

ode yoruba

Ode Yoruba: Celebrating the Rich Cultural Heritage of the Yoruba People

The Yoruba people, one of the largest ethnic groups in West Africa, are renowned for their vibrant culture, profound history, and rich artistic expressions. Among their most cherished cultural artifacts are the Ode Yoruba, poetic compositions that serve as a vital expression of their history, spirituality, social values, and daily life. These poetic forms are not merely artistic works but are woven into the fabric of Yoruba life, embodying their identity, beliefs, and collective memory.

Understanding Ode Yoruba: An Introduction

Ode Yoruba refers to traditional Yoruba poetry that encompasses praise songs, proverbs, laments, invocations, and storytelling verses. These compositions are deeply rooted in the oral tradition, passed down through generations by oral historians, griots (also called *bàtá* or *oríkì* singers), and community elders.

What Are Ode Yoruba?

Ode Yoruba are poetic expressions that serve various social, spiritual, and cultural functions, including:

- Praising kings, deities, and ancestors
- Celebrating festivals and ceremonies
- Preserving history and myths
- Teaching moral lessons and social values
- Expressing love, longing, and emotional states

The Significance of Ode Yoruba

Ode Yoruba are more than mere poems—they are living documents that embody the collective consciousness of the Yoruba people. They serve as:

- Cultural preservation tools
- Means of social cohesion
- Instruments of spiritual communication
- Artistic expressions that showcase language mastery

The Structure and Forms of Ode Yoruba

Yoruba poetry, including Ode Yoruba, is characterized by its unique structure, rhythmic patterns,

and use of metaphor. While there are many styles, some common forms include praise poetry (oríkì), laments (ìbò), and invocation poetry (ìkìlò).

Key Elements of Ode Yoruba

- Language and Tone:** Rich, metaphorical, and often poetic, Yoruba language uses proverbs, idioms, and symbolic expressions.
- Rhythm and Melody:** Many Ode Yoruba are performed with musical accompaniment, emphasizing rhythm, tone, and cadence.
- Repetition:** Repetition of lines or phrases enhances memorability and musicality.
- Imagery and Symbolism:** Use of vivid imagery to evoke emotions and convey deeper meanings.

Popular Types of Ode Yoruba

- **Oríkì (Praise Poetry):** Praise songs honoring individuals, families, deities, or kings.
- **Èṣẹ (Poetry Verses):** Short poetic lines used in various contexts, including rituals and storytelling.
- **Alàáfíà (Peace Songs):** Poems expressing hopes for peace and harmony.
- **Àtakò (Lamentations):** Poems that mourn or express grief over loss or misfortune.

The Role of Ode Yoruba in Yoruba Society

Ode Yoruba are integral to many aspects of traditional Yoruba society, serving social, religious, and political functions.

Preservation of History and Culture

Ode Yoruba serve as oral archives, capturing important historical events, genealogies, and myths. Through recitation, the community keeps its history alive across generations.

Religious and Spiritual Significance

Many ode are dedicated to deities (Orishas) such as Olokun, Sango, and Osun. These poems are performed during festivals, rituals, and ceremonies to invoke blessings, protection, or guidance.

Social Cohesion and Identity

By praising community heroes, kings (Obas), and ancestors, Ode Yoruba reinforce social bonds and collective identity. They also serve to uphold social hierarchies and moral values.

Political and Royal Functions

Kings and chiefs are often honored with praise poetry that elevates their status and legitimacy. These poems are performed during coronations, festivals, and court sessions.

Education and Moral Instruction

Ode Yoruba often contain moral lessons, emphasizing virtues such as honesty, humility, and respect for elders.

Famous Ode Yoruba and Their Cultural Impact

Throughout history, many poets and griots have been celebrated for their mastery of Ode Yoruba. Their compositions have shaped cultural narratives and inspired generations.

Notable Figures in Ode Yoruba Tradition

1. **Orunmila:** The deity of wisdom and divination, often invoked in poetic forms to teach moral lessons.
2. **King Oduduwa:** The legendary founder of the Yoruba nation, celebrated in numerous praise poems.
3. **Queen Moremi:** A heroine celebrated in poetic stories for her bravery and sacrifice.
4. **Legendary Griots:** Such as Bàbá Aláo and others who have preserved and performed Ode Yoruba for centuries.

