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Laying Claim
African American Cultural Memory and Southern Identity

Patricia G. Davis

Laying Claim: African American Cultural Memory and Southern Identity explores the practices and cultural institutions that define and sustain African American "southerness," demonstrating that southern identity is more expansive than traditional narratives that center on white culture.

In Laying Claim: African American Cultural Memory and Southern Identity, Patricia Davis identifies the Civil War as the central narrative around which official depictions of southern culture have been defined. Because that narrative largely excluded African American points of view, the resulting southern identity was monolithically white. Davis traces how the increasing participation of black public voices in the realms of Civil War memory—battlefields, museums, online communities—has dispelled the mirage of "southerness" as a stolid cairn of white culture and has begun to create a more fluid sense of southernness that welcomes contributions by all of the region's peoples.

Laying Claim offers insightful and penetrating examinations of African American participation in Civil War reenactments; the role of black history museums in enriching representations of the Civil War era with more varied interpretations; and the Internet as a forum within which participants exchange and create historical narratives that offer alternatives to unquestioned and dominant public memories. From this evolving cultural landscape, Davis demonstrates how simplistic caricatures of African American experiences are giving way to more authentic, expansive, and inclusive interpretations of southernness.

As a case study and example of change, Davis cites the evolution of depictions of life at Thomas Jefferson's Monticello. Where visitors to the site once encountered narratives that repeated the stylized myth of Monticello as a genteel idyll, modern accounts of Jefferson's day offer a holistic, inclusive, and increasingly honest view of Monticello as the residents on every rung of the social ladder experienced it.

Contemporary violence and attacks about or inspired by the causes, outcomes, and symbols of the Civil War, even one hundred and fifty years after its end, add urgency to Davis's argument that the control and creation of public memories of that war is an issue of concern not only to scholars but all Americans. Her hopeful examination of African American participation in public memory illuminates paths by which this enduring ideological impasse may find resolutions.

Patricia G. Davis is an assistant professor of communication at Georgia State University.

Rhetoric Culture and Social Critique
John Louis Lucaites, series editor
Liberation and Development: Black Consciousness Community Programs in South Africa
Leslie Anne Hadfield

Liberation and Development: Black Consciousness Community Programs in South Africa is an account of the community development programs of the Black Consciousness movement in South Africa. It covers the emergence of the movement's ideas and practices in the context of the late 1960s and early 1970s, then analyzes how activists refined their practices, mobilized resources, and influenced people through their work. The book examines this history primarily through the Black Community Programs organization and its three major projects: the yearbook Black Review, the Zanempilo Community Health Center, and the Njwaxa leatherwork factory. As opposed to better-known studies of antipolitical, macroeconomic initiatives, this book shows that people from the so-called global South led development in innovative ways that promised to increase social and political participation. It particularly explores the power that youth, women, and churches had in leading change in a hostile political environment. With this new perspective on a major liberation movement, Hadfield not only causes us to rethink aspects of African history but also offers lessons from the past for African societies still dealing with developmental challenges similar to those faced during apartheid.

LESLIE ANNE HADFIELD is an assistant professor of African history at Brigham Young University. She has published articles in various African history journals.

Also in this series
The Forge and the Funeral
The Smith in Kapsiki/Ligi Culture

Walter L.A. von Bicken
978-1-61186-166-2, paper, $39.95
Known for My Work

African American Ethics from Slavery to Freedom

Lynda J. Morgan

“Demonstrates that the ‘emancipation generation’ bequeathed values, ethical frameworks, and identities to multiple ensuing generations, shaping religious, educational, and cultural institutions as well as labor and political organizations.”—Peter Rachleff, editor of Starving Amidst Too Much and Other IWW Writings on the Food Industry

“Shows how far off the mark arguments are that claim that black Americans generally have internalized inferiority and engage in self-defeating behaviors.”—William A. Darity Jr., coeditor of Boundaries of Clan and Color: Transnational Comparisons of Inter-Group Disparity

Countering the idea that slaves were unprepared for freedom, this groundbreaking study argues that slaves built an ethos of “honest labor” and collective humanism in the face of oppression—an ethos that has been taken up by generations of African Americans as a foundation for citizenship and participation in democracy.

Known for My Work presents an intellectual and social history of slave thought from the late antebellum era through Reconstruction, labor organizing in the 1930s and 1940s, the civil rights movement of the 1960s and 1970s, and the reparations movement of the twenty-first century. Arguing that enslaved laborers thought for themselves, imagined themselves, and made themselves, and that their descendants have shared this moral legacy, Lynda Morgan offers an unprecedented view of African America.

LYNDA J. MORGAN, professor of history at Mount Holyoke College, is the author of Emancipation in Virginia’s Tobacco Belt, 1850–1870.

