

# Women Of Owu Summary

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## AINSLEY BRENNAN

*Midnight Hotel* Africa Research and Publications

The distinguished Nigerian playwright directed the first performance of this play at the Arts Theatre at the University of Ibadan. Osofisan's incisive vision is put at the service of oppressed humanity. His over-riding theme is that the machinery of oppression in human society is created by man, but man is also capable of demolishing it. The production includes Yoruba songs and incantations, and a glossary provides an English translation - as a guide for other directors to substitute appropriate dirges.

**Once Upon Four Robbers** Hachette UK

"The reminiscences of a Yaqui Indian born in 1896 in northwestern Mexico whose story begins during the Yaqui revolutionary period, continues through the last uprising in 1926, and ends with [his] recollections of his life on a Texas farm from 1952 to 1969. The introduction by Professor Kelley adds scholarly analysis to the poignant autobiographical narrative."?Booklist. "A powerful chronicle. . . . It deserves an important place in the annals of American Indian oral history and literature."?Bernard L. Fontana, *New Mexico Historical Review*. "A valuable document . . . about the effects of the Diaz Indian policy in Sonora on the human beings who were its object. [It] tells the story of the social limbo created by the shattering of families and corruption of personal relations under the relentless pressures of the Yaqui deportation program."?Edward H. Spicer, *Arizona and the West*. "The nightmare world of witchcraft and dream-dependence is one of the major fascinations of this strange and moving book. . . . [Its understatement] acquires a kind of fascinating power, as does the laconic stoicism of the Yaqui himself."?Southern California Quarterly. Jane Holden Kelley, a professor of archaeology at the University of Cal-gary, is the author of *Yaqui Women: Contemporary Life Histories* (1978), also a Bison Book. Her father, William Curry Holden, a trained historian and anthropologist, met the Yaqui narrator of this chronicle, Rosalio Moisés, in 1934. They remained close friends until Moisés's death in 1969.

*Yoruba Elites and Ethnic Politics in Nigeria* University of Arizona Press

Iredi War was the winner of The Nigeria Prize for Literature 2014. The playwright introduces the notion of 'folk script' with its special stamp. The use of the oral literature genre allows for the full exploitation of the creative licence which allows for the swings from the historical to the oral, the natural to the supernatural, the real to the fantastic.

*A Yaqui Life Spectra*

Three flags fly in the palace courtyard of Òyótúnjí African Village. One represents black American emancipation from slavery, one black nationalism, and the third the establishment of an ancient Yorùbá Empire in the state of South Carolina. Located sixty-five miles southwest of Charleston, Òyótúnjí is a Yorùbá revivalist community founded in 1970. Mapping Yorùbá Networks is an innovative ethnography of Òyótúnjí and a theoretically sophisticated exploration of how Yorùbá òrìsà voodoo religious practices are reworked as expressions of transnational racial

politics. Drawing on several years of multisited fieldwork in the United States and Nigeria, Kamari Maxine Clarke describes Òyótúnjí in vivid detail—the physical space, government, rituals, language, and marriage and kinship practices—and explores how ideas of what constitutes the Yorùbá past are constructed. She highlights the connections between contemporary Yorùbá transatlantic religious networks and the post-1970s institutionalization of roots heritage in American social life. Examining how the development of a deterritorialized network of black cultural nationalists became aligned with a lucrative late-twentieth-century roots heritage market, Clarke explores the dynamics of Òyótúnjí Village's religious and tourist economy. She discusses how the community generates income through the sale of prophetic divinatory consultations, African market souvenirs—such as cloth, books, candles, and carvings—and fees for community-based tours and dining services. Clarke accompanied Òyótúnjí villagers to Nigeria, and she describes how these heritage travelers often returned home feeling that despite the separation of their ancestors from Africa as a result of transatlantic slavery, they—more than the Nigerian Yorùbá—are the true claimants to the ancestral history of the Great Òyó Empire of the Yorùbá people. Mapping Yorùbá Networks is a unique look at the political economy of homeland identification and the transnational construction and legitimization of ideas such as authenticity, ancestry, blackness, and tradition.

*The Way of Orisa* U of Nebraska Press

This book looks at the trends in the development of the Igbo novel from its antecedents in oral performance, through the emergence of the first published novel, *Omenuko*, in 1933 by Pita Nwana, to the contemporary Igbo novel. Defining "Igbo literature" as literature in Igbo language, and "Igbo novel" as a novel written in Igbo language, the author argues that oral and written literature in African indigenous languages hold an important foundational position in the history of African literature. Focusing on the contributions of Igbo writers to the development of African literature in African languages, the book examines the evolution, themes, and distinctive features of the Igbo novel, the historical circumstances of the rise of the African novel in the pre-colonial, era and their impact on the contemporary Igbo novel. This book will be of interest to scholars of African literature, literary history, and Igbo studies.