Cultural Impact

- Ode Yoruba have influenced modern Nigerian literature, music, and arts.
- They continue to inspire contemporary Yoruba artists and writers.
- Many traditional festivals and ceremonies remain incomplete without Ode Yoruba performances.

Modern Adaptations and Preservation of Ode Yoruba

With globalization and modernization, there is a growing effort to preserve and adapt Ode Yoruba to contemporary contexts.

Preservation Initiatives

- **Educational Programs:** Incorporating Ode Yoruba into school curricula to ensure older generations pass down their knowledge.
- **Digital Archives:** Recording performances and creating online repositories for global access.
- **Cultural Festivals:** Celebrating Yoruba poetry through festivals such as Eyo and Sango festivals.

Contemporary Expressions

- Modern musicians blend traditional Ode Yoruba with contemporary music genres like Afrobeat, Fuji, and Juju.
- Poets and playwrights incorporate Ode Yoruba themes in their works to promote cultural pride.
- Cultural organizations work to document and promote Yoruba poetic traditions worldwide.

Conclusion: The Enduring Legacy of Ode Yoruba

Ode Yoruba stand as a testament to the Yoruba people's rich cultural heritage, their mastery of language, and their deep spiritual beliefs. These poetic compositions are more than artistic expressions; they are living embodiments of history, morality, spirituality, and social values. As the Yoruba community continues to evolve, the preservation and promotion of Ode Yoruba remain vital in maintaining their cultural identity and passing their legacy to future generations.

Whether performed in traditional festivals, adapted into modern music, or studied in academic circles, Ode Yoruba will undoubtedly continue to inspire and enrich the cultural tapestry of Nigeria and the broader African continent. Embracing and understanding these poetic traditions is essential for appreciating the profound artistry and resilience of the Yoruba people.

Keywords: Ode Yoruba, Yoruba poetry, Yoruba culture, praise poetry, Yoruba traditions, oral history, Yoruba deities, Yoruba festivals, African poetry, Yoruba heritage

Frequently Asked Questions

What is the significance of Ode Yoruba in Yoruba culture?

Ode Yoruba refers to traditional Yoruba songs, chants, or poetry that play a vital role in cultural rituals, storytelling, and preserving Yoruba history and spirituality.

How is Ode Yoruba used in traditional ceremonies?

Ode Yoruba is performed during festivals, religious rites, and celebrations to honor deities, ancestors, and to convey moral lessons and cultural values.

Who are some renowned poets or musicians known for Ode Yoruba?

Famous figures include King Sunny Ade, Fela Kuti, and traditional oral poets known as 'Babalawos' and 'Ancestral singers' who preserve and perform Ode Yoruba.

What are common themes found in Ode Yoruba songs?

Themes often include spirituality, moral teachings, history, social issues, and praise of deities like Sango, Orunmila, and Yemaya.

How has modern music influenced the tradition of Ode Yoruba?

Modern artists incorporate traditional Ode Yoruba elements into contemporary music genres like Afrobeat and Fuji, helping to keep the tradition relevant and accessible to younger generations.

Can anyone learn to perform Ode Yoruba, or does it require special training?

While anyone can learn to appreciate Ode Yoruba, mastering its performance often requires years of training, cultural immersion, and understanding of its spiritual and poetic nuances.

What is the role of Ode Yoruba in preserving Yoruba identity today?

Ode Yoruba serves as a vital cultural heritage, reinforcing language, spirituality, and social values, and fostering pride and continuity among Yoruba people worldwide.

Additional Resources

Ode Yoruba: An In-Depth Exploration of the Cultural and Artistic Significance of Yoruba Praise Poetry

The Yoruba people, one of West Africa's most vibrant and culturally rich ethnic groups, have a long-standing tradition of expressive arts, among which ode Yoruba—or Yoruba praise poetry—stands as a central pillar. This form of oral literature embodies the Yoruba's reverence for their deities, ancestors, kings, and community heroes. It serves not only as a form of artistic expression but also as a vital means of preserving history, reinforcing social values, and strengthening communal bonds. In this article, we will explore the multifaceted world of ode Yoruba, examining its origins, structure, cultural significance, and contemporary relevance.