I Heart Obama

ERIN AUBRY KAPLAN

A personal and cultural exploration of Barack Obama as black president, black icon, and black folk hero

In I Heart Obama, journalist Erin Aubry Kaplan offers an unapologetic appreciation of our first African-American president and what he means to black Americans. In the process, she explores the critiques of those in the black community who charge that he has not done enough, been present enough, been black enough to motivate real change in America. His impossible task as an individual and as a president is nothing less than this: to reform the entire racist culture of the country he leads. Black people know he can’t do it, but will support his effort anyway. Obama’s is a noble and singular story that will be told for generations. I Heart Obama takes a compelling look at the story so far.

ERIN AUBRY KAPLAN has been a journalist covering black issues for twenty-five years for publications such as L.A. Weekly and the Los Angeles Times. She is the recipient of a PEN Center West award for literary journalism and is the author of Black Talk, Blue Thoughts, and Walking the Color Line.
The Psychic Hold of Slavery
Legacies in American Expressive Culture

EDITED BY SOYICA DIGGS COLBERT,
ROBERT J. PATTERSON, AND AIDA LEVY-HUSSEN

“This collection is a timely, fascinating, often brilliant scholarly intervention in matters central both to the range of scholars and artists whose work it discusses and to the field of Black Studies."
—Michael Akwasi, author of Philadelphia Freedoms: Black American Trauma, Memory and Culture after King

What would it mean to "get over slavery"? Is such a thing possible? Is it even desirable? Should we perceive the psychic hold of slavery as a set of mental manacles that prevent us from imagining a post-racist America? Or could the psychic hold of slavery be understood as a tool, helping us get a grip on the systemic racial inequalities and restricted liberties that persist in the present day?

Featuring original essays from an array of established and emerging scholars in the interdisciplinary field of African American studies, The Psychic Hold of Slavery offers a nuanced dialogue on these questions. With a painful awareness that our understanding of the past informs our understanding of the present—and vice versa—the contributors place slavery's historical legacies in conversation with twenty-first-century manifestations of antiblack violence, dehumanization, and social death.

Through an exploration of film, drama, fiction, performance art, graphic novels, and philosophical discourse, this volume considers how artists grapple with questions of representation, as they ask whether slavery can ever be accurately depicted, trace the scars that slavery has left on a traumatized body politic, and debate how to best convey that black lives matter. The Psychic Hold of Slavery thus raises provocative questions about how we behold the historically distinct event of African diasporic enslavement and how we might hold off the transhistorical force of antiblack domination.

SOYICA DIGGS COLBERT is an associate professor of African American studies and theater and performance studies at Georgetown University in Washington, D.C. She is the author of The African American Theatrical Body: Reception, Performance, and the Stage.

ROBERT J. PATTERSON is an associate professor of African American studies and English at Georgetown University in Washington, D.C., where he also directs the African American Studies program. He is the author of Exodus Politics: Civil Rights and Leadership in African American Culture.

AIDA LEVY-HUSSEN is an assistant professor of English at the University of Wisconsin–Madison. She is the author of the forthcoming book, How To Read African American Literature: Post–Civil Rights Fiction and the Task of Interpretation.

ALSO OF INTEREST
HARD ROAD TO FREEDOM
The Story of African America, African Roots through the Civil War
Lois E. Horton and James Oliver Horton

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August 2016

[RUTGERS]
Aphroditte’s Daughters
Three Modernist Poets of the Harlem Renaissance

MAUREEN HONEY

“An excellent book on a trio of under-read and often misunderstood poets. Maureen Honey’s portrait of this unique cadre of modernists reveals the fascinating conflicts of politics and poetics that exemplify the Harlem Renaissance’s artistic production.”
—Cherene Sherrard-Johnson, author of Dorothy West’s Paradise: A Biography of Class and Color

The Harlem Renaissance was a watershed moment for racial uplift, poetic innovation, sexual liberation, and female empowerment. Aphroditte’s Daughters introduces us to three amazing women who were at the forefront of all these developments, poetic iconoclasts who pioneered new and candidly erotic forms of female self-expression.

Maureen Honey paints a vivid portrait of three African American women—Angelina Weld Grimké, Gwendolyn B. Bennett, and Mae V. Cowdery—who came from very different backgrounds but converged in the late 1920s Harlem to leave a major mark on the literary landscape. She examines the varied ways these poets articulated female sexual desire, ranging from Grimké’s invocation of a Sapphic goddess figure to Cowdery’s frank depiction of bisexual erotics to Bennett’s risky exploration of the borders between sexual pleasure and pain. Yet Honey also considers how they were united in their commitment to the female body as a primary source of meaning, strength, and transcendence.

