

CAAR WORKSHOPS TOURS 2005

Listed here are the twenty-six workshops approved on November 6, 2004 by the CAAR Conference Committee for Tours 2005. If there are errors to be corrected or changes to be made, please let me know. If you find that the committee has placed your paper in a workshop in which you feel that it would be very difficult for you to work, please contact me with a suggestion about where your paper might better go. There is some limited space for maneuver. Thank you all for providing so very much good material and for giving the committee such a huge task. Let us meet in scholarship and friendship in Tours, Christopher Mulvey, President of CAAR <christopher.mulvey@winchester.ac.uk>

Workshop 1: "MAKING THE INNERCITY: BLACK CULTURAL LANDSCAPES."

Chairs: Elsa Barkley Brown <eb136@umail.umd.edu>, USA and Kelly Quinn, <kquinn@aasp.umd.edu>, University of Maryland, USA. Workshop Theme: We propose a session that takes up the question of how African Americans have designed, literally, psychically, and imaginatively their cities.

Elsa Barkley Brown <eb136@umail.umd.edu>, University of Maryland, USA. "THE DAILY LANDSCAPE OF EDWARD MCCONNELL DRUMMOND". This paper looks at how landscape factors into the process of racial subjugation but, most importantly, explores the ways in which landscape is central to processes of identity, self-discovery, and even empowerment for African Americans in the early 20th century southern urban United States. It takes as its subject a young working-class African American man in the second decade of the twentieth century, following his travels through the city of Richmond, Virginia, as he described them in his diary and in correspondence to friends in other cities. Seeing the city through the eyes of Eddie Drummond, we can reimagine a terrain sometimes thought of only as a landscape of terror in order to see how both the physical work to build institutions and the imaginative work to build lives are visible in the landscape and are instrumental to this and other young working class African American men's understandings of their lives and their place in the world.

Kelly Quinn, <kquinn@aasp.umd.edu>, University of Maryland, USA. "MAKING MODERN HOUSING HOME: EARLY RESIDENTS' STRATEGIES FOR COMMUNITY BUILDING AT LANGSTON TERRACE DWELLINGS, 1938-1948." In 1938, 274 African American families moved into Langston Terrace Dwellings in a northeastern corner of Washington, D.C. The project architect, Hilyard R. Robsinon, drew from his extensive research in interwar European modern housing estates to design a complex that would nurture community life. When families relocated, they realized his dreams and made state-sponsored housing their own. In brand new, attractive flat-roofed apartments and row houses, these pioneering residents forged lives for themselves, their children, and their community. As such, early residents transformed modern housing into modern homes. Marshalling evidence from primary sources that include newspaper coverage in the local daily papers and the national Black press, photo albums, special collections at research and public libraries, a published memoir, and oral histories of former and long term residents, this paper examines the various institutions that residents created for themselves and their neighbors during Langston's first decade. In its earliest days, mothers and fathers worked hard to transform public space into (temporary) ice rinks in the winter, into a lending library