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Cape Town, 9 December 2024



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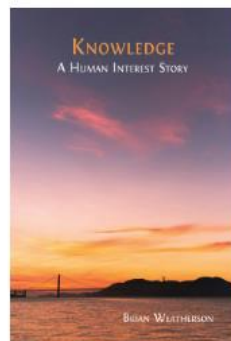
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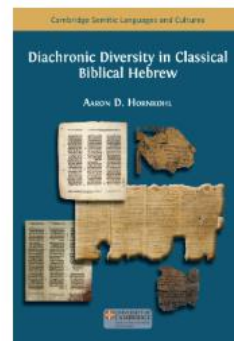
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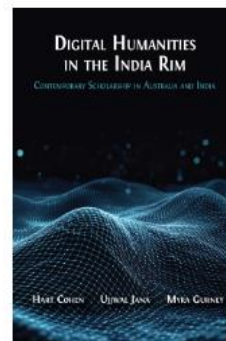
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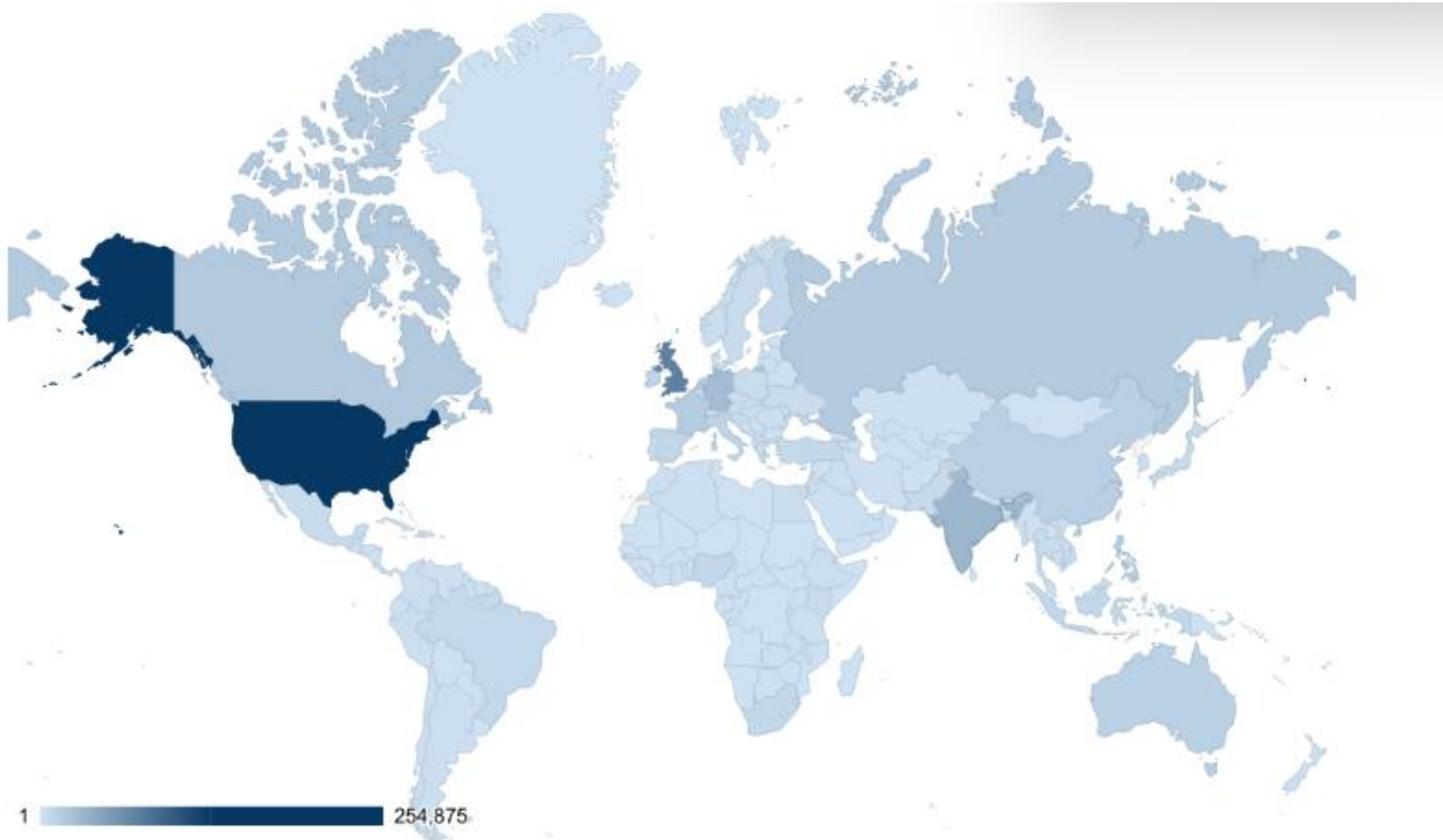
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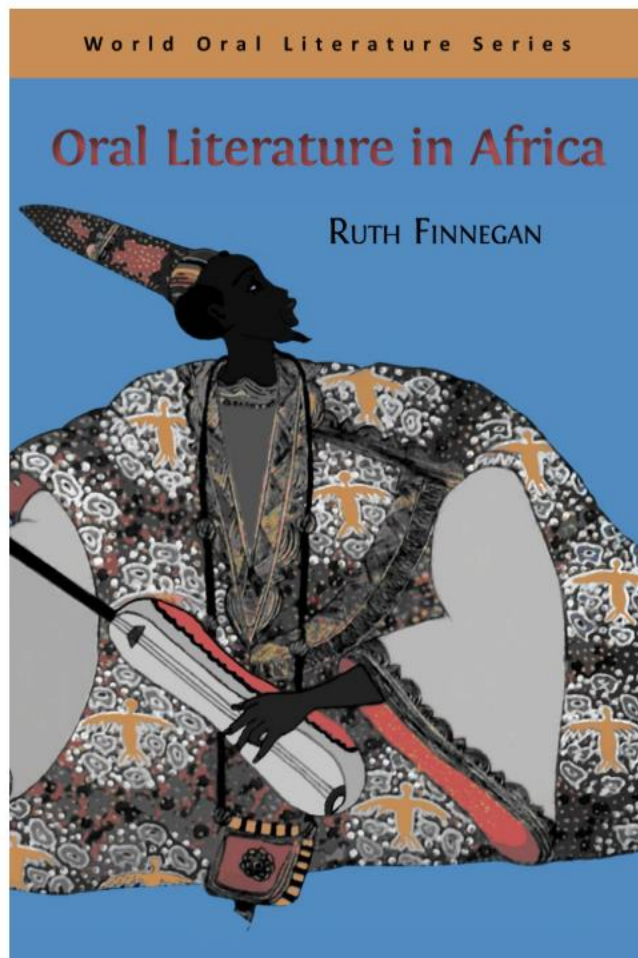
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Oral Literature in Africa