The product of extensive archival research, Aphroditte’s Daughters draws from Grimké, Bennett, and Cowdery’s published and unpublished poetry, along with rare periodicals and biographical materials, to immerse us in the lives of these remarkable women and the world in which they lived. It thus not only shows us how their artistic contributions and cultural interventions were vital to their own era, but also demonstrates how the poetic heart of their work keeps on beating.

MAUREEN HONEY is a professor of English and women’s and gender studies at the University of Nebraska, Lincoln. She is the author or editor of numerous works, including Shadowed Dreams: Women’s Poetry of the Harlem Renaissance and Double-Take: A Revisionist Harlem Renaissance Anthology (both by Rutgers University Press).
Essays that honor the achievement of African American writers from the Enlightenment to the present

African American Writing
A Literary Approach
Werner Sollors

Werner Sollors' African American Writing takes a fresh look at what used to be called "Negro literature." The essays collected here, ranging in topic from Gustavus Vasa/Olaudah Equiano to LeRoi Jones/Amiri Baraka, and in time from the Enlightenment to the Obama presidency, take a literary approach to black writing and present writers as readers and as intellectuals who were or are open to the world.

From W.E.B. Du Bois commenting on Richard Wagner and Elvis Presley, to Zora Neale Hurston attacking Brown v. Board of Ed. in a segregationist newspaper, to Charles Chesnutt's effigy darkened for the black heritage postcard stamp, Sollors alternates between close readings and broader cultural contextualizations to delineate the various aesthetic modes and intellectual exchanges that shaped a series of striking literary works.

Readers will make often-surprising discoveries in the authors' writing and in their encounters and dialogues with others. The essays, accompanied by Winold Reiss's pastels, Carl Van Vechten's photographs, and other portraits, attempt to honor this important literature's achievement, heterogeneity, and creativity.

WERNER SOLLORS is Henry B. and Anne M. Cabot Research Professor of English Literature at Harvard University and author of Neither Black nor White: Essays on Black Literature.
The remarkable story of an 1850s kidnapping of two free black girls in rural Pennsylvania after the passage of the Fugitive Slave Act.

**The Parker Sisters**

*A Border Kidnapping*

Lucy Maddox

In 1851, Elizabeth Parker, a free black child in Chester County, Pennsylvania, was bound and gagged, snatched from a local farm, and hurried off to a Baltimore slave pen. Two weeks later, her teenage sister, Rachel, was abducted from another Chester County farm. Because slave catchers could take fugitive slaves and free blacks across state lines to be sold, the border country of Pennsylvania/Maryland had become a dangerous place for most black people.

In *The Parker Sisters*, Lucy Maddox gives an eloquent, urgent account of the tragic kidnapping of these young women. Using archival news and courtroom reports, Maddox tells the larger story of the disastrous effect of the Fugitive Slave Act on the small farming communities of Chester County and the significant, widening consequences for the state and the nation.

The Parker Sisters is also a story about families whose lives and fates were deeply embedded in both the daily rounds of their community and the madness and violence consuming all of antebellum America. Maddox’s account of this horrific and startling crime reveals the strength and vulnerability of the Parker sisters and the African-American population.

**Lucy Maddox** is Professor Emerita of English and American Studies at Georgetown University. She is the author of *Removal: Nineteenth-Century American Literature and the Politics of Indian Affairs* and *Citizen Natives: Native American Intellectuals, Race, and Reform*.

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**Also of Interest**

**Tasting Freedom**

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Blacks, Americans, and the End of Slavery

Deborah Willis and Barbara Kruger

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Winner of the NAACP Image Award: Outstanding Literary Work—Nonfiction 2014

One of the Top 25 Outstanding Academic Titles 2015
This book offers something that has been very much needed in Garvey scholarship—an accessible reader of Amy Jacques Garvey’s editorials aimed both for the general reader and the college classroom. Parascandola does a service by selecting from a broad range of topics and presenting Jacques Garvey’s editorials in an easily read and intellectually challenging format.

—Barbara Bier, historian at the Library of Congress and associate editor with Robert Hill and others of The Marcus Garvey and Universal Negro Improvement Association, Papers

Amy Jacques Garvey
Selected Writings from the Negro World, 1923–1928

EDITED BY LOUIS J. PARASCANDOLA

Amy Jacques Garvey was one of the most prolific women within any Black nationalist group, yet she has largely only been discussed in relationship to her husband, Black nationalist Marcus Garvey, and as the editor of the Philosophy and Opinions of Marcus Garvey. Much of her writing has remained unavailable to the public, lost to the archives, until now. Amy Jacques Garvey: Selected Writings from the Negro World, 1923–1928 seeks to fill this void by making her writings in the Negro World widely available for the first time.