**A Woman in Her Prime** Zed Books

The four life histories collected here?personal accounts of the Yaqui wars, deportation from Sonora in virtual slavery, life as soldaderas with the Mexican Revolutionary army, emigration to Arizona to escape persecution, the rebuilding of the Yaqui villages in post-Revolutionary Sonora, and life in the modern Yaqui communities?constitute remarkable documents of human endurance, valuable for both their historical and their anthropological insights. In addition, they shed new light on the roles of women, a group that is underrepresented in studies of Yaquis as well as in life history literature. Based on the belief that the life history approach, focusing on individual rather than cultures or societies, can contribute significantly to anthropological research, the book includes a discussion of life history methodology and illustrates its applicability to questions

of social roles and variations in adaptive strategies.

**Tegonni Harper Collins**

A rich and accessible account of Yoruba history, society and culture from the pre-colonial period to the present.

We Will Dance Our Truth U of Nebraska Press

In the tradition of *The Glass Castle*, a deeply felt memoir from Whiting Award-winner Nadia Owusu about the push and pull of belonging, the seismic emotional toll of family secrets, and the heart it takes to pull through. A Most-Anticipated Selection by \* *The New York Times* \* *Entertainment Weekly* \* *O, The Oprah Magazine* \* *New York magazine* \* *Vogue* \* *Time* \* *Elle* \* *Minneapolis Star Tribune* \* *Electric Literature* \* *Goodreads* \* *The Millions* \* *Refinery29* \* *HelloGiggles* \* Young Nadia Owusu followed her father, a United Nations official, from Europe to Africa and back again. Just as she and her family settled into a new home, her father would tell them it was time to say their goodbyes. The instability wrought by Nadia's nomadic childhood was deepened by family secrets and fractures, both lived and inherited. Her Armenian American mother, who abandoned Nadia when she was two, would periodically reappear, only to vanish again. Her father, a Ghanaian, the great hero of her life, died when she was thirteen. After his passing, Nadia's stepmother weighed her down with a revelation that was either a bombshell secret or a lie, rife with shaming innuendo. With these and other ruptures, Nadia arrived in New York as a young woman feeling stateless, motherless, and uncertain about her future, yet eager to find her own identity. What followed, however, were periods of depression in which she struggled to hold herself and her siblings together. *Aftershocks* is the way she hauled herself from the wreckage of her life's perpetual quaking, the means by which she has finally come to understand that the only ground firm enough to count on is the one written into existence by her own hand. Heralding a dazzling new writer, *Aftershocks* joins the likes of *Don't Let's Go to the Dogs Tonight* and William Styron's *Darkness Visible*, and does for race identity what Maggie Nelson does for gender identity in *The Argonauts*.

Mapping Yorùbá Networks Cambridge University Press

George Ayittey's *Indigenous African Institutions* presents a detailed and convincing picture of pre-colonial and post-colonial Africa - its cultures, traditions, and indigenous institutions, including participatory democracy.

Antony and Cleopatra Penguin

According to the Convention on the Rights of the Child, the goal of a social justice approach for children is to ensure that children "are better served and protected by justice systems, including the security and social welfare sectors." Despite this worthy goal, the UN documents how children are rarely viewed as stakeholders in justice rules of law; child justice issues are often dealt with separate from larger justice and security issues; and when justice issues for children are addressed, it is often through a siloed, rather than a comprehensive approach. This volume actively challenges the current youth social justice paradigm through terminology and new approaches that place children and young people front and center in the social justice conversation. Through international consideration, children and young people worldwide are incorporated into the social justice conversation.

The Gate to Women's Country Ten Speed Press

"Lively, thought-provoking . . . the plot is ingenious, packing a wallop of a surprise . . . Tepper knows how to write a well-made, on-moving story with strong characters. . . . She takes the mental risks that are the lifeblood of science fiction and all imaginative narrative."—Ursula K. LeGuin, *Los Angeles Times* Since the flames died three hundred years ago, human civilization has evolved into a dual society: Women's Country, where walled towns enclose what's left of past civilization, nurtured by women

and a few nonviolent men; and the adjacent garrisons where warrior men live—the lost brothers, sons, and lovers of those in Women's Country. Two societies. Two competing dreams. Two ways of life, kept apart by walls stronger than stone. And yet there is a gate between them. . . . "Tepper not only keeps us reading . . . she provokes a new look at the old issues."—*The Washington Post* "Tepper's cast of both ordinary and extraordinary people play out a powerful drama whose significance goes beyond sex to deal with the toughest problem of all, the challenge of surmounting humanity's most dangerous flaws so we can survive—despite ourselves."—*Locus*

Iredi War BRILL

Adaptations of Greek tragedy are increasingly claiming our attention as a dynamic way of engaging with a dramatic genre that flourished in Greece some twenty-five centuries ago but remains as vital as ever. In this volume, fifteen leading scholars and practitioners of the theatre systematically discuss contemporary adaptations of Greek tragedy and explore the challenges and rewards involved therein. Adopting a variety of methodologies, viewpoints and approaches, the volume offers surveys of recent developments in the field, engages with challenging theoretical issues, and shows how adapting Greek tragedy can throw new light on a range of contemporary issues — from our relation to the classical past and our shifting perceptions of ethnic and cultural identities to the place, function and market-value of Greek drama in today's cultural industries. The volume will be welcomed by students and scholars in Classics, Theatre, Drama and Performance Studies, as well as by theatre practitioners.

Women of Owu Simon & Schuster

"This evocative study of a water Goddess among the Igbo of Lake Oguta in southeastern Nigeria, thoroughly explores the rituals, beliefs and social organization associated with rituals of women's power ... the analysis of this powerful Goddess, based on many years of research, is a notable contribution to African female ritual studies, long neglected by scholars."--Publisher's website. The Water Goddess in Igbo Cosmology Cambridge University Press

In this innovative, performative approach to the expressive culture of the Yaqui (Yoeme) peoples of the Sonora and Arizona borderlands, David Delgado Shorter provides an altogether fresh understanding of Yoeme worldviews. Based on extensive field study, Shorter's interpretation of the community's ceremonies and oral traditions as forms of "historical inscription" reveals new meanings of their legends of the Talking Tree, their narrative of myth-and-history known as the Testamento, their fabled deer dances, funerary rites, and church processions.

Forest of A Thousand Daemons Ibadan University Press

With over 50,000 distinct species in sub-Saharan Africa alone, the African continent is endowed with an enormous wealth of plant resources. While more than 25 percent of known species have been used for several centuries in traditional African medicine for the prevention and treatment of diseases, Africa remains a minor player in the global natural products market largely due to lack of practical information. This updated and expanded second edition of the *Handbook of African Medicinal Plants* provides a comprehensive review of more than 2,000 species of plants employed in indigenous African medicine, with full-color photographs and references from over 1,100 publications. The first part of the book contains a catalog of the plants used as ingredients for the preparation of traditional remedies, including their medicinal uses and the parts of the plant used. This is followed by a pharmacognostical profile of 170 of the major herbs, with a brief description of the diagnostic features of the leaves, flowers, and fruits and monographs with botanical names,

common names, synonyms, African names, habitat and distribution, ethnomedicinal uses, chemical constituents, and reported pharmacological activity. The second part of the book provides an introduction to African traditional medicine, outlining African cosmology and beliefs as they relate to healing and the use of herbs, health foods, and medicinal plants. This book presents scientific documentation of the correlation between the observed folk use and demonstrable biological activity, as well as the characterized constituents of the plants.

**Woman at Point Zero** Open Book Publishers

Appearing in 1966, *Efuru* was the first internationally published book, in English, by a Nigerian woman. Flora Nwapa (1931-1993) sets her story in a small village in colonial West Africa as she describes the youth, marriage, motherhood, and eventual personal epiphany of a young woman in rural Nigeria. The respected and beautiful protagonist, an independent-minded Ibo woman named Efuru, wishes to be a mother. Her eventual tragedy is that she is not able to marry or raise children successfully. Alone and childless, Efuru realizes she surely must have a higher calling and goes to the lake goddess of her tribe, Uhamiri, to discover the path she must follow. The work, a rich exploration of Nigerian village life and values, offers a realistic picture of gender issues in a patriarchal society as well as the struggles of a nation exploited by colonialism.

*The Practical Study of Languages* Univ of South Carolina Press  
This book investigates the dynamics and challenges of ethnicity and elite politics in Nigeria.

**Mma Udoma** Cambridge University Press

Acrylic paintings representing notable women from all walks of life, as well as Biblical and mythological figures, with commentary on each by the artist.

*Who was Sacagawea?* Cambridge University Press

*Mma Udoma*, a historical play written by Charles Ukpogon is a treatise on the 1929 Women's revolt in Colonial Eastern Nigeria, in which the author sets out to correct the myth that the women's war of 1929 started in Aba. This is not only erroneous but misleading. Led by their iron-clad leader, Adiaha Edem Udoma, women nationalists from Bonny, Andoni, Kwa (Ibibio/ Anang), Ogoni, Nkoro Ibo and Opobo (Ikot Abasi) staged an anti-colonial revolt to redress tyrannical, insensitive and oppressive imposition of taxes on women, as well as other socio-political and economic grievances against the British Colonial Government.

*Efuru* Duke University Press

"Based on the ancient myth of Moremi, the Ife queen who infiltrated the enemy camp to ensure her people's triumph, Morountodun brilliantly brings the story up to date. No More The Wasted Breed and Red is the Freedom Road complete a collection by one of Nigeria's best-known playwrights."--Page 4 of cover