Origin and Historical Context of Ode Yoruba

Ode Yoruba finds its roots deep in the oral traditions of the Yoruba people, dating back centuries before written records became prevalent. As a form of praise poetry, it originated as a means to honor deities (orishas), kings (obas), and other notable figures, often performed during festivals, ceremonies, and communal gatherings. These poetic expressions were passed down orally from generation to generation, evolving with the social and spiritual landscape of the Yoruba society.

Historically, ode Yoruba played a crucial role in reinforcing social hierarchy and moral codes, serving as a form of social commentary and collective memory. The praise poems often celebrated virtues such as bravery, wisdom, humility, and generosity, reflecting the values cherished by the Yoruba people. Moreover, ode Yoruba was intertwined with religious practices, with certain poems dedicated exclusively to specific deities like Sango (god of thunder), Orunmila (god of wisdom), or Yemoja (goddess of the sea).

The Structure of Ode Yoruba

Ode Yoruba is characterized by its rhythmic, metaphor-rich, and often improvisational nature. Although variations exist depending on context and performer, several structural elements are commonly observed:

1. Call and Response Pattern:

Many praise poems are performed in a call-and-response format, engaging both the poet (or praise singer) and the audience. This interactive style fosters communal participation and makes the performance lively and memorable.

2. Use of Proverbial and Metaphorical Language:

Yoruba praise poetry heavily relies on proverbs, idioms, and metaphors to convey praise in a nuanced and layered manner. This not only showcases the poet's skill but also imbues the praise with moral and cultural depth.

3. Repetition and Parallelism:

Repetition of phrases and parallel structures emphasize key qualities or achievements, reinforcing the praise and making it easier to remember.

4. Invocation of Deities or Ancestors:

Most ode Yoruba begins with an invocation, calling upon the deity or ancestor being praised, establishing the spiritual context of the poem.

Sample Structure of an Ode Yoruba:

- Invocation and greeting
- Introduction of the subject (deity, king, hero)
- Enumeration of virtues and achievements
- Use of metaphors and proverbs
- Final praise and blessing

Themes and Content of Ode Yoruba

Ode Yoruba encompasses a wide range of themes, often tailored to the subject of praise. Some common themes include:

- Divinity and Spiritual Power: Praising the power, benevolence, and attributes of orishas or spiritual figures.
- Royalty and Leadership: Honoring kings and leaders for their wisdom, strength, and justice.
- Heroism and Valor: Celebrating warriors, ancestors, or community heroes who exemplify bravery and sacrifice.
- Moral Virtues: Highlighting qualities such as humility, generosity, patience, and integrity.
- Cultural Heritage: Reinforcing customs, traditions, and societal values through poetic praise.

Cultural Significance of Ode Yoruba

The importance of ode Yoruba extends beyond mere artistic expression. It functions as a vital socio-cultural glue, shaping identities and societal norms.

1. Preservation of History:

Many historical events, genealogies, and legendary tales are embedded within praise poetry, serving as oral archives that keep Yoruba history alive.

2. Reinforcement of Social Hierarchy:

Praise poems often affirm the social status of individuals, especially leaders and deities, legitimizing authority through poetic homage.

3. Religious and Spiritual Function:

In religious ceremonies, ode Yoruba acts as a conduit for communicating with the divine, seeking favor, or expressing gratitude to deities.

4. Education and Moral Teaching:

Through metaphor and storytelling, praise poetry imparts moral lessons and societal expectations to the younger generation.

5. Community Bonding:

Performances of ode Yoruba foster communal participation, reinforcing social cohesion and shared cultural identity.

The Role of the Praise Singer (Babalawo, Iyalorisha, or Griot)

The praise singer or orator—often a professional or designated community figure—plays a crucial role in the delivery of ode Yoruba. Their mastery of language, memory, and improvisation allows them to craft and perform praise poems that resonate deeply with audiences. These individuals are often highly respected for their poetic skill, spiritual insight, and cultural knowledge.

Skills Required for Ode Yoruba Praise Singers:

- Mastery of Yoruba language, proverbs, and idioms
- Deep understanding of religious beliefs and cultural traditions
- Ability to improvise and adapt to different contexts
- Performance skills, including voice modulation and gestures
- Respect for spiritual protocols and sensitivities

Contemporary Relevance and Evolution

While ode Yoruba remains a vital cultural practice, its form and function have evolved in contemporary settings. Modern musicians, poets, and cultural practitioners incorporate elements of praise poetry into music, theater, and media, ensuring its continuity.

