

# Karin Barber



# Readings In African Popular Culture

**Grace A Musila**



## **Readings In African Popular Culture:**

Readings in African Popular Culture Karin Barber, 1997 This is an extraordinarily rich collection full of informative detail and excellent interpretative analysis There is not a single piece that fails to fascinate Leeds African Studies Bulletin an impressive collection of inspiring and thought provoking essays Media Development This is a book that should find its way into many syllabuses and onto the bookshelves of Africanist scholars in many disciplines Its publication marks a key turning point in scholarship on the cultures of contemporary Africa Africa Today This book surveys the popular culture of contemporary Africa including popular literature oral narrative and poetry dance drama music and visual art with special emphasis on the verbal arts The essays cover six main areas views of the field oral tradition revisited social history social criticism and interpretation women in popular culture little genres of everyday life the local and the global

**Readings in African Popular Fiction** Stephanie Newell, 2002 a useful introduction to an important field of African creative writing that has been invisible for the most part in North America and Europe Eileen Julien Readings in African Popular Fiction explores the social political and economic contexts of popular narratives by bringing together new and classic essays by important scholars in African literature and eight primary texts Excerpts from popular magazines cartoons novellas and moral and instructional pamphlets present African popular fiction from all areas of the continent Selections include essays on Hausa creative writing the influence of Indian film in Nigeria Onitsha market literature writing and popular culture in Cameroon Kenyan romances Swahili literature art and cartoons works by South African writers of the 1950s and popular crime thrillers in Malawi Stephanie Newell's introduction engages themes and trends in popular fiction in contemporary Africa Contributors are J C Anorue Misty Bastian Felicitas Becker Richard Bjornson William Burgess Michael Chapman Don Dodson Dorothy Driver Roger Field Bodil Folke Frederiksen Graham Furniss Raoul Granqvist Paul Gready Ime Ikiddeh J Roger Kurtz and Robert M Kurtz Alex La Guma Brian Larkin Bernth Lindfors Charles Mangua Gomolemo Mokae Ben R Mtobwa Njabulo Ndebele Nici Nelson Stephanie Newell Sarah Nuttall Donatus Nwoga Alain Ricard Lindy Stiebel and Balaraba Ramat Yakubu

Readings in African Politics Tom Young, 2003 Table of contents

**Africans and the Politics of Popular Culture** Toyin Falola, Augustine Agwuele, 2009 Explores the instrumentalization of various aspects of popular culture in Africa This anthology provides insightful data on and discussions of a wide array of popular cultural manifestations and theoretical perspectives covering such issues as kinship religion conflict resolution music cinema drama and literary texts The issues cohere around the understanding that culture is situational and political Going beyond merely challenging popular stereotypes and representations of Africans and African related practices in various outlets the book reveals how popular cultural practices are instruments that have been manipulated for personal and collective survival The book is distinctive in its codification and explication of aspects of popular practices that are based on data from countries in Africa Europe and the Americas that showcase cultural negotiations either with reference to how notions values norms and images of Africans have

been packaged and exploited over the years or how popular cultures are used as tools of resistance and agitation by the various focal groups that are discussed. The topics are presented and illustrated in ways easily accessible to readers of all backgrounds. Toyin Falola is the Jacob and Frances Sanger Mossiker Chair in the Humanities and University Distinguished Teaching Professor at the University of Texas at Austin. Augustine Agwuele is an Assistant Professor of Linguistics in the Department of Anthropology, Texas State University, San Marcos. Contributors: Arinpe Adejumo, Augustine Agwuele, Antoinette Tidjani Alou, Maurice N. Amutabi, Tokunbo A. Ayoola, Nicholas M. Creary, Toyin Falola, Celeste A. Fisher, Denise Amy Rose Forbes, Erickson Hetty ter Haar, Debra L. Klein, Emmanuel M. Mbah, Sarah Steinbock, Pratt, and Asonzeh Ukah. *Routledge Handbook of African Popular Culture*. Grace A. Musila, 2022-05-15. This handbook brings together an international team of scholars from different disciplines to reflect on African popular cultural imaginaries. These imaginaries, in the sense of cultural productions, contexts, consumers, producers, platforms, and the material affective and discursive resources they circulate, are influential in shaping African realities. Collectively, the chapters assembled in this handbook index the genres, methods, mediums, questions, and encounters that preoccupy producers, consumers, and scholars of African popular cultural forms across a range of geohistorical and temporal contexts. Drawing on forms such as newspaper columns, televised English Premier League football, speculative arts, romance fiction, comedy, cinema, music, and digital genres, the contributors explore the possibilities and ambiguities unleashed by the production, circulation, consumption, remediation, and critique of these forms. Among the questions explored across these essays are the freedoms and constraints of popular genres, the forms of self-making, pleasure and harm that these imaginaries enable, the negotiations of multiple moral regimes in everyday life, and inevitably, the fecund terrain of contradictions definitive of many popular forms, which variously enable and undermine world-making. An authoritative scholarly resource on popular culture in Africa, this handbook is an essential read for students and scholars of African culture, society, and media. *Readings in Gender in Africa*. Andrea Cornwall, 2005. This is a comprehensive overview on the existing literature on gender in Africa. It covers areas such as Western perceptions, colonial morality, religion, and politics.

