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The cinema of Nigeria, often referred to as "Nollywood" is a term coined in the mid-1990s to describe Nigeria's vibrant, film industry consists of movies produced in the country but watched all over Africa and largely by Africans in the diaspora. The history and development of the Nigerian motion picture industry is sometimes generally classified in four main eras: the Colonial era, Golden Age, Video film era and the emerging New Nigerian cinema. The book presents a selection of photographic portraits by Iké Udé depicting some of the major Nigerian actors and actress, television presenters, directors and producers: from Genevieve Nnaji, Alexx Ekubo and Kunle Afolayan to Gideon Okeke, Chioma Ude and Osas Ighodaro. With his ongoing photographic self-portraits, Nigerian-born Iké Udé explores a world of dualities: photographer/performance artist, artist/spectator, African/postnationalist, mainstream/ marginal, individual/everyman and fashion/art. As a Nigerian born, New York based artist, conversant with the world of fashion and celebrity, Udé gives conceptual aspects of performance and representation a new vitality, melding his own theatrical selves and multiple personae with his art.

Nollywood Dreams Ohio University Press

Yoruba Cinema of NigeriaNollywood Video FilmNollywood

DreamsDramatists Play Service, Inc.

Federal Nigeria Routledge

Nigerian video films--dramatic features shot on video and sold as cassettes--are being produced at the rate of nearly one a day, making them the major contemporary art form in Nigeria. The history of African film offers no precedent for such a huge, popularly based industry. The contributors to this volume, who include film and television directors, an anthropologist, and scholars of film studies and literature, take a variety of approaches to this flourishing popular art. Topics include aesthetic forms and distribution; the configurations of various ethnic audiences; the new media environment dominated by

cassette technology; the video's materialism in a period of economic collapse; transformation of the traditional Yoruba traveling theater; individualism and the moral crisis in Igbo society; Hausa cultural values; the negotiation of gender roles, and the genre of Christian videos.

Africans Investing in Africa U of Minnesota Press

Veils, Turbans, and Islamic Reform in Northern Nigeria tells the story of Islamic reform from the perspective of dress, textile production, trade, and pilgrimage over the past 200 years. As Islamic reformers have sought to address societal problems such as poverty, inequality, ignorance, unemployment, extravagance, and corruption, they have used textiles as a means to express their religious positions on these concerns. Home first to the early indigo trade and later to a thriving textile industry, northern Nigeria has been a center for Islamic practice as well as a place where everything from women's hijabs to turbans, buttons, zippers, short pants, and military uniforms offers a statement on Islam. Elisha P. Renne argues that awareness of material distinctions, religious ideology, and the political and economic contexts from which successive Islamic reform groups have emerged is important for understanding how people in northern Nigeria continue to seek a proper Islamic way of being in the world and how they imagine their futures—spiritually, economically, politically, and environmentally.

The Nigerian Film/TV Index Bloomsbury Publishing USA

DIVExamines the role of media technologies in shaping urban Africa through an ethnographic study of popular culture in northern Nigeria./div

CAMP Catalog Rowman & Littlefield

Building on earlier works on the African video film movement this book discusses: The Dynamics of Finance in the Nigerian Traveling Theatre; Christian Morality Plays in Nigeria; Television Docudrama as Alternative Records of History; Nigerian Tele-Drama and Propaganda; Money and Mercantilism in Nigerian Historical Plays; History of the Ori Olokun Theatre; and The Socio-Economic Construct of the Nigerian Home Video Film.

Afropolitan Horizons Univ of California Press

"The peace had been desecrated. I knew because people spoke in low tones and laughter dried up. Outside, things unfolded without

grace or color, even the harmattan leaves were more skeletal than usual. The sun still shone but didn't smile; it was as if it could tell that the worst was yet to come. Change should not have been bad, but this one was heavy and stubborn. Months later I learned about the 15 January 1966 coup d'état." In Nigeria's un-Civil War: Memories of a Biafran Child, Philip Effiong reveals the many characters of war: the horror and the chaos, the surrealism and the absurdity and the desperate need to conjure a semblance of normalcy against a backdrop of air raids, starvation and massacre. This is his, and his family's, story before, during and after the Biafra-Nigeria War of July 1967 to January 1970. He begins in Lagos with the January 1966 coup and describes his high-ranking military father's narrow assassination escape at the hands of the executors of the second coup six months later. Flight and relocation dog the next three-and-a-half years as his family tries to maintain a sense of stability amid crumbling education, health services and failing infrastructure. Lessons in literacy and numeracy are exchanged for creativity in foraging as food becomes ever scarcer. Death, fear, destitution and the madness in which the family repeatedly finds itself are told obliquely through a child's eyes and leave the reader gutted by the senselessness and cruelty of war, yet equally buoyed by the resilience of the Biafran people's inextinguishable hope.