Editor Louis J. Parascandola compiles a wide swath of Jacques Garvey’s work in this groundbreaking collection. Born and educated in Jamaica, Jacques Garvey’s atypical opportunity to receive education at elite Jamaican schools, along with her later jobs as a clerk and secretary, prepared her for future positions as journalist and political administrator. She also possessed the rhetorical skills and independent thinking that would help her challenge Marcus Garvey and the other men in Garvey’s organization, the Universal Negro Improvement Association and African Communities League (UNIA). In allowing Jacques Garvey’s work to largely speak for itself, the volume reveals that she concerned herself with a diversity of important and often controversial political and social issues rather than the stereotypical domestic matters expected of most women’s pages of the time period.

By examining her selected writings in the Negro World, this volume affords its readers a better understanding of Jacques Garvey’s powerful contribution not only to Garveyism but also to the growth of Black radical thought, anti-colonialism, and the rights of third-world women. This timely study sheds new light on Jacques Garvey’s pivotal role as a Black female writer and thinker during the twenties.

LOUIS J. PARASCANDOLA is a professor of English at Long Island University. He is the author of “Puzzled Which to Choose”: Conflicting Sociopolitical Views in the Works of Captain Frederick Marryat and editor of a book on Coney Island and editor/coeditor of four critical editions of Caribbean immigrant writing. His articles have appeared in Langston Hughes Review, Comparative Literature Studies, and Journal of Caribbean Studies, among others.
Dismantling Slavery

Frederick Douglass, William Lloyd Garrison, and Formation of the Abolitionist Discourse, 1841–1851

NILĞÜN ANADOLU-OKUR

In 1841, William Lloyd Garrison and Frederick Douglass formed a partnership that would last a decade and forever change the abolitionist movement. Throughout the stages of their extraordinary alliance, anti-slavery mobilization was accelerated, reaching its height between 1841 and 1851. Centering their arguments on emancipation, women’s equality, and suffrage, the two men worked tirelessly to publicize and recruit for their cause. Their work initiated a new discourse of social reform and critique, positioning the abolition of slavery at the center of progressive social concerns throughout the first half of the nineteenth century.

_Dismantling Slavery_ is the first book to address these two giants of abolition—Douglass and Garrison—simultaneously. While underscoring the evolution of abolitionist discourse, _Dismantling Slavery_ unveils the true nature of the friendship between Douglass and Garrison, a key ingredient often overlooked by scholars. Drawing on the writings, speeches, and experiences that shaped the two as abolitionists, Nilgün Anadolu-Okur’s groundbreaking study is one account of the ways in which abolitionist discourse was shaped and put to the purposes of moral and democratic reforms. In addition to turning a close eye on the relationship between Douglass and Garrison, Anadolu-Okur also details significant developments that occurred in tandem among other abolitionists and activists of the era, making for a compelling account of this pivotal decade in American history, up until the dissolution of Garrison and Douglass’s partnership.

_Dismantling Slavery_ represents a significant interdisciplinary contribution to the study of abolitionist discourse and will appeal to a wide range of nineteenth-century scholars.


"Dismantling Slavery brings a new approach to bear on the intersecting discourses of not just Garrison and Douglass, but others in the conversational circle of abolitionist speech during the crucial decade between 1841 and 1851. This period was vital in establishing a uniquely American literature, and the potent, recombinant nature of Douglass and Garrison’s ideas in reaction with each other affected the web of interconnections between their contemporaries and their works."

—Josephine A. McQuil, professor of English, Tennessee Technological University
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“An authoritative and strikingly original overview of African history up to 1800, written at a level that will be accessible to entering college students.”

—Patrick Manning, Northeastern University, author of Migration in Modern World History, 1500–2000

CHRISTOPHER EHRET is Professor of History Emeritus at the University of California, Los Angeles, and the author of An African Classical Age: Eastern and Southern Africa in World History, 1000 B.C. to A.D. 400 (Virginia).

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Faith in Black Power
Religion, Race, and Resistance in Cairo, Illinois

Kerry Pimblott

In 1969, nineteen-year-old Robert Hunt was found dead in the Cairo, Illinois, police station. The white authorities ruled the death a suicide, but many members of the African American community believed that Hunt had been murdered—a sentiment that sparked rebellions and protests across the city. Cairo suddenly emerged as an important battleground for black survival in America and became a focus for many civil rights groups, including the NAACP. The United Front, a black power organization founded and led by Reverend Charles Koen, also mobilized—thanks in large part to the support of local Christian congregations.

In this vital reassessment of the impact of religion on the black power movement, Kerry Pimblott presents a nuanced discussion of the ways in which black churches supported and shaped the United Front. She deftly challenges conventional narratives of the de-Christianization of the movement, revealing that Cairoites embraced both old-time religion and revolutionary thought. Not only did the faithful fund the mass direct-action strategies of the United Front, but activists also engaged the literature on black theology, invited theologians to speak at their rallies, and sent potential leaders to train at seminaries. Pimblott also investigates the impact of female leaders on the organization and their influence on young activists, offering new perspectives on the hypermasculine image of black power.