Ruth Finnegan (author) • [Mark Turin](#) (foreword by) 

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Ruth Finnegan's *Oral Literature in Africa* was first published in 1970, and since then has been widely praised as one of the most important books in its field. Based on years of fieldwork, the study traces the history of storytelling across the continent of Africa. This revised edition makes Finnegan's ground-breaking research available to the next generation of scholars. It includes a new introduction, additional images and an updated bibliography, as well as its original chapters on poetry, prose, "drum language" and drama, and an overview of the social, linguistic and historical background of oral literature in Africa. *Oral Literature in Africa* has been accessed by hundreds of readers in over 60 different countries, including Ethiopia, Kenya, Rwanda and numerous other African countries. The digital editions of this book are free to download thanks to the generous support of interested readers and organisations, who made donations using the crowd-funding website Unglue.it. *Oral Literature in Africa* is part of our World Oral Literature Series in conjunction with the World Oral Literature Project.

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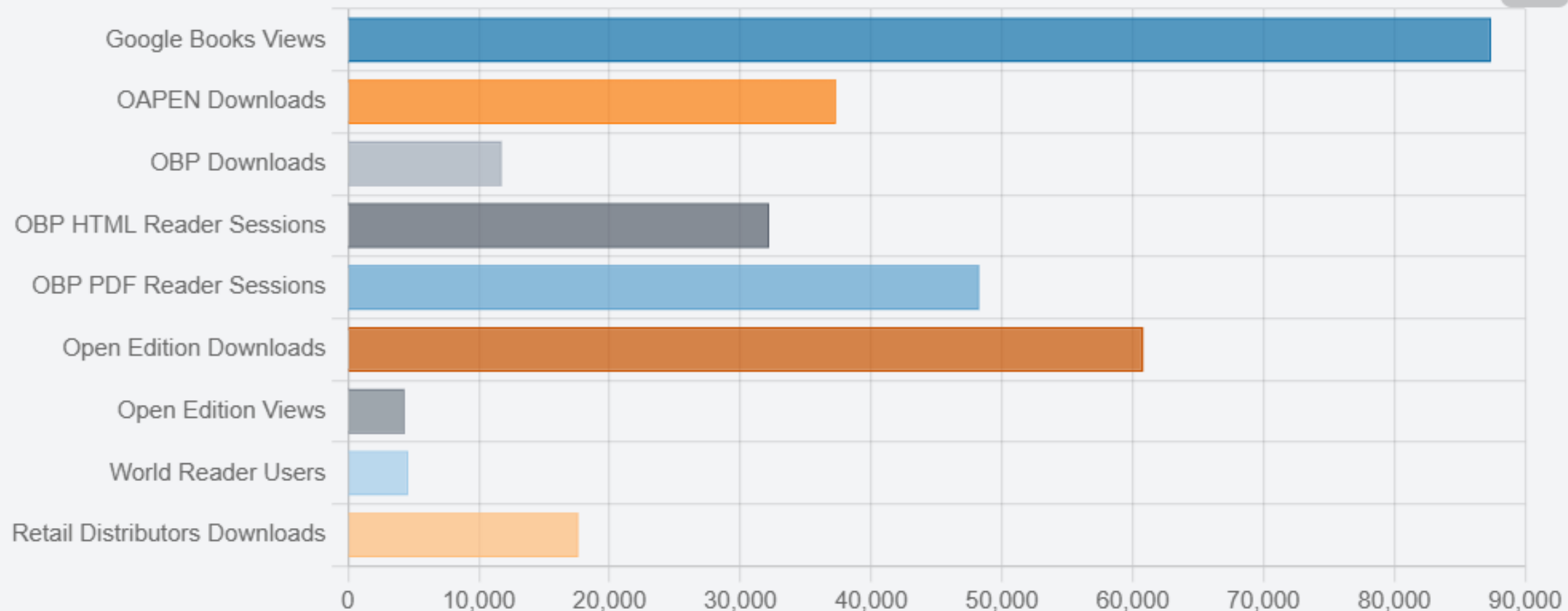
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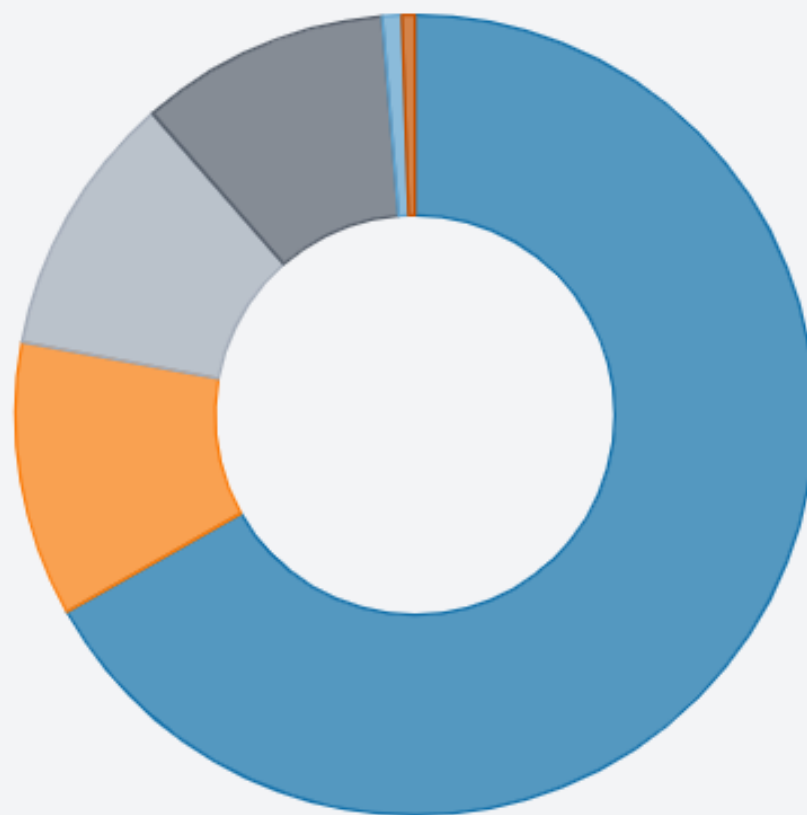
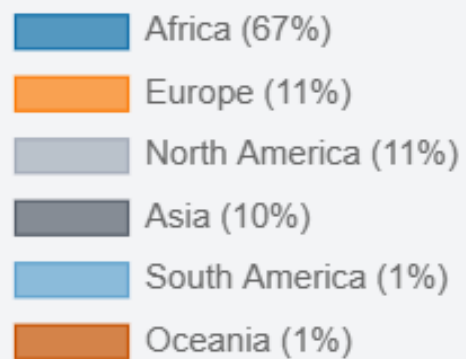