Nollywood Video Film African Books Collective

Black women film and video makers have been producing shorts, documentaries and films since the early part of this century.

Unfortunately, not only has their work been overlooked by distributors, but critical reviews have been few and far between. Conceived to redress that omission, Black Women Film and Video Artists is the first comprehensive history and analysis of this genre. Gathered here are noted scholars and critics, as well as the film/video makers themselves who offer insight into the work of underexplored artists. The discussions range from pioneering to contemporary film makers and include artists such as Madeline Anderson, Monica Freeman, Jacqueline Shearer, Kathleen Collins, Julie Dash, Camille Billops, Zeinabu irene Davis, and Michelle Parkerson, among others. Contributors include: Jacqueline Bobo, Carmen Coustaut, Gloria J. Gibson, C.A. Griffith, Monique Guillory, Carol Munday Lawrence, O. Funmilayo Makarah, Ntongela

Maselila, Jacqueline Shearer, P. Jane Splawn.

Religion and Global Politics Indiana University Press

The English-language branch of the Nigerian film industry, Nollywood, has become the third largest in the world. Nollywood films saturate Nigeria and have spread across the African continent, achieving an astonishing extent and depth of cultural influence. They are the most important modern cultural form to come out of Africa. In this book, Jonathan Haynes aims to map out the cultural terrain of Nollywood films much more comprehensively and ambitiously than has been to date. He in effect establishes a canon for Nollywood films. The book is organized around the historical development of Nollywood film culture, which is explored with close attention to the recent history of Nigeria. Throughout the book, genre (defined with reference to common usage in Nigerian film markets) is the principal framework. Thus after establishing a sense of the material and social circumstances out of which Nollywood was born and exploring a few landmark films, Haynes analyzes the durable set of themes and plot types that dominate the industry and reveal deeply embedded tensions in contemporary Nigerian life. These genres include family films and romances, village films, cultural epics, political films, films made in or about the Nigerian diaspora, and campus films. Haynes concludes by offering some remarks on the future of Nollywood, exploring the buzz around a New Nollywood of films with higher budgets fit for international film festivals and widespread screening in cinemas in Nigeria and abroad."

Nollywood Stars Indiana University Press

In cinema studies today, rarely do we find a direct investigation into the culture of capitalism and how it has been refracted and fabricated in global cinema production under neoliberalism. However, the current economic crisis and the subsequent Wall Street bailout in 2008 have brought about a worldwide skepticism regarding the last four decades of economic restructuring and the culture that has accompanied it. In this edited volume, an international ensemble of scholars looks at neoliberalism, both as culture and political economy, in the various cinemas of the world. In essays encompassing the cinemas of Asia, Africa, Latin America, Europe, and the United States the authors outline how the culture and subjectivities engendered by neoliberalism have been variously performed, contested, and reinforced in these

cinemas. The premise of this book is that the cultural and economic logic of neoliberalism, i.e., the radical financialization and market-driven calculations, of all facets of society are symptoms best understood by Marxist theory and its analysis of the central antagonisms and contradictions of capital. Taking a variety of approaches, ranging from political economy, ideological critique, the intersection of aesthetics and politics, social history and critical-cultural theory, this volume offers a fresh, broad-based Marxist analysis of contemporary film/media. Topics include: the global albeit antagonistic nature of neoliberal culture; the search for a new aesthetic and documentary language; the contestation between labor and capital in cultural production; the political economy of hollywood, and questions of gender, sexuality, and the nation state in relation to neoliberalism.