**Youth and Popular Culture in Africa**. Paul Ugor, 2021. The edited collection focuses on the links between young people and African popular culture. It explores popular culture produced and consumed by young people in contemporary Africa. And by culture, we mean all kinds of texts or representations, visual, oral, written, performative, fictional, social, and virtual, created by African youth, mostly about their lives and their immediate societies and for themselves but also consumed by the larger public and shared locally and globally. We proceed from the premise that cultural texts not only function as social facts, as Karin Barber argues, but that they double as commentaries upon and interpretations of social facts. They are part of social reality but they also take up an attitude to social reality. 2007: 04. So the work focuses specifically on what African youth produce as popular culture, under what conditions or contexts they produce such work, how they produce those texts, why they produce them, the aesthetic dimensions of these texts as cultural artifacts, and why these textual

practices matter as social facts as interpretive acts and as cultural symbols of the general cultural activism of young people in a rapidly changing world a world where the global cultural economy is the prime terrain for the relentless struggles over the meanings that come to shape political economic and social systems      The Bloomsbury Handbook of Postcolonial Print Cultures Toral Jatin Gajarawala, Neelam Srivastava, Rajeswari Sunder Rajan, Jack Webb, 2023-08-10 The texts that make up postcolonial print cultures are often found outside the archival catalogue and in lesser examined repositories such as personal collections the streets or appendages to established collections This volume examines the published and unpublished writing magazines pamphlets paratexts advertisements cartoons radio and street art that serve as the intellectual forces behind opposition to colonial orders as meditations on the futures of embryonic nation states and as visions of new forms of equality The print cultures examined here are necessarily anti institutional they serve as a counterpoint to the colonial archive and relatedly to more traditional genres and text formats coming out of large scale publishers This means that much of the primary material analyzed in this book has not been scrutinized before Many of these print productions articulate collective liberation projects with origins in the grassroots They include debates around the shape of the postcolonial nation and the new state formation that necessarily draw on a diverse and contentious public sphere of opinion Their rhetoric ranges from the reformist to the revolutionary Reflecting the diversity indeed the disorderliness of postcolonial print cultures this book covers local national and transnational cultures from Asia Africa Europe and the Americas Its wide ranging essays offer a nuanced and taken together a definitive though that is not to say comprehensive or systematic study of a global phenomenon postcolonial print cultures as a distinct literary field The chapters recover the efforts of writers readers and publishers to produce a postcolonialism from below and thereby offer a range of fresh perspectives on the meaning and history of postcolonialism      Encyclopedia of African Literature Simon Gikandi, 2003-09-02 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      **A Companion to African History** William H. Worger, Charles Ambler, Nwando Achebe, 2018-11-28 Covers the history of the entire African continent from prehistory to the present day A Companion to African History embraces the diverse regions subject matter and disciplines of the African continent while also providing chronological and geographical coverage of basic historical developments Two dozen essays by leading international scholars explore the challenges facing this relatively new field of historical enquiry and present the dynamic ways in which historians

and scholars from other fields such as archaeology anthropology political science and economics are forging new directions in thinking and research Comprised of six parts the book begins with thematic approaches to African history exploring the environment gender and family medical practices and more Section two covers Africa s early history and its pre colonial past early human adaptation the emergence of kingdoms royal power and warring states The third section looks at the era of the slave trade and European expansion Part four examines the process of conquest the discovery of diamonds and gold military and social response and more Colonialism is discussed in the sixth section with chapters on the economy transformed due to the development of agriculture and mining industries The last section studies the continent from post World War II all the way up to modern times Aims at capturing the enthusiasms of practicing historians and encouraging similar passion in a new generation of scholars Emphasizes linkages within Africa as well as between the continent and other parts of the world All chapters include significant historiographical content and suggestions for further reading Written by a global team of writers with unique backgrounds and views Features case studies with illustrative examples In a field traditionally marked by narrow specialisms A Companion to African History is an ideal book for advanced students researchers historians and scholars looking for a broad yet unique overview of African history as a whole      *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      Focus Carol Ann Muller,2008 First Published in 2008 Routledge is an imprint of Taylor Francis an informa company      *Focus: Music of South Africa* Carol A. Muller,2010-04-15 Focus Music of South Africa provides an in depth look at the full spectrum of South African music a musical culture that epitomizes the enormous ethnic religious linguistic class and gender diversity of the nation itself Drawing on extensive field and archival research as well as her own personal experiences noted ethnomusicologist and South African native Carol A Muller looks at how South Africans have used music to express a sense of place in South Africa on the African continent and around the world Part One Creating Connections provides introductory materials for the study of South African Music Part Two Musical Migrations moves to a more focused overview of significant musical styles in twentieth century South Africa particularly those known through world circuits Part Three Focusing In takes the reader into the heart of two musical cultures with case studies on South African jazz and the music of the Zulu language followers of Isaiah Shembe The accompanying CD offers vivid examples of traditional popular and classical South African musical styles      **Viewing African Cinema in the Twenty-first Century** Mahir Şaul,Ralph A. Austen,2010-10-05 African cinema in the 1960s