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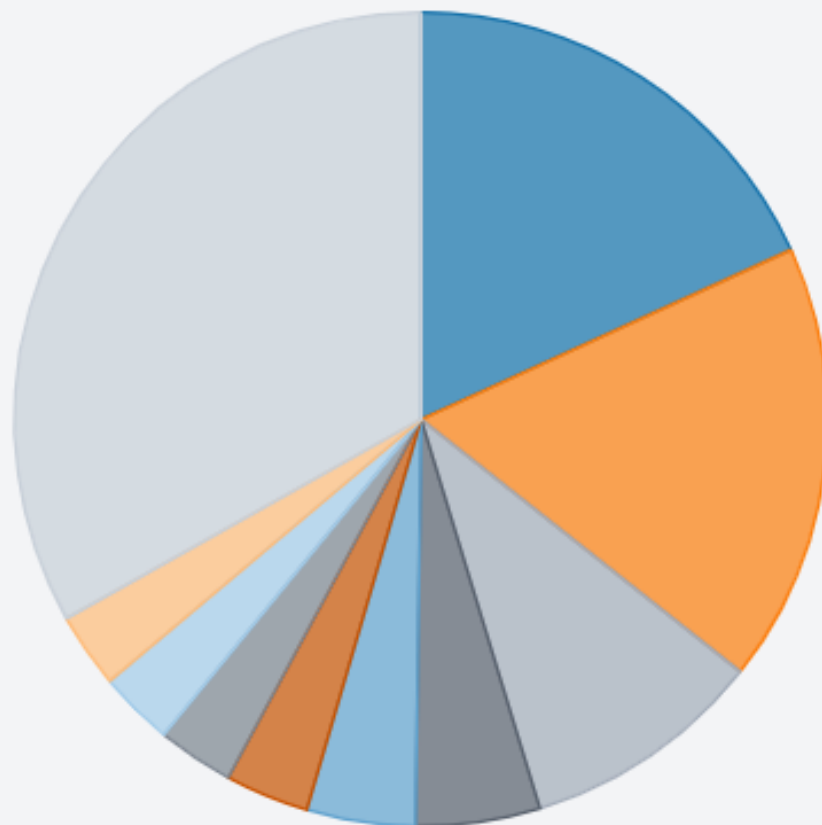
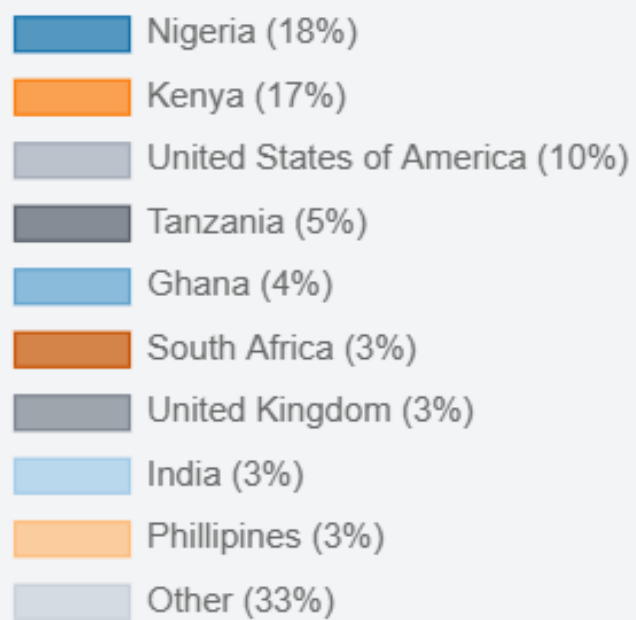