Film News Taylor & Francis

"Reveals in fascinating detail the wild popularity, controversies, and complaints provoked by this film form . . . shap[ing] the media landscape of Africa." —Brian Larkin, Barnard College Global Nollywood considers this first truly African cinema beyond its Nigerian origins. In fifteen lively essays, this volume traces the engagement of the Nigerian video film industry with the African continent and the rest of the world. Topics such as Nollywood as a theoretical construct, the development of a new, critical film language, and Nollywood's transformation outside of Nigeria reveal the broader implications of this film form as it travels and develops. Highlighting controversies surrounding commodification, globalization, and the development of the film industry on a wider scale, *Global Nollywood* gives sustained attention to Nollywood as a uniquely African cultural production. "Offers original material with respect to the transnational presence of Nollywood." —Moradewun Adejunmobi, University of California, Davis "Unveils a fascinating variety of the ways in which Nollywood cinema is viewed and interpreted." —*Research in African Literatures* "Delightfully entertaining yet appropriately erudite. . . . A welcome addition to the fields of film, media, African, and cultural studies." —*Cinema Journal* "Highly recommended." —*Choice* "[T]he cumulative effect of [these] studies is to provide invaluable information for those wishing to keep up with where African cinema is today." —*Journal of African History* "Global Nollywood represents the most up-to-date research on Nollywood as a transnational cultural practice and is

a must-read for scholars and students of African screen media." —*African Studies Review* "Ground-breaking. . . . It proves that, in spite of appearing to be a niche market, Nollywood . . . can no longer be excluded from the canon of African cinema in the field of film studies." —*African Affairs*

Univ of California Press

It's the nineties and in Lagos, Nigeria, the "Nollywood" film industry is exploding. Ayamma dreams of leaving her job at her parents' travel agency and becoming a star. When she auditions for a new film by Nigeria's hottest director, tension flares with his former leading lady—as sparks fly with Nollywood's biggest heartthrob

Signal and Noise Integritas Services

Written by leading experts in African studies, this broad introduction to Nigeria follows the history of the republic from the early period to the present day. As Africa's most populated country and major world exporter of oil, Nigeria is a nation with considerable international importance—a role that is hampered by its economic underdevelopment and political instability. This book examines all major aspects of Nigeria's geography, politics, and culture, addressing the area's current attempts at building a strong nation, developing a robust economy, and stabilizing its domestic affairs. Perfect for students of African history, geography, anthropology, and political science, this guidebook provides an overview and history of Nigeria from the early period to contemporary times. Chapters focus on each region in the country; the government, economy and culture of Nigeria; the challenges and problems Nigerians face since the country's independence; and topics affecting everyday life, including music, food, etiquette, gender roles, and marriage.

Issues in Crime Prevention and Control in Nigeria Pen and Sword History

African Film Studies is an accessible and engaging introduction to African cinemas, showcasing the diverse cinematic expressions across the continent. Bringing African cinemas out of the margins and into mainstream film studies, the book provides a succinct overview of the history, aesthetics, and theory of sub-Saharan African cinematic productions. Updated throughout, this new edition includes new chapters on Nollywood, Ethiopian cinema, Streaming, and the rise of televisual series, which serve to complement the book's main themes: Overview of African

cinema(s): Questions assumptions and defines the characteristics of African cinemas across linguistic, geographic, and filmic divides
 History of African cinemas: Spans the history of film in Africa from colonial import and 'appropriation of the gaze', the rise of Nollywood and local TV series to streaming, as well as building connections with the development of African American cinema
 Aesthetics: Introduces new research on previously under-explored aesthetic dimensions such as cinematography, animation, and film music
 Theoretical Approaches: Addresses a number of theoretical approaches and critical frameworks developed by scholars in the study of African cinemas
 Traditions and practices in African screen media: Features Ethiopian cinema, Nollywood, Local Televisual Series in Burkina Faso and South Africa, and the Streaming rush for Africa
 All chapters include case studies, suggestions for further reading, and screening lists to deepen the reader's knowledge, with no prior knowledge of African cinemas required. Students, teachers, and general film enthusiasts would all benefit from this accessible and engaging book.