Modern Adaptations Include:

- Incorporation into Afrobeat and contemporary music genres
- Use in cultural festivals and youth programs to promote Yoruba heritage
- Adaptations in literature and performance art
- Digital recordings and social media sharing of praise poetry

Despite these adaptations, traditional praise singing still holds a sacred and prestigious place in Yoruba society. Efforts by cultural preservationists aim to safeguard the art form against globalization and cultural dilution.

Challenges Facing Ode Yoruba Today

1. Cultural Erosion:

Urbanization, Western influence, and declining interest among youth threaten the transmission of ode Yoruba traditions.

2. Language Decline:

The dominance of pidgin English and other languages can diminish the use of Yoruba language in praise poetry.

3. Commercialization:

Commercial interests sometimes distort the traditional forms, risking loss of authenticity.

4. Preservation Efforts:

Organizations and cultural institutions are working to document, teach, and promote ode Yoruba through workshops, recordings, and cultural festivals.

How to Appreciate and Engage with Ode Yoruba

For those interested in experiencing or understanding ode Yoruba, consider the following approaches:

- Attend cultural festivals or ceremonies where praise poetry is performed.
- Engage with Yoruba scholars, poets, or cultural groups to learn about the art form.
- Listen to recordings of traditional praise singers and analyze their use of language, metaphors, and rhythm.
- Learn Yoruba proverbs and idioms to appreciate the poetic richness.
- Support initiatives aimed at preserving Yoruba oral literature.

Conclusion

Ode Yoruba is more than mere poetry; it is a living testament to the Yoruba people's history, spirituality, and social values. Its rhythmic cadence, metaphorical richness, and cultural significance make it a profound art form deserving of preservation and appreciation. By understanding and celebrating ode Yoruba, we not only honor a vital aspect of Yoruba cultural heritage but also gain insight into the universal human capacity for poetic expression and communal storytelling. As we continue to navigate a rapidly changing world, the enduring power of praise poetry remains a beacon of cultural identity and spiritual connection for the Yoruba people and beyond.

Ode Yoruba

ode yoruba: Kingdoms of the Yoruba Robert Sydney Smith, 1988 This third edition of what has been described as this minor classic has been extensively revised to take account of advances in Nigerian historiography. The twenty million Yorubas are one of the largest and most important groups of people on the African continent. Historically they were organized in a series of autonomous kingdoms and their past is richly recorded in oral tradition and archaeology. From the fifteenth century onwards there are descriptions by visitors and from the nineteenth century there are abundant official reports from administrators and missionaries. Yoruba sculpture in stone, metal, ivory, and wood is famous. Less well-known are the elaborate and carefully designed constitutional forms which were evolved in the separate kingdoms, the methods of warfare and diplomacy, the oral literature, and the religion based on the worship of a high god surrounded by a pantheon of more accessible deities. Many of these aspects are shown in the drawings and photographs which have been used--for the first time--to illustrate this distinguished work.

ode yoruba: Kingdoms of the Yoruba Robert Smith, 2023-12-20 Originally published in 1969 and as a second edition in 1976, this book gives a general account of the major Yoruba kingdoms and provides a synthesis of Yoruba and Igbomina history, culture and archaeology. The reasons for, and the chronology of the decline and fall of Old Oyo are also discussed. Much of the history reconstructed in this book was done so almost wholly from oral histories, with all evidence being subjected to rigorous examination.

ode yoruba: Yoruba Ritual Margaret Thompson Drewal, 1992-03-22 Yoruba peoples of southwestern Nigeria conceive of rituals as journeys -- sometimes actual, sometimes virtual.