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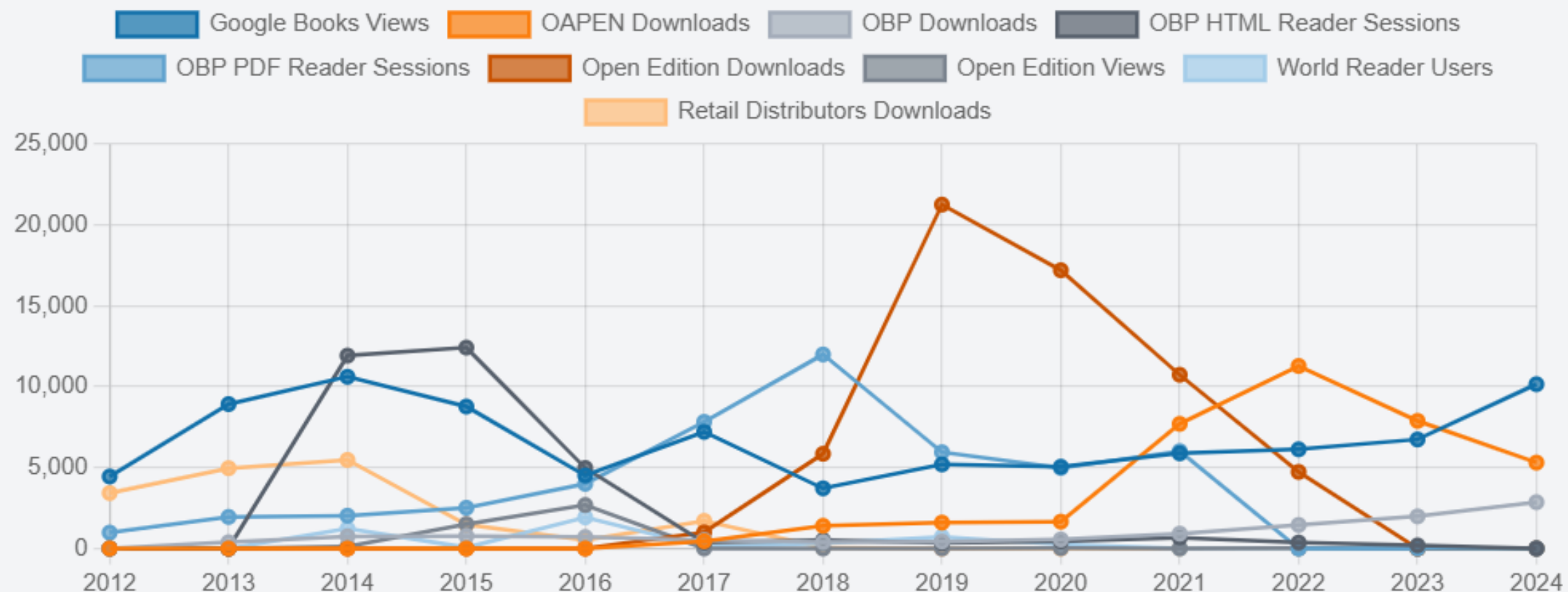
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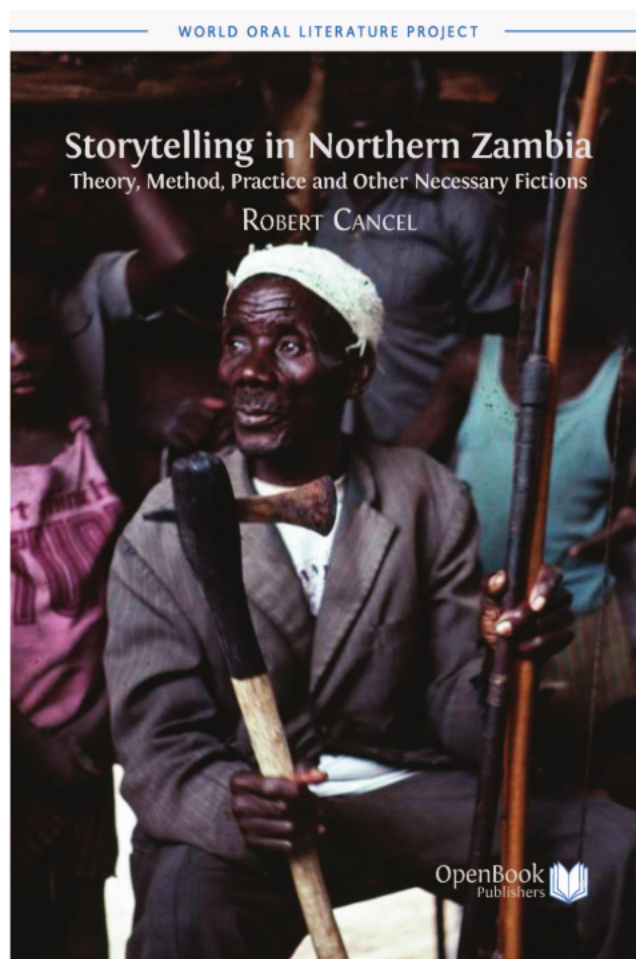
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Storytelling in Northern Zambia

Theory, Method, Practice and Other Necessary Fictions

Robert Cancel (author) • [Mark Turin](#) (foreword by) 

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 PRINTED EDITIONS

More than just a book, *Storytelling in Northern Zambia* lets you watch videos of the storytellers while you read. Storytelling plays an important part in the vibrant cultural life of Zambia and in many other communities across Africa. This innovative book provides a collection and analysis of oral narrative traditions as practiced by five Bemba-speaking ethnic groups in Zambia. The integration of newly digitalised audio and video recordings into the text enables the reader to encounter the storytellers themselves and hear their narratives as they were recounted during Robert Cancel's research trips to Zambia. Robert Cancel's thorough critical interpretation, combined with these newly digitalised audio and video materials, makes *Storytelling in Northern Zambia* a much needed addition to the slender corpus of African folklore studies that deal with storytelling performance. Cancel threads his way between the complex demands of African fieldwork studies, folklore theory, narrative modes, reflexive description and simple documentation and succeeds in bringing to the reader a set of performers and their performances that are vivid, varied and instructive. He illustrates this living narrative tradition with a wide range of examples, and highlights the social status of narrators and the complex local identities that are at play. Cancel's innovative study tells us not only about storytelling but sheds light on the study of oral literatures throughout Africa and beyond. Its innovative format, meanwhile, explores new directions in the integration of primary source material into scholarly texts. This book is part of our World Oral Literature Series in conjunction with the World Oral Literature Project.