originated mainly from Francophone countries. It resembled the art cinema of contemporary Europe and relied on support from the French film industry and the French state. Beginning in 1969 the biennial Festival panafricain du cinéma et de la télévision de Ouagadougou FESPACO held in Burkina Faso became the major showcase for these films. But since the early 1990s a new phenomenon has come to dominate the African cinema world: mass marketed films shot on less expensive video cameras. These Nollywood films, so named because many originate in southern Nigeria, are a thriving industry dominating the world of African cinema.

*Viewing African Cinema in the Twenty first Century* is the first book to bring together a set of essays offering a comparison of these two main African cinema modes. Contributors: Ralph A. Austen and Mahir al-Jonathan, Haynes Onookome Okome, Birgit Meyer, Abdalla Uba Adamu, Matthias Krings, Vincent Bouchard, Laura Fair, Jane Bryce, Peter Rist, Stefan Sereda, Lindsey Green-Simms, and Cornelius Moore.

***African Video Film Today*** Foluke Ogunleye, 2003. This book considers the current state and status of the video film in different parts of Africa: Nigeria, Ghana, Lesotho, and Congo Kinshasa. It addresses technological, ethical, and gender considerations and issues of language and ethnicity, suggesting in the concluding chapters that the video film in Africa has become an art form that crosses borders and an important means of communication within the continent. The editor thus argues it must be treated seriously as an art form and cultural industry in its own right and as worthy of the scholarship such that this volume is conceived to encourage.

*African Film* Foluke Ogunleye, 2014-03-17. *African Film: Looking Back and Looking Forward* acknowledges all those filmmakers and film scholars who through their productions and theorization have made a difference to the filmic universe in Africa. Their substantial contribution reflects our world and has the potential to change our lives. The book adopts an interdisciplinary character, traversing as it does the diverse subjects of politics, economics, and history among others. It interrogates Africa's filmic past, analyses current productions, projects into the future of the film in Africa, and deals with the nature of the filmmaking profession. This book contributes to the growing literature on the African film and will provide the opportunity for filmmakers, academics, and students to learn about the history, theories, problems, and various approaches to production, marketing, gender issues, race, and legal issues, and a host of other subjects that impinge upon the African film.

*African Youth Cultures in a Globalized World* Paul Ugor, Lord Mawuko-Yevugah, 2016-03-09. All over the world there is growing concern about the ramifications of globalization, late modernity, and general global social and economic restructuring on the lives and futures of young people. Bringing together a wide body of research to reflect on youth responses to social change in Africa, this volume shows that while young people in the region face extraordinary social challenges in their everyday lives, they also continue to devise unique ways to reinvent their difficult circumstances and prosper in the midst of seismic global and local social changes. Contributors from Africa and around the world cover a wide range of topics on African youth cultures, exploring the lives of young people not necessarily as victims but as active social players in the face of a shifting late modernist civilization. With empirical cases and varied theoretical approaches, the book offers a timely scholarly contribution to debates around

globalization and its implications and impacts for Africa's youth

**African Literatures in English** Gareth

Griffiths, 2014-09-19 Here is an introduction to the history of English writing from East and West Africa drawing on a range of texts from the slave diaspora to the post war upsurge in African English language and literature from these regions

**African Theatre in Development** Martin Banham, James Gibbs, Femi Osofisan, Jane Plastow, 1999 A truly worthwhile resource in a growing field of research the theater and drama of Africa this volume collects ten essays about theater practice publications and productions in depth reviews of 17 books and a new play Choice a must have for anybody interested in issues relating to theatre and development in Africa a pioneering effort H Net Reviews Art as a tool weapon or shield This compelling issue and others are explored in this diverse collection of intriguing perspectives on African theatre in development Also here strategies in staging propaganda and mass education and a discussion of the playwright Alemseged Tesfai's career in service to Eritrean liberation 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

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