Performed as a parade or a procession, a pilgrimage, a masking display, or possession trance, the journey evokes the reflexive, progressive, transformative experience of ritual participation. Yoruba Ritual is an original and provocative study of these practices. Using a performance paradigm, Margaret Thompson Drewal forges a new theoretical and methodological approach to the study of ritual that is thoroughly grounded in close analysis of the thoughts and actions of the participants. Challenging traditional notions of ritual as rigid, stereotypic, and invariant, Drewal reveals ritual to be progressive, transformative, generative, and reflexive and replete with simultaneity, multifocality, contingency, indeterminacy, and intertextuality. Throughout the book prominence is given to the intentionality of actors as knowledgeable agents who transform ritual itself through play and improvisation. Integral to the narrative are interpolations about performances and their meanings by Kolawole Ositola, a scholar of Yoruba oral tradition, ritual practitioner, diviner, and master performer. Rich descriptions of rituals relating to birth, death, reincarnation, divination, and constructions of gender are rendered all the more vivid by a generous selection of field photos of actual performances.

ode yoruba: History of Yoruba Land Gbade Aladeojebi, 2016-10-17 The name Nigeria was coined in Lokoja by Flora Shaw, the future wife of Baron Lugard, a British colonial administrator, while gazing out at the river Niger. So, British colonialism created Nigeria as a country, joining diverse peoples and regions in an artificial political entity along the Niger River. The territory known today as Nigeria is a very large country of multi-ethnic groups of about four hundred. The land mass is large enough to accommodate France, Belgium and Italy. The name Nigeria is derived from the River Niger which traverses the country from the North to the South. Nigeria is located on the coast of Western Africa. It has an area of 356,669 square miles (923,768 square km). At its greatest expanse, it measures about 1,200 kilometres (about 750 mi) from East to West and about 1,050 kilometres (about 650 mi) from North to South. It is bordered to the north by Niger, the east by Chad and Cameroon, the south by the Gulf of Guinea, and to the west by Benin. Niger River and the Benue, are its largest tributary, are the principal rivers in the country. The area that is now Nigeria was home to ethnically based kingdoms and tribal communities before it became a European colony. In spite of European contact that began in the 16th century, these kingdoms and communities maintains their autonomy until the 19th century. Federal Republic of Nigeria is a constitutional Federal Republic comprising 36 states and the Federal Capital Territory in Abuja. The principal groups in the Northern part are Hausa, Fulani, Kanuri, and Nupe. Other minority tribes also inhabits the Middle belt area, these include the Jukun, the Chamba and the Bata. In the region north of the upper Benue valley various ethnic groups such as Fali, Gabun, Gude, Gudu, Higi, Hona Mbula, Mumuye and Tika also inhabits the area. In the Southwest we have the Yoruba, another principal ethnic group and in the Southeast we have the Igbo people which form the third principal ethnic group. In the South-south we have the group of minorities such as Annang, Efik, Ibibio, Ijaw, Itsekiri, Isoko Uhrobo and Ukwiani. The entire ethnic group in Nigeria is over 500, parts of these are listed in appropriate section of this book.

ode yoruba: A History of the Yoruba People Stephen Adebajji Akintoye, 2010-01-01 A History of the Yoruba People is an audacious comprehensive exploration of the founding and growth of one of the most influential groups in Africa. In this commendable book, S. Adebajji Akintoye deploys four decades of historiography research with current interpretation and analyses to present the most complete and authoritative volume on the Yoruba to date. This exceptionally lucid account gathers and imparts a wealth of research and discourses on Yoruba studies for a wider group of readership than ever before. Very few attempts have tried to grapple fully with the historical foundations and development of a group that has contributed to shaping the way African communities are analysed from prehistoric to modern times. "A wondrous achievement, a profound pioneering breakthrough, a reminder to New World historians of what 'proper history' is all about - a recount which draws the full landed and spiritual portrait of a people from its roots up - A History of the Yoruba People is yet another superlative work of brilliant chronicling and persuasive interpretation by an outstanding scholar and historiographer of Africa.~ Prof Michael Vickers, author of Ethnicity and

Sub-Nationalism in Nigeria: Movement for a Mid-West State and Phantom Trail: Discovering Ancient America. "This book is more than a 21st century attempt to (re)present a comprehensive history of the Yoruba ... shifting the focus to a broader and more eclectic account. It is a far more nuanced, evidentially-sensitive, systematic account." ~ Wale Adebani, Assist. Prof., African American and African Studies, UC Davis, USA. "Akintoye links the Yoruba past with the present, broadening and transcending Samuel Johnson in scope and time, and reviving both the passion and agenda that are over a century old, to reveal the long history and definable identity of a people and an ethnicity...Here is an accessible book, with the promise of being ageless, written by the only person who has sustained an academic interest in this subject for nearly half a century, providing the treasures of accumulated knowledge, robust encounters with received wisdom, and mature judgement about the future." ~ Toyin Falola, The Frances Higginbotham Nalle Professor in History, University of Texas at Austin, USA.