Book Series

[World Oral Literature Series](#) vol. 3 •

ISSN Print: 2050-7933 • ISSN Digital: 2054-362X

Tabwa Storytelling 1 by Stanley Kalumba*

Stanley
Kalumba: I am Stanley Kalumba.

Robert
Cancel: Stanley Kalumba?

SK: Yes.

RC: Yes. Begin.

SK: It was said, there was a little thing. A lion lived with how many wives? [Holds up two fingers] Two. And his children. Then this Kalulu [the Tabwa trickster hare] had no clothes at all, because he had no cloth. He was naked. Now he told his wife, "My wife, we will surely be wealthy soon." She said, "No, I doubt that." He said, "Oh? Fine. Just wait and see." So Kalulu set out and walked into the bush. He found the lion and his children there. The father had gone to prepare the fields for planting [*citemene*]. Kalulu said, "You children, are you there?" They said "Mukwai?" "When your father returns, tell him 'Your un...uncle said he wants you to make him a bark cloth by tomorrow. If you don't make him a bark cloth, you will be like the bush buck with one year to live.'" He then went away. When the lion returned there, the children told him, "Father!" "Mukwai?" "A person came and said, 'My nephew must make me a bark cloth by tomorrow. If he does not make the bark cloth, he will be like the bushbuck with one year to live.'" "So who is this 'uncle' of mine? In this land I've defeated all the animals. I'm a lion. I'm strong and devour animals. You...you see, no...none can surpass my power in



Stanley Kalumba, "Tabwa Storytelling 1".



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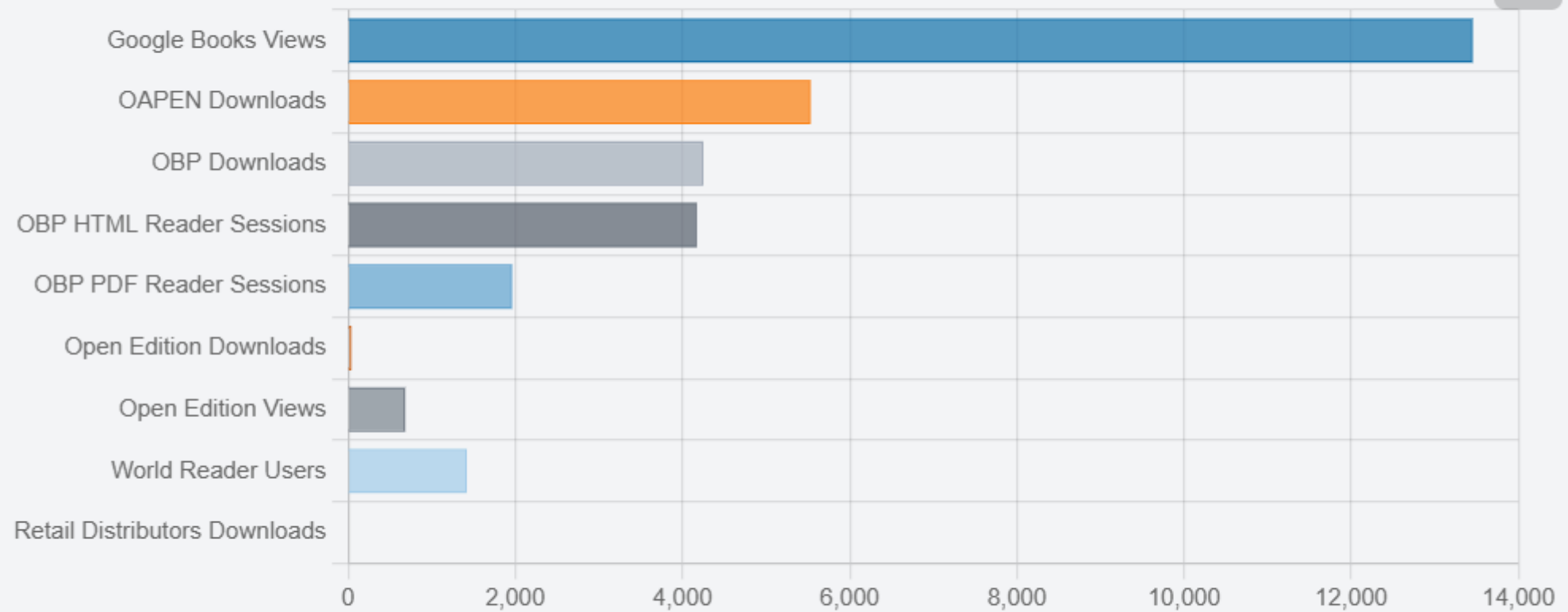


