

Sacred arts and ritual performances in african religions

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Sacred Arts and Ritual Performances in African Religions African oral and visual lifestyles are textured purely with religious meaning. In the African traditional contemporary period, art objects were interpreted significantly in the context of both African cultural and historical experiences. The bodily comportment and grooming were additionally influenced by religious details. In order to analyze the wider scope nature and significance of African art comprehensively, it is adversely necessary to understand how detailed and influential religious is in conventions and meaning to the African ritual performances. The most commonly renowned African arts are figurines, vessels and statuettes. Sacred arts and ritual arts were adversely linked to elaborate and intricate beadwork of many African communities. An all-inclusive orality and musical performances, divinatory art, body art and style were additional ritual performances in African tradition. This paper describes sacred arts and ritual performances in African religion.

Cherokee ritual ceremony was one of the African ceremonies, which were well organized and undertaken regularly. Cherokee ritual ceremony traces its roots from Algeria in the North America. Cherokee ceremonies were held with the cycles of mother earth. During the ceremony, positive attitudes were to be held to the later. It, therefore, emerged as a ceremony offering worshipping opportunities, socialization and bonding for the entire clan. Ceremonial instruments were used during these occasions such as drums, tattle shells rattles and guard shell rattles. A sacred fire was an additional symbol for god's existence during these ceremonies. Sacred rattles were a shambolic and symbolic representation of holiness. Currently, this ceremony is carried out by Afro-American based immigrants as well as the North

African communities.

Priesthood was a noble profession in the ancient African societies; in order to become a priest in the traditional African societies, the individuals had to be respectful, godly and an oratory individual who was able to convince the people to follow the gods were worshipping. Priests had to know all the social and cultural ways of his community. Priests had to woo a larger mass of their communities to become believers (Olupona 84). Lastly, priesthood was determined by faith of individuals. Those who were capable of strongly standing by the communities during times of dire need were automatically awarded priesthood positions. Being priestess in the African traditions was directly linked by the societal norms; women in most African communities were not allowed to be priests (Olupona 85). The weak and those who constantly broke the societal norms were never given the priesthood opportunities.

In conclusion, there is absolutely no one African god. Every African community believe differently in religion as Karl Marx puts it “ religion is the opium of the masses” (Olupona 87). African religion is not an exceptional one hence each and every community believes their religion is the best. Most of the African communities have come up with their gods with whom they offer to sacrifices whenever they face various calamities. The African communities therefore show a more liberal based thinking when it comes to religion and religious practices. This is because these communities have diversified religion hence worshipping various gods at large.

Work Cited

Olupona, Jacob K. African Religions: A Very Short Introduction, 2014. Print.

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