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Autore	ANNECCHINO, Raimondo
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	<p>1. Introduction: African Battle Traditions of Insult: Verbal Arts, Song-Poetry, and Performance—Tanure Ojaide -- Part I: African Origins -- 2. Battle by All Means: UrhoboUdjé Song-Poetry and Performance—Tanure Ojaide -- 3. Halo: Music Text, Songs and Dance Performances in Ewe Folklore and Tradition—Honore Missihoun -- 4. Autobiographical Verbal Duels in Yoruba Polygamous Households—Adetayo Alabi -- 5. Shairiand Malumbano: The Tradition of Verbal Warfare in Swahili Literature—Mwenda Mbatiah -- 6. The Moral Authority of Battle Songs from Zimbabwe's Shona Cultures: Context, Performance, and Audience of an Indigenous Knowledge System—Beauty Vambe -- Part II: Diaspora Manifestations -- 7. African-American Dozens—Michele Randolph and Maliek Lewis -- 8. Greek Letter Organization Step Show—Debra Smith -- 9. Battle Rap: An Exploration of Competitive Rhyming in Hip Hop —Matthew Oware -- 10. Fighting Words: Songs of Conflict, Censure, and Cussout in Trinidad and Tobago Carnival—Funso Aiyejina -- 11. "Oral Tradition and Cultures in Dialogue: OndjangoAngolano and Jongo da Serrinha"—Tonia Leigh Wind -- 12. "Stanzas and Sticks: Poetic and Physical Challenges in the Afro-Brazilian Culture of the Paraiba Valley, Rio de Janeiro"—Matthias RohrigAssuncao -- Part III: New Transformations -- 13. The Origin, Nature, Function, and Significance of Yabis—Enajite Eseoghene Ojaruega. 14. Epistemic Recuperation and Contemporary Reconfiguration of the Verbal Battle Tradition in the Poetry of Kofi Anyidoho and Tanure Ojaide—Mathias IroroOrhero -- 15. Battle Songs as UtaneMiseve: Contestations over Political Power in Post 2017 Military Coup in Zimbabwe—Maurice TaonezviVambe -- 16. The source and nature of Bragging in Bongo fleva in Tanzania—Dunlop Ochieng.</p>
Sommario/riassunto	<p>This book explores the “battles” of words, songs, poetry, and performance in Africa and the African Diaspora. These are usually highly competitive, artistic contests in which rival parties duel for supremacy in poetry composition and/or its performance. This volume covers the history of this battle tradition, from its origins in Africa, especially the udje and halo of the Urhobo and Ewe respectively, to its transportation to the Americas and the Caribbean region during the Atlantic slave trade period, and its modern and contemporary manifestations as battle rap or other forms of popular music in Africa. Almost everywhere there are contemporary manifestations of the more traditional, older genres. The book is thus made up of studies of contests in which rivals duel for supremacy in verbal arts, song-poetry, and performance as they display their wit, sense of humor, and poetic expertise. Tanure Ojaide is the Frank Porter Graham Professor of Africana Studies at the University of North Carolina at Charlotte, USA. Educated at Ibadan and Syracuse, Tanure Ojaide has published twenty-one collections of poetry, as well as novels, short stories, memoirs, and scholarly work. He has won the ANA Poetry Prize four times: 1988, 1994, 2003, and 2011. His other awards include the Commonwealth Poetry Prize for the Africa Region, the All-Africa Okigbo Prize for Poetry, and the BBC Arts and Africa Poetry Award. In 2016 he won both the African Literature Association's Folon-Nichols Award for Excellence in Writing and the Nigerian National Order of Merit Award for the Humanities. In 2018 he co-won the Soyinka Prize for Literature in</p>

Africa. He has won the National Endowment for the Arts grant, twice the Fulbright, and twice the Carnegie African Diaspora Program fellowship.

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