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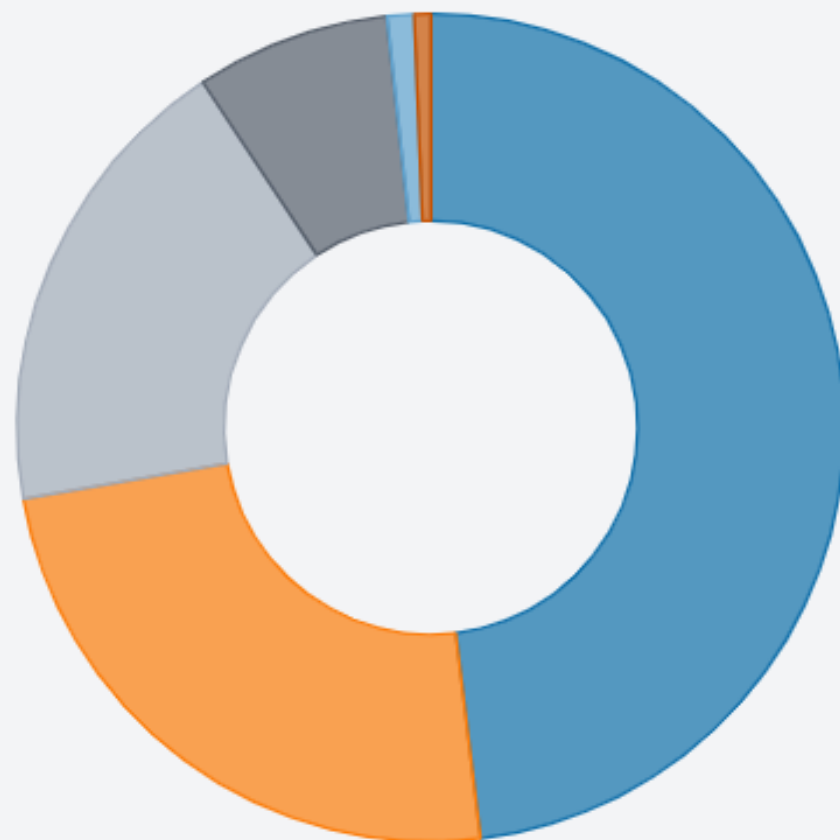
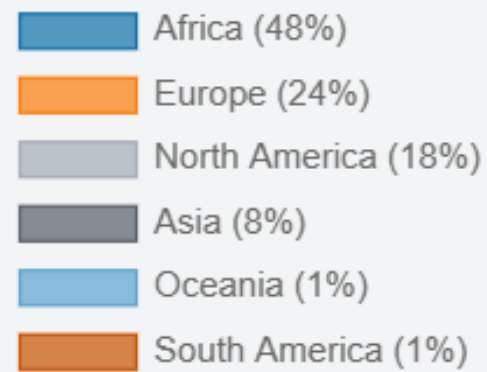

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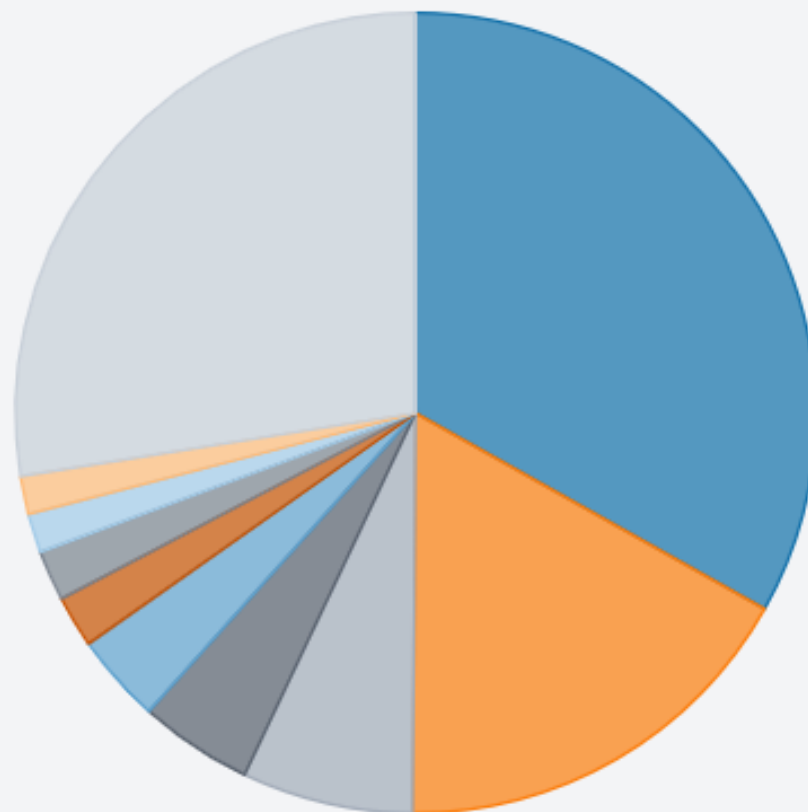
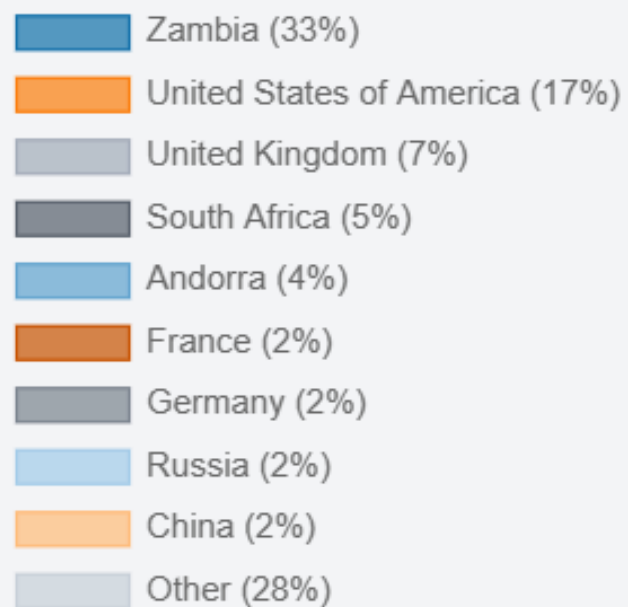


