learns how its philosophical concepts are the bases for an interpretation of what constitutes their aesthetic performance in art forms This book introduces distinguished Yoruba cultural historians documenting the full spectrum which extends beyond the visual art form Through oral tradition the effigy with its ako naturalism is not judged for its photographic realism but for its efficacy within the context of the ako traditional ceremony which is intended to make the end of this life and the beginning of the next one honorable and dignifying for one s parents where good will is needed by those still on earth About the Author Howard James Jordan was born in Philadelphia Pennsylvania in 1948 He is a lifetime member of the following associations The Buffalo Soldiers 24th Infantry Regiment of New Jersey The Buffalo Soldiers 9th Disabled American Veterans DVA and Veterans of Foreign Wars Dept of New Jersey Howard s hobbies include writing reading history dancing roller skating horseback riding traveling wood carving and painting He also taught art in Nigeria Secondary Schools was a research assistant at Nigerian University and taught special education in Philadelphia Public Schools

African Folk Tales from Kom Kingdom Ernest Timnge, 2017-06-09 African cultures particularly the Kom oral tradition culture and customs constitute the main backbone on which African oral literature is developed and built African oral tradition culture is rich in

performance The most important thing about oral literature tradition is that it does not only provide entertainment but it brings out important moral lessons through its performances For this genre of literature to survive the pressure that has been imposed upon it by the current global age and then progress to see the next generation there has been massive and aggressive efforts made by different researchers and experts in African oral tradition to collect transcribe translate analyze and document this genre before it completely disappears from the world scene The Oral and Beyond Ruth H.

Finnegan,2007 Africa has long been known as the oral continent at once the home of oral literature orature and orality the oral background to the postcolonial literatures of today and the inspirer of the voiced traditions of the diaspora But does this image of Africa and orality still stand up to scrutiny In this new synthesis of her earlier and most recent work Ruth Finnegan illustrates the continuing interest of African verbal arts and performances and reflects on the related development of orality studies through the decades since the 1960s Her provocative conclusion is that it is time to abandon the long entrenched image of Africa as the oral continent and to adopt a more critical comparative perspective on the oral RUTH FINNEGAN FBA is Visiting Research Professor and Emeritus Professor in the Faculty of Social Sciences at the Open University and is the author of the classic study *Oral Literature in Africa* North America University of Chicago Press South Africa University of KwaZulu Natal Press *Contemporary Oral Literature Fieldwork* Wasamba, Peter,2015-10-19 *Contemporary Oral Literature Fieldwork* is based on rich research experience dating back to the 1990s The book is written against the backdrop of Africa s confusion with regard to the place of oral literature in the face of the rest of the world where oral literature exists in conjunction with new literary forms Wasamba argues that the oral and the written literatures are complementary literary forms Throughout the work the author underscores the universal dimension of oral literature as he demonstrates its particular attributes African Literature Jonathan P. Smithe,2002 African literature like the continent itself is enormous and diverse East Africa s literature is different from West Africa s which is quite different from South Africa s which has different influences on it than North Africa s Africa s literature is based on a widespread heritage of oral literature some of which has now been recorded Arabic influence can be detected as well as European especially French and English Legends myths proverbs riddles and folktales form the mother load of the oral literature This book presents an overview of African literature as well as a comprehensive bibliography primarily of English language sources Accessed by subject author and title indexes *Introduction to African Oral Literature* F. B. O. Akporobaro,2001 African Hermeneutics Elizabeth

Mburu,2019-02-28 Interpretation of Scripture occurs within one s worldview and culture which enhances our understanding and ability to apply Scripture in the world However few books address Bible interpretation from an African perspective and no other textbook uses the intercultural approach found here This book brings both an awareness of how one s African context gives a lens to hermeneutics but also how to interpret texts with integrity despite our cultural influences African Hermeneutics was born of Prof Elizabeth Mburu s frustration at only having textbooks that predominantly followed a