Based on extensive primary research, this groundbreaking book contributes to and complicates the history of the black freedom struggle in America. It not only adds a new element to the study of African American religion but also illuminates the relationship between black churches and black politics during this turbulent era.

Kerry Pimblott is assistant professor of African American and diaspora studies and history at the University of Wyoming. She lives in Laramie, Wyoming.

ALSO OF INTEREST

James and Esther Cooper Jackson
Love and Courage in the Black Freedom Movement
Sara Rzeszutek Haviland
384 pages - 6 x 9 - 21 b/w photos
ISBN 978-0-8131-6625-4 - Cloth $45.00s
ISBN 978-0-8131-6627-8 - PDF
Brazilian-African Diaspora in Ghana

The Tabon, Slavery, Dissonance of Memory, Identity, and Locating Home

Kwame Essien

Brazilian-African Diaspora in Ghana is a fresh approach, challenging both pre-existing and established notions of the African Diaspora by engaging new regions, conceptualizations, and articulations that move the field forward. This book examines the untold story of freed slaves from Brazil who thrived socially, culturally, and economically despite the challenges they encountered after they settled in Ghana. Kwame Essien goes beyond the one-dimensional approach that only focuses on British abolitionists' funding of freed slaves' resettlements in Africa. The new interpretation of reverse migrations examines the paradox of freedom in discussing how emancipated Brazilian-Africans came under threat from British colonial officials who introduced stringent land ordinances that deprived the freed Brazilian-Africans from owning land, particularly "Brazilian land." Essien considers anew contention between the returnees and other entities that were simultaneously vying for control over social, political, commercial, and religious spaces in Accra and tackles the fluidity of memory and how it continues to shape Ghana's history. The ongoing search for lost connections with the support of the Brazilian government—inspiring multiple generations of Tabon offspring (of the returnees) to travel across the Atlantic and back, especially in the last decade—illuminates the unending nature of the transatlantic diaspora journey and its impacts.

Kwame Essien is a Derrick K. Gendwe fellow and an assistant professor of history and African studies at Lehigh University.

Contemporary African Cinema

Oliver Barlet

African and notably sub-Saharan African film's relative eclipse on the international scene in the early twenty-first century does not transcend the growth within the African genre. This period has seen African cinema forging a new relationship with the real and implementing new aesthetic strategies, as well as the emergence of a post-colonial popular cinema.

Drawing on more than 1,500 articles, reviews, and interviews written over the past fifteen years, Oliver Barlet identifies the critical questions brought about by the evolution of African cinema. In the process, he offers us a personal and passionate vision, making this book an indispensable sum of thought that challenges preconceived ideas and enriches an approach to cinema as a critical art.

Oliver Barlet is a member of the Syndicat Français de la Critique de Cinéma, a member of the African Federation of Film Critics, a delegate for Africa at the Cannes Festival Critics' Week, and a film critic for Africa24.

ALSO OF INTEREST

Seeing Red—Hollywood's Filmed Shindies

American Indians and Film

Edited by LeeAnne Howe, Harvey Markowitz, and Denise K. Cummings

978-1-61186-981-6, paper, 224 pp.

$49.95

"For a long while Oliver Barlet has been a self-appointed gadfly in the governance of African cinema. Now in a fresh sequence of vivid reports, he brings us close to an amazing array of films and situations across the continent. In this century, African filmmakers have broken out into a kind of revolution in films whose striking global influences, participation in cultural and political debates that go beyond Africa, excites us, places new responsibilities and, in the process, move important, what they show."—OCKLEY ANDERSON, Roberta Busa, Professor of Film and Comparative Literature, New University
Measuring the Harlem Renaissance
The U.S. Census, African American Identity, and Literary Form

MICHAEL SOTO

In this provocative study, Michael Soto examines African American cultural forms through the lens of census history to tell the story of how U.S. officials—in particular the Census Bureau—placed persons of African descent within a shifting taxonomy of racial difference, and how African American writers and intellectuals described a far more complex situation of interracial social contact and intra-racial diversity. What we now call African American identity and the literature that gives it voice emerged out of social, cultural, and intellectual forces that fused in Harlem roughly one century ago.

Measuring the Harlem Renaissance sifts through a wide range of authors and ideas—from W. E. B. Du Bois, Rudolph Fisher, and Nella Larsen to Zora Neale Hurston, Langston Hughes, and Wallace Thurman, and from census history to the Great Migration—to provide a fresh take on late nineteenth- and twentieth-century literature and social thought. Soto reveals how Harlem came to be known as the “cultural capital of black America,” and how these ideas left us with unforgettable fiction and poetry.