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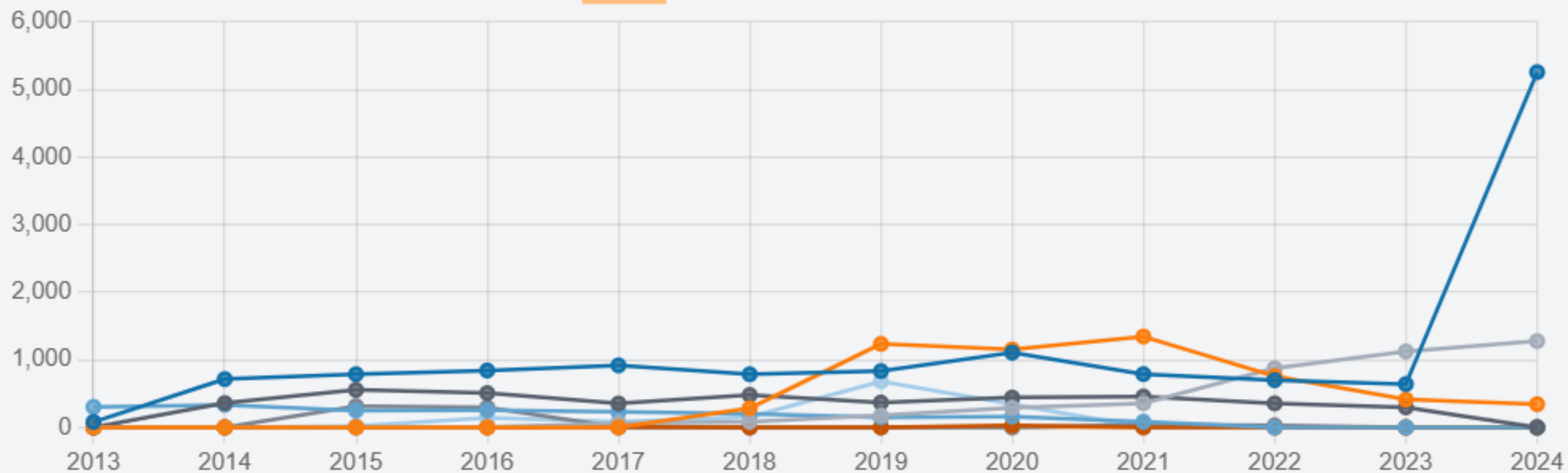
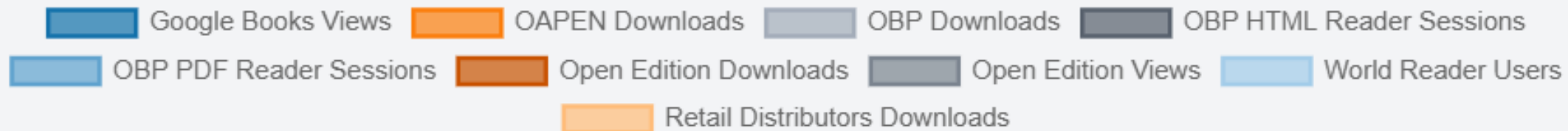
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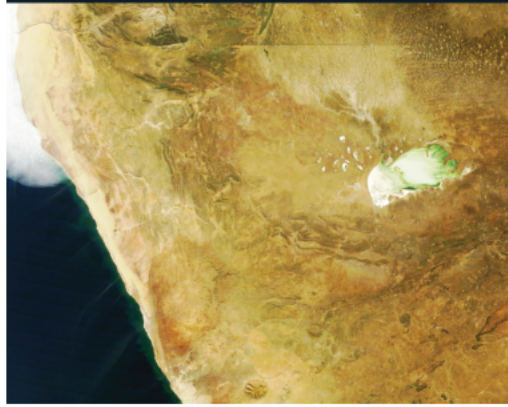


Full Report

Etosha Pan to the Skeleton Coast

Conservation Histories, Policies and Practices in North-west Namibia


Edited by Sian Sullivan, Ute Dieckmann,
and Selma Lendelvo



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ENVIRONMENTAL STUDIES • AFRICAN STUDIES

Etosha Pan to the Skeleton Coast

Conservation Histories, Policies and Practices in North-west Namibia

[Sian Sullivan](#) (editor)  • [Ute Dieckmann](#) (editor)  • [Selma Lendelvo](#) (editor) 

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 PRINTED EDITIONS

Etosha Pan to the Skeleton Coast examines the conservation histories and concerns of one of southern Africa's most iconic conservation regions: the variously connected 'Etosha-Kunene' areas of north-central and north-west Namibia. This cross-disciplinary volume brings together contributions from a Namibian and international group of scholars and conservation practitioners, working on topics ranging from colonial histories to water management, perceptions of 'wildlife' and the politics of belonging. Together, these essays confront a critical question: how can the conservation of biodiversity-rich landscapes be reconciled with historical injustices of social exclusion and marginalisation?

The book is organised in five parts: the first provides a historical backdrop for the book's detailed case studies, focusing on environmental and conservation policy and legislation; the second investigates post-Independence approaches to conservation; the third focuses on 'Etosha-Kunene' ecologies and related management issues; the fourth explores how historical circumstances shape present conservation and cultural landscapes; and the fifth addresses contemporary complexities of lion conservation and community-based natural resource management (CBNRM).

By offering a comprehensive overview of evolving conservation boundaries, policies and practices in the region, this timely volume paves the way for the future design of conservation initiatives that more fully consider and integrate historical and cultural knowledge and diversity. Essential reading for conservation practitioners, policymakers, and academic researchers alike, this volume also serves as a valuable resource for university students interested in conservation studies and histories of conservation.