Black Women Film and Video Artists St. Martin's Press

"Powerfully magnetic. . . . In the lineage of great works by Chinua Achebe and Chimamanda Ngozi Adichie. . . . A thoroughly contemporary—and deeply moving—portrait of a marriage."
 —The New York Times Book Review
 Ilesa, Nigeria. Ever since they first met and fell in love at university, Yejide and Akin have agreed: polygamy is not for them. But four years into their marriage—after consulting fertility doctors and healers, and trying strange teas and unlikely cures—Yejide is still not pregnant. She assumes she still has time—until her in-laws arrive on her doorstep with a young woman they introduce as Akin's second wife. Furious, shocked, and livid with jealousy, Yejide knows the only way to save her marriage is to get pregnant. Which, finally, she does—but at a cost far greater than she could have dared to imagine. The unforgettable story of a marriage as seen through the eyes of both husband and wife, *Stay With Me* asks how much we can sacrifice for the sake of family.
 A New York Times Notable Book
 One of the Best Books of the Year: NPR, The Wall Street Journal, The Economist, Chicago Tribune, BuzzFeed, Entertainment Weekly, The New York Post, Southern Living, The Skimm
 A 2017 BEA Buzz Panel Selection
 A Belletrist Book-of-the-

Month A Sarah Jessica Parker Book Club Selection
 Shortlisted for the 2017 Baileys Women's Prize for Fiction
 Shortlisted for the Wellcome Book Prize and the 9mobile Prize for Literature
 Longlisted for the International Dylan Thomas Prize

Theatre in Nigeria Duke University Press

Breaking new ground as the first transdisciplinary reader in this field, *Video Theories* is a resource that will form the basis for further research and teaching. While theories of video have not yet formed an academic discipline comparable to the more canonized theories of photography, film, and television, the reader offers a major step toward bridging this "video gap" in media theory, which is remarkable considering today's omnipresence of the medium through online video portals and social media. Consisting of a selection of eighty-three annotated source texts and twelve chapter introductions written by the editors, this book considers fifty years of scholarly and artistic reflections on the topic, representing an intergenerational and international set of voices. This transdisciplinary reader offers a conceptual framework for diverging and contradictory viewpoints, following the continuous transformations of what video was, is, and will be.

Laws and Ethics of the Nigerian Press Springer

"Cinematic Independence traces the emergence, demise, and rebirth of big-screen film exhibition in Nigeria. Film companies flocked to Nigeria in the years following independence, beginning a long history of interventions by Hollywood and corporate America. The 1980s and 90s saw a shuttering of cinemas, which were almost entirely replaced by television and direct-to-video movies. After 1999, the exhibition sector was again revitalized with the construction of multiplexes. *Cinematic Independence* is about the periods that straddle this disappearing act: the decades bracketing independence in 1960, and the years after 1999. At stake in both instances is the postcolony's role in global debates about the future of the movie theater. That it was eventually resurrected in the flashy form of the multiplex is not simply an achievement of commercial real estate but also a testament to cinema's persistence--its capacity to stave off annihilation or, in this case, come back from the dead"--

Cinematic Independence Routledge

This is a comprehensive analysis on Nigeria, its people, and emerging contemporary digital trends through the expanding concept of the virtual community. It uses Farooq Kperogi, a prominent leader in the virtual community, and his writings as a lens to foreground the discussion.

Iké Udé: Nollywood Portraits Indiana University Press

As the "Giant of Africa" Nigeria is home to about twenty percent of the population of Sub-Saharan Africa, serves as Africa's largest producer of oil and natural gas, comprises Africa's largest economy, and represents the cultural center of African literature, film, and music. Yet the country is plagued by problems that keep it from realizing its potential as a world power. Boko Haram, a radical Islamist insurrection centered in the northeast of the country, is an ongoing security challenge, as is the continuous unrest in the Niger Delta, the heartland of Nigeria's petroleum wealth. There is also persistent violence associated with land and water use, ethnicity, and religion. In *Nigeria: What Everyone Needs to Know®*, John Campbell and Matthew Page provide a rich contemporary overview of this crucial African country. Delving into Nigeria's recent history, politics, and culture, this volume tackles essential questions related to widening inequality, the historic 2015 presidential election, the persistent security threat of Boko Haram, rampant government corruption, human rights concerns, and the continual conflicts that arise in a country that is roughly half Christian and half Muslim. With its continent-wide influence in a host of areas, Nigeria's success as a democracy is in the fundamental interest of its African neighbors, the United States, and the international community. This book will provide interested readers with an accessible, one-of-a-kind overview of the country.

Citizenship and the Diaspora in the Digital Age University of Chicago Press

This book examines the deployment of religious soft power in African states to influence international relations as well as the role and perception of politics for African people. The book analyzes how religion has been used as an instrument of persuasion and influence in a cross-disciplinary study of political science and religious studies.

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