MICHAEL SOTO is associate professor of English at Trinity University and author of The Modernist Nation: Generation, Renaissance, and Twentieth-Century American Literature.

African American Studies / American Literature
224 pp., 15 illus. [MASSACHUSETTS]
$30.00 hardcover, ISBN 978-1-62534-249-2
November 2016

“Measuring the Harlem Renaissance takes Harlem Renaissance studies in a valuable new direction, offering a reading of the metaphorical meaning of the New Negro movement and Black Modernism through the way in which not only the U.S. state recorded and determined racial identity, but, more important, how New Negro intellectuals articulated blackness and African American identity during the interwar, modernist period.”

—Gary Holcomb, author of Claude McKay, Code Name Sasha: Queer Black Marxism and the Harlem Renaissance
Broad-ranging essays on the social, political, and cultural significance of more than a century’s worth of newspaper publishing practices across the African continent

African Print Cultures
Newspapers and Their Publics in the Twentieth Century
Edited by Derek R. Peterson, Emma Hunter, and Stephanie Newell

This inaugural volume in the African Perspectives series features the work of new and well-established scholars on the diversity and heterogeneity of African newspapers published from 1880 through the present. Newspapers played a critical role in spreading political awareness among readers who were subject to European colonial rule, often engaging in anticolonial and nationalist discourse or popularizing support for African nationalism and Pan-Africanism. Newspapers also served as incubators of literary experimentation and new and varied cultural communities.

The contributors highlight the actual practices of newspaper production at different regional sites and historical junctures, while also developing a set of methodologies and theories of wider relevance to social historians and literary scholars. The first of four thematic sections, “African Newspaper Networks,” considers the work of newspaper editors and contributors in relating local events and concerns to issues affecting others across the continent and beyond. “Experiments with Genre” explores the literary culture of newspapers that nurtured the development of new literary genres, such as newspaper poetry, realist fiction, photoplays, and travel writing in African languages and in English. “Newspapers and Their Publics” looks at the ways in which African newspapers fostered the creation of new kinds of communities and served as networks for public interaction, political and otherwise. The final section, “Afterlives,” is about the long durée of history that newspapers helped to structure, and how, throughout the twentieth century, print allowed contributors to view their writing as material meant for posterity.

Derek R. Peterson is Professor of History and African Studies at the University of Michigan. Emma Hunter is Lecturer in African History at the University of Edinburgh. Stephanie Newell is Professor of English and Senior Research Fellow in International and Area Studies at Yale University.
Decolonizing the Republic
Félix F. Germain

Decolonizing the Republic is a conscientious discussion of the African diaspora in Paris in the post–World War II period. This book is the first to examine the intersection of black activism and the migration of Caribbeans and Africans to Paris during this era and, as Patrick Manning notes in the foreword, successfully shows how “black Parisians—in their daily labors, weekend celebrations, and periodic protests—opened the way to ‘decolonizing the Republic’ advancing the respect for their rights as citizens.” Contrasted to earlier works focusing on the black intellectual elite, Decolonizing the Republic maps the formation of a working-class black France. Readers will better comprehend how those peoples of African descent who settled in France and fought to improve their socioeconomic conditions changed the French perception of Caribbean and African identity, laying the foundation for contemporary black activists to deploy a new politics of social inclusion across the demographics of race, class, gender, and nationality. This book complicates conventional understandings of decolonization, and in doing so opens a new and much-needed chapter in the history of the black Atlantic.

FÉLIX F. GERMAIN is an assistant professor in the Department of African Studies at the University of Pittsburgh.

ALSO IN THIS SERIES
Diverse Pathways
Race and the Incorporation of Black, White, and Arab-Origin Africans in the United States
Kao, J. A. Thomas
978-1-61117-104-4, paper, $29.95

RACE AND MEANING
THE AFRICAN AMERICAN EXPERIENCE IN MISSOURI
Gary R. Kremer

No one has written more about the African American experience in Missouri over the past four decades than Gary Kremer. This volume collects fourteen of his best articles in chronological order of historical events, providing a detailed account of the transition from slavery to freedom for African Americans in Missouri; all-black rural communities; and the lives of African Americans seeking new opportunities in Missouri’s cities. Available only here is a personal introduction revealing how Kremer first became interested in researching African American history and how his education at Lincoln University and the influence of his mentor, Lorenzo Greene, helped him to clarify his path as a scholar.