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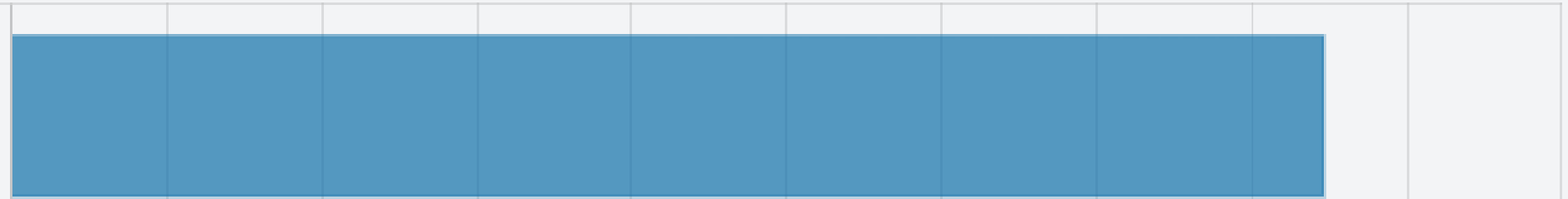

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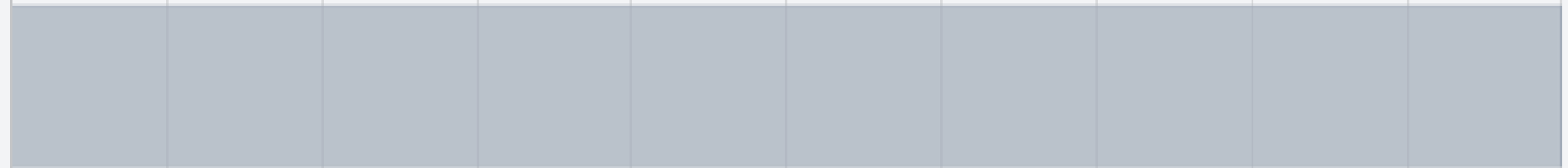
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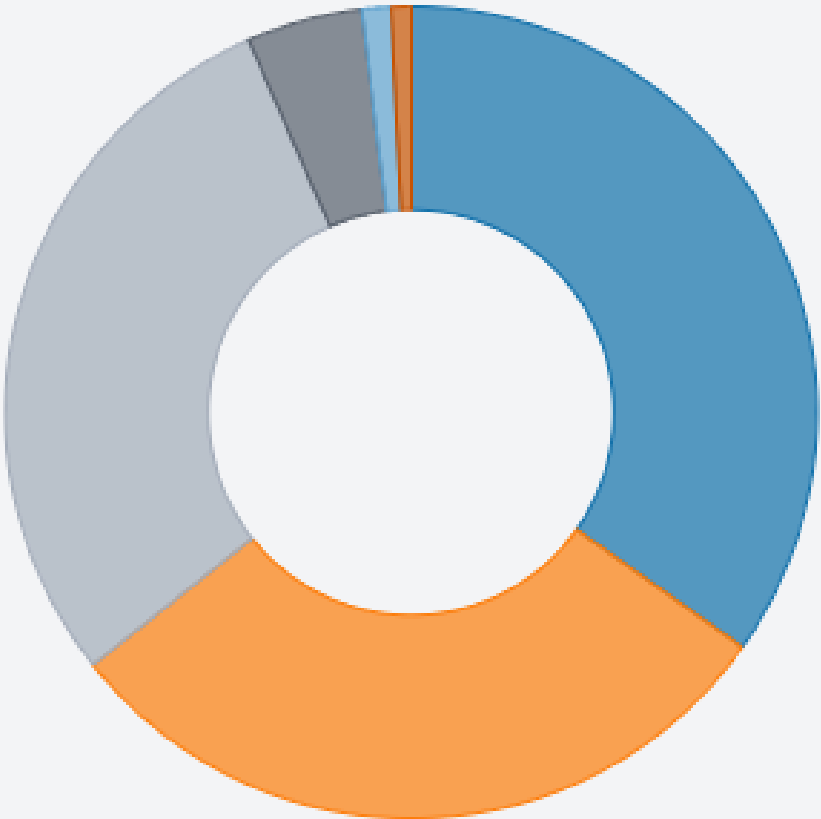
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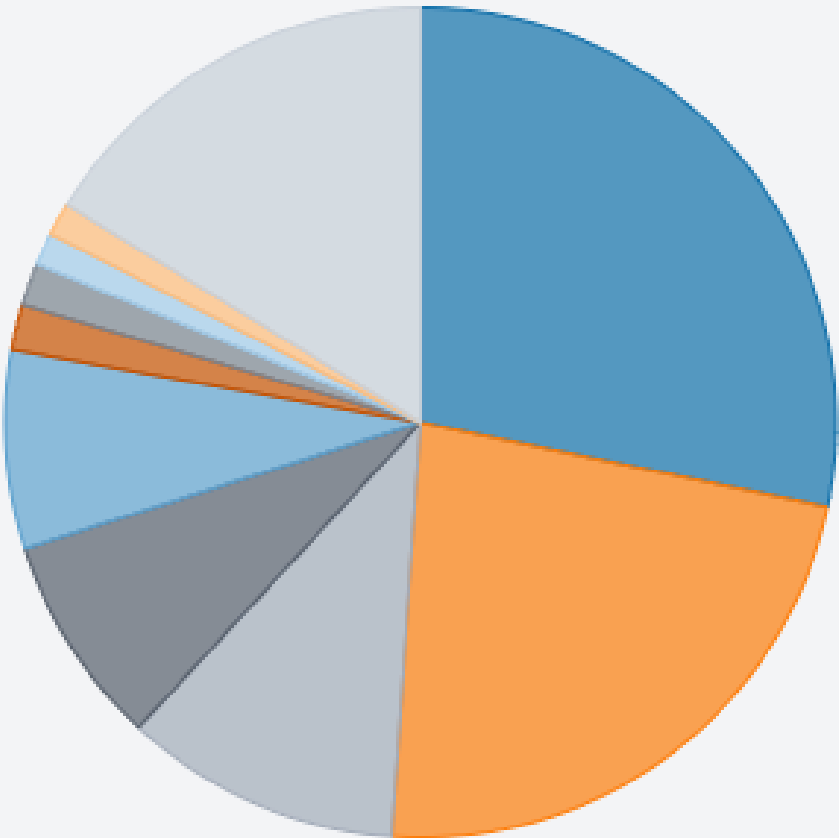
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