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.” 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. By its very nature the clown, as represented in art, is an interdisciplinary phenomenon. In whichever artform it appears – 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. In the African context, there exists the ‘myth’ that orality means tradition. Written and oral verbal art are often regarded as dichotomies, one excluded from 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 African languages to create a new written and literary modernity. The movement is often in the direction of the creation of new idioms for literary expression. 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, Shang, Sotho, Spanish, Swahili, Wolof and Yoruba. Some of the authors and cultural practitioners treated in detail are: Mobolaji Ademuyi, Birago Diop, Douglas Nnaji, Xavie Maa, Dominique Goode, Shaaban Robert, Wole Soyinka, Ibrahim Tahir, Yaro Yahaya, and Sénouvo Agbota Zinsou. 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 Pizzicos 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. The African context, who believe that the African origin of clowns in Western society is central to their identity and outlook and those who deny that proposition. Contributors include Niyi Afolabi, Adegboyede Dada, Celina M. Amezudo, Antonio Benitez-Rojo, Eliana Reino Ramos Bennett, LeGrace Benson, Ira Kincade Blake, Jack S. Blocker, Jr., Sharon Aneta Bryant, Michael J. C. Echenue, Peter F. Ekeh, Patience Elaboro-Idemudia, David Evans, Robert Elliot Fox, Andrea Frohne, Joseph E. Inikori, Joyce Ann Joyce, Joseph McLaren, Charles Martin, Ali A. Mazrui, Pierre-Damien Mvuyekure,
the research and debate surrounding many issues for the African economy, society and culture and as such make a vital contribution to effective development, both rural and the nomadic way of life in Cameroon, Senegal and Nigeria, including the effects of drought. Originally published between 1986 and 1989 the 8 volumes in this set reflect are in both English and French and include historical studies of aspects of the history of Adamawa, the Fulani, the Twareg, the Shuwa Arabs and the Koyam in pre-

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. First published in 1986.

Raymond Firth, Edward Evans-Pritchard, Marcel Mauss, and Malinowski are some of the key figures in the study of Africa, and the Encyclopedia provides a comprehensive overview of their work. It includes an introduction to the study of African literature, and an introduction to the study of African literature.

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Africa on topics as diverse as medicine, migration, housing, pastoralism and marriage. 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.

'Focus on African Films' offers pluralistic perspectives on filmmaking across Africa, highlighting the distinct thematic, stylistic, and socioeconomic circumstances of African film production.