SEPTEMBER | $24.95 T | P: 978-0-8262-2116-2 | 35 illus. | 288 pp. | 16 x 9
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Counting the Tiger's Teeth
An African Teenager's Story
Toyin Falola

Counting the Tiger's Teeth narrates a crucial turning point in Nigerian history, the Agbekoya rebellion ("Peasants Reject Poverty") of 1968–70, as chronicled by Toyin Falola, reflecting on his firsthand experiences as a teenage witness to history. Falola illuminates the complex factors that led to this armed conflict and details the unfolding of major events and maneuvers. The narrative provides unprecedented, even poetic, access to the social fabric and dynamic cosmology of the farming communities in rebellion as they confronted the modernizing state. The postcolonial government exercised new modes of power that corrupted or neglected traditional forms of authority, ignoring urgent pleas for justice and fairness by the citizenry. What emerges, as the rural communities organized for and executed the war, is a profound story of traditional culture's ingenuity and strength in this epic struggle over the future direction of a nation. Falola reveals the rebellion's ambivalent legacy, the uncertainties of which inform even the present historical moment. This engagingly written book performs the essential service of providing a way of walking with ancestors, remembering the dead, reminding the living, and converting orality into a permanent text.

Toyin Falola is Jacob and Frances Sanger Mossiker Chair in the Humanities and University Distinguished Teaching Professor of History, University of Texas.

"With this book Toyin Falola joins a band of distinguished and special historians who participated in the making of history they narrate ... I found this book as enjoyable as Trotsky's history of the Russian Revolution. While the scale of the two historical incidents are different, the writing is as close to the guts and as stirring of the senses as any personal history can be ... A unique reading experience."

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"... a must read for scholars of African life-writing, history, sociology, economics, politics, and gender studies ... ."

—Adetayo Alabi, University of Mississippi
Dividing Lines
Class Anxiety and Postbellum Black Fiction
Andréa N. Williams

One of the most extensive studies of class in 19th-century African American literature to date, Dividing Lines unveils how black fiction writers represented the uneasy relationship between class differences, racial solidarity, and the quest for civil rights in black communities. By portraying complex, highly stratified communities with a growing black middle class, these authors dispelled notions that black Americans were uniformly poor or uncivilized. The book argues that the signs of class anxiety are embedded in postbellum fiction: from the verbal stammer or prim speech of class-conscious characters to fissures in the fiction's form.

Andréa N. Williams delves into the familiar and lesser-known works of Frances E. W. Harper, Pauline Hopkins, Charles W. Chesnutt, Sutton Griggs, and Paul Laurence Dunbar, showing how these texts mediate class through discussions of labor, moral respectability, ancestry, spatial boundaries, and skin complexion. Dividing Lines also draws on reader responses—from book reviews, editorials, and letters—to show how the class anxiety expressed in African American fiction directly sparked reader concerns over the status of black Americans in the U.S. social order. Weaving literary history with compelling textual analyses, this study yields new insights about the intersection of race and class in black novels and short stories from the 1880s to 1900s.

Andréa N. Williams is Associate Professor of English at Ohio State University.

“Delineates the great pains Frances E. W. Harper, Sutton Griggs, Paul Laurence Dunbar, Pauline Hopkins, and Charles Chesnutt took to describe class divisions within black communities...a picture of contestation over the very meaning of class emerges in Dividing Lines, as Williams shows each author prescribing a different term around which she or he believes social classes ought to be organized.”

—American Literature

“A significant contribution to African American and American literary and cultural studies. Williams moves readers well beyond the conventional prisms of labor and work, and respectability, ‘manners and morals.’”

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Free Radical
Ernest Chambers, Black Power, and the Politics of Race

Tekla Agbala Ali Johnson | Foreword by Quintard Taylor

Johnson’s analysis . . . puts Chambers’ career into context with those of other significant civil rights leaders on the state and national scenes. It also draws parallels between Chambers’ beliefs and those of international philosophers who studied colonialism and oppression.

—Omaha.com

Amid the deadly racial violence of the 1960s, an unassuming student from a fundamentalist Christian home in Omaha emerged as a leader and nationally recognized black activist. Ernest Chambers, elected to the Nebraska State Legislature in 1970, eventually became one of the most powerful legislators the state has ever known. Omaha native Tekla Agbala Ali Johnson illuminates his embattled career as a fiercely independent defender of the downtrodden.

Tracing the growth of the Black Power Movement in Nebraska and throughout the US, Johnson discovers its unprecedented emphasis on electoral politics. For the first time since Reconstruction, voters catapulted hundreds of African American community leaders into state and national political arenas. Special-interest groups and political machines would curb the success of aspiring African American politicians, just as urban renewal would erode their geographical and political bases, compelling the majority to join the Democratic or Republican parties. Chambers was one of few not to capitulate. In her revealing study of this man and those he represented, Johnson portrays one intellectual’s struggle alongside other African Americans to actualize their latent political power.

Tekla Agbala Ali Johnson, born in North Omaha, Nebraska, is the professional public historian at the Southern Preservation Center in Charlotte, North Carolina.

Nebraska Book Award 2013
Yes, Lord, I Know the Road

A Documentary History of African Americans in South Carolina, 1526–2008

Edited by J. Brent Morris

The first comprehensive five-century chronicle of the South Carolina African American experience.

Yes, Lord, I Know the Road is the first comprehensive history of African Americans in the Palmetto State. From the first North American slave rebellion near the mouth of the Pee Dee River in the early sixteenth century to the 2008 state Democratic primary victory of Barack Obama, award-winning historian J. Brent Morris examines the unique struggles and triumphs of African Americans in South Carolina.

Following an engaging introduction, Morris brings together a wide variety of annotated primary-source documents—personal narratives, government reports, statutes, newspaper articles, and speeches—to highlight the significant people, events, social and political movements, and ideas that have shaped black life in South Carolina and beyond. In their own words, anonymous and notable African Americans such as Charlotte Forten, David Walker, and Jesse Jackson describe the social and economic subjugation caused by more than three hundred years of slavery, the revolution wrought by the American Civil War and Reconstruction, and the post-Reconstruction civil rights struggle that runs to the present.

Many of these source documents are previously unpublished; others have been long out of print. Morris proposes that reading the narrative sources black Carolinians left behind brings life and relevance to the past that will spark new public conversations, inspire fresh questions, and encourage historians to pursue innovative scholarly work.

J. Brent Morris is an assistant professor of history at the University of South Carolina. Beaufort and director of the National Endowment for the Humanities summer institute “America’s Reconstruction: The Untold Story.” He was the recipient of the 2010 Malcolm C. Clark Award of the South Carolina Historical Society and was named a 2016 University of South Carolina Breakthrough Star in Research and Scholarship.

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The South Carolina Roots of African American Thought

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Seeking Justice after Genocide

BERT INGELEARE

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After the 1994 genocide in Rwanda, victims, perpetrators, and the country as a whole struggled to deal with the legacy of the mass violence. The government responded by creating a new version of a traditional grassroots justice system called gacaca. Bert Ingelaere, based on his observation of two thousand gacaca trials, offers a comprehensive assessment of what these courts set out to do, how they worked, what they achieved, what they did not achieve, and how they affected Rwandan society.

Weaving together vivid firsthand recollections, interviews, and trial testimony with systematic analysis, Ingelaere documents how the gacaca shifted over time from confession to accusation, from restoration to retribution. He precisely articulates the importance of popular conceptions of what is true and just. Marked by methodological sophistication, extraordinary evidence, and deep knowledge of Rwanda, this is an authoritative, nuanced, and bittersweet account of one of the most important experiments in transitional justice after mass violence.

BERT INGELEARE is a postdoctoral research fellow at the Research Foundation-Flanders (FWO) in Belgium. He is the coeditor of Genocide, Risk and Resilience: An Interdisciplinary Approach.

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André Guichaux, translated by Don E. Webster

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Thierry Cruvellier

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Blackness Is Burning
Civil Rights, Popular Culture, and the Problem of Recognition

TreaAndrea M. Russworm

Critiques the politics of recognition and representation in popular culture as attempts to "humanize" black identity through stories of suffering and triumph or tales of destruction and survival.

Blackness Is Burning is one of the first books to examine the ways in which psychological rhetoric collided in the public and popular culture of the civil rights era. In analyzing a range of media forms, including Sidney Poitier's popular films, black mother and daughter family melodramas, Bill Cosby's comedy routine and cartoon Fat Albert, pulp black pimp narratives, and several aspects of post-civil rights black/American culture, TreaAndrea M. Russworm identifies and problematizes the many ways in which psychoanalytic culture has functioned as a governing racial ideology that is built around a flawed understanding of trying to "recognize" the racial other as human.

The main argument of Blackness Is Burning is that humanizing, or trying to represent in narrative and popular culture that #BlackLivesMatter, has always been a barely attainable and impossible to sustain cultural agenda. But Blackness Is Burning makes two additional interdisciplinary interventions: the book makes a historical and temporal intervention because Russworm is committed to showing the relationship between civil rights discourses on theories of recognition and how we continue to represent and talk about race today. The book also makes a formal intervention since the chapter-length case studies take seemingly banal popular forms seriously. She argues that the popular forms and disputable works are integral parts of our shared cultural knowledge.

Blackness Is Burning's interdisciplinary reach is what makes it a vital component to nearly any scholar's library, particularly those with an interest in African American popular culture, film and media studies, or psychoanalytic theory.

TreaAndrea M. Russworm is an assistant professor of English at the University of Massachusetts, Amherst, where she teaches interdisciplinary classes on literature, popular culture, and new media. She is a co-editor of From Medea to Media Mogul: Theorizing Tyler Perry and her work has appeared in Game On, Hollywood and Watching While Black. She is currently co-editing a new collection on identity and representation in video games.


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