Western worldview to teach her African students Mburu's approach to hermeneutics is one that begins in Africa moving from the known to the unknown as students learn to apply her four-legged stool model to biblical texts namely examining the parallels to African contexts the theological context the literary context and the historical and cultural context This textbook will help students and pastors interpret Scripture with greater accuracy in their own context allowing for faithful application in their local contexts

African Traditional Oral Literature and Visual Cultures as Pedagogical Tools in Diverse Classroom Contexts Lewis Asimeng-Boahene, Michael Baffoe, 2018-06-15 This book explores how African oral literature and visual cultures enrich education highlighting the overlooked value of Traditional Indigenous Knowledge Systems (TIKS) It challenges colonial narratives broadens epistemology and calls for global research to foster inclusive knowledge

Oral Poetry Ruth Finnegan, 2018-05-16 This classic study is an introduction to oral poetry a broad subject which Ruth Finnegan interprets as ranging from American folksongs Eskimo lyrics and modern popular songs to medieval oral literature the heroic poems of Homer and recent epic compositions in Asia or the Pacific The book employs a broad comparative perspective and considers oral poetry from Africa Asia and Oceania as well as Europe and America The results of Finnegan's vast research illuminate and suggest fresh conclusions to many current controversies the nature of oral tradition and oral composition the notion of a special oral style possible connection between types of poetry and types of society the differences between oral and written communication and the role of poets in non-literate societies Drawing on insights from anthropology and literary scholarship *Oral Poetry* attempts to create a greater appreciation of the literary aspects of this fascinating form of poetry Finnegan quotes extensively from a wide variety of sources mainly in translation The discussion is presented in non-technical language and will be of interest not only to sociologists and social anthropologists but also to all those interested in comparative literature and in folk poetry from cultures around the world The re-issue of this text widely used in folklore anthropology and comparative literature courses comes at an appropriate juncture in interdisciplinary scholarship which is witnessing the breakdown of traditional disciplinary boundaries and an increase in the comparative study of oral poetry For this volume Ruth Finnegan has provided a new foreword relating the text to more recent developments

Oral Literary Performance in Africa Nduka Otiono, Chiji Akoma, 2021-05-31 This book delivers an admirably comprehensive and rigorous analysis of African oral literatures and performance Gathering insights from distinguished scholars in the field the book provides a range of contemporary interdisciplinary perspectives in the study of oral literature and its transformations in everyday life fiction poetry popular culture and postcolonial politics Topics discussed include folklore and folklife oral performance and masculinities intermediated orality modern transformations and globalisation orality and mass media spoken word and imaginative writing The book also addresses research methodologies and the thematic and theoretical trajectories of scholars of African oral literatures looking back to the trailblazing legacies of Ruth Finnegan Harold Scheub and Isidore Okpewho Ambitious in scope and incisive in its analysis this book will be of interest to students and scholars of African literatures and

oral performance as well as to general readers interested in the dynamics of cultural production *Introduction to African Oral Literature and Performance* Bayo Ogunjimi, Abdul Rasheed Na'allah, 2005 Rev ed of Introduction to African oral literature c1991 Oral Literature of the Luo Simon Okumba Miruka, 2001 This is the sixth title in a series of titles focussing on the oral literary tradition of various East African ethnic groups the Maasai the Embu and the Mbeere amongst others published by EAEP Okumba Miruka particularly known for his contribution to oral literature in Kenya sets out to contextualise his subject by first explaining about the Luo people and culture from migratory patterns and economic activity to the concept of divinity death warfare and Luo cuisine and eating culture He then approaches the oral literature of the Luo through the genres of riddles proverbs poetry and narratives For each genre he offers a general introduction notes on style convention performance and social function and a wide range of samples or primary texts with commentaries

Oral Literature In Africa World Oral Literature Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its capability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Oral Literature In Africa World Oral Literature**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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