ode yoruba: History of the Urhobo People of Niger Delta Peter Palmer Ekeh, Urhobo Historical Society, 2007 History of The Urhobo People of Niger Delta is the most comprehensive compilation and study of various aspects of the history of the Urhobo people of Nigeria's Niger Delta. It begins with an examination of the prehistory of the region, with particular focus on the Urhobo and their close ethnic neighbour, the Isoko. The book then embarks on a close assessment of the advent of British imperialism in the Western Niger Delta. History of The Urhobo People of Niger Delta also probes the arrival and impact of Western Christian missions in Urhoboland. Urhobo history is notable for the sharp challenges that the Urhobo people have faced at various points of their di?cult existence in the rainforest and deltaic geographical formation of Western Niger Delta. Their history of migrations and their segmentation into twenty-two cultural units were, in large part, e?orts aimed at overcoming these challenges. History of The Urhobo People of Niger Delta includes an evaluation of modern responses to challenges that confront the Urhobo people, following the onrush of a new era of European colonization and introduction of a new Christian religion into their culture. The formation of Urhobo Progress Union and of its educational arm of Urhobo College is presented as the Urhobo response to modern challenges facing their existence in Western Niger Delta and Nigeria. History of The Urhobo People of Niger Delta extends its purview to various other fragments of the Urhobo historical and cultural experience in modern times. These include the di?culties that have arisen from petroleum oil exploration in the Niger Delta in post-colonial Nigeria.

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ode yoruba: Fragmented Identities of Nigeria John Ayotunde Isola Bewaji, Rotimi Omosulu, 2022-01-27 In *Fragmented Identities of Nigeria: Sociopolitical and Economic Crises*, edited by John Ayotunde Isola Bewaji and Rotimi Omosulu, readers are offered essays which explore the historiogenesis and ontological struggles of Nigeria as a geographical expression and a political experiment. The transdisciplinary contributions in this book analyze Nigeria as a microcosm of global African identity crises to address the deep-rooted conflicts within multi-ethnic, multi-linguistic, multi-religious, and multicultural societies. By studying Nigeria as a country manufactured for the interests of colonial forces and ingrained with feudal hegemonic agendas of global powers working against the emancipation of African people, *Fragmented Identities of Nigeria* examines the history, evolution, and consequences of Nigeria's sociopolitical and economic crises. The contributors make suggestions for pulling Nigeria from the brink of an identity implosion which was generated by years of misgovernance by leaders without vision or understanding of what is at stake in global black history. Throughout, the collection argues that it is time for Nigeria to reassess, renegotiate, and reimagine Nigeria's future, whether it be through finding an amicable way the different ethnicities can continue to co-exist as federating or confederating units, or to dissolve the country which was created for economic exploitation by the United Kingdom.

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ode yoruba: *For Women and the Nation* Cheryl Johnson-Odim, Nina Emma Mba, 1997 Funmilayo Ransome-Kuti was a Nigerian feminist who fought for suffrage and equal rights for her countrywomen long before the second wave of the women's movement in the United States. She also joined the struggle for Nigerian independence as an activist in the anticolonial movement. *For Women and the Nation* is the story of this courageous woman, one of a handful of full-length biographies of African women activists. It will be welcomed by students of women's studies, African history, and biography, as well as by opponents of the Nigerian military regime that has held one of her sons, Dr. Boko Ransome-Kuti, in solitary confinement since August 1995. CHERYL JOHNSON-ODIM, chair and associate professor of history at Loyola University in Chicago, is coeditor of *Expanding the Boundaries of Women's History*. NINA EMMA MBA, senior lecturer in history at the University of Lagos, Nigeria, is the author of *Nigerian Women Mobilized* and *Ayo Rosijc*.

ode yoruba: Developing Countries and Technology Inclusion in the 21st Century Information Society Etim, Alice S., 2020-11-27 In recent years, many developing regions across the globe have made rigorous efforts to become integrated into the global information society. The development and implementation of information communication technology (ICT) devices and policies within various fields of service have significantly aided in the infrastructural progression of these countries. Despite these considerable advancements, there remains a lack of research and awareness on this imperative subject. *Developing Countries and Technology Inclusion in the 21st Century Information Society* is an essential reference source that discusses the adoption and impact of ICT tools in developing areas of the world as well as specific challenges and sustainable uses within various professional fields. Featuring research on topics such as policy development, gender differences, and international business, this book is ideally designed for educators, policymakers, researchers, librarians, practitioners, scientists, government officials, and students seeking coverage on modern applications of ICT services in developing countries.

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close-readings of major African writers, this book performs a long-overdue cross-fertilization of ideas among poststructuralism, postcolonial theory, and African literature. The author examines several influential figures in current theory such as Habermas, Althusser, Laclau and Mouffe, as well as the theorists of postcolonialism, and offers an extended reading of the Nigerian writers D.O. Fagunwa, Wole Soyinka, Amos Tutuola, and Chinua Achebe. He argues that contrary to what the purism and voluntarism common to postcolonial theory might suggest, one lesson of African letters is that significant agency can result from acts that are blind to their determinations. For George, African letters offer an instance of agency-in-motion, as opposed to agency in theory.

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ode yoruba: The Garland Encyclopedia of World Music Ruth M. Stone, 2017-09-25 The Garland Encyclopedia of World Music is a ten-volume reference work, organized geographically by continent to represent the musics of the world in nine volumes. The tenth volume houses reference tools and descriptive information about the encyclopedia's structure, criteria for inclusion and other information specific to the field of ethnomusicology. An award-winning reference, its contributions are from top researchers around the world who were active in fieldwork and from key institutions with programs in ethnomusicology. GEWM has become a familiar acronym, and it remains highly revered for its scholarship, uncontested in being the sole encompassing reference work with a broad survey of world music. More than 9,000 pages, with musical illustrations, photographs and drawings, it is accompanied by 300+ audio examples.

ode yoruba: Nigerian Chiefs Olufemi Vaughan, 2006 An analysis of how traditional power structures in Nigeria have survived the forces of colonialism and the modernization processes of postcolonial regimes. This book analyzes how indigenous political power structures in Nigeria survived both the constricting forces of colonialism and the modernization programs of postcolonial regimes. With twenty detailed case studies on colonial and postcolonial Nigerian history, the complex interactions between chieftaincy structures and the rapidly shifting sociopolitical and economic conditions of the twentieth century become evident. Drawing on the interactions between the state and chieftaincy, this study goes beyond earlier Africanist scholarship that attributes the resilience of these indigenous structures to their enduring normative and utilitarian qualities. Linked to externally-derived forces, and legitimated by neotraditional themes, chieftaincy structures were distorted by the indirect rule system, transformed by competing communal claims, and legitimated a dominant ethno-regional power configuration. Olufemi Vaughan is Professor in the Department of Africana Studies and the Department of History, State University of New York at Stony Brook. Winner of the 2001 Cecil B. Currey Book-length Award from the Association of Third World Studies.

ode yoruba: Scientific Pilgrimage Adébáyò Adésóyè, 2015-03-25 Late Emeritus Professor V.A Oyenugas short biography is contained in about twelve international biographic documents. He is listed with Einstein as one of the Top 500 SCIENTIST OF THE 20TH CENTURY. He authored about 210 articles in several local and international scientific journals, most of them reporting the results of his original research in Africa, Europe and the United States of America. He was from Yoruba-land, Southwest Nigeria, from where countless numbers of slaves were shipped to Haiti, the Caribbean and the Americas between the 17th and 19th centuries. Despite his cerebral sagacity, he was a spiritual enigma, thickly woven into a fascinating puzzle! His biography is a scintillating cornucopia of some local and international events before and during the 20th century. It is also very informative about Nigerias past, present and unpredictable immediate future. The disparate north and south of this vast entity were Jack-knifed into a mere geographical adjective called Nigeria in January 1914, by a very restless and resourceful sadist; the British mercenary who was Nigerias first Governor- General in the early decades of the 20th Century: Baron Frederick Dealtry Lugard. If the world wants to know why post-colonial Nigeria has been adrift since the 1960s, and the factors and principal actors behind her present location up a very murky economic, social and political creek in the early decades of the 21st century; this book provides some interesting clues to the riddle of the odd dilemma facing the most populous black nation on earth Poor people, very rich government, stupendously wealthy rulers, in a limitlessly endowed nation where tragedy and comedy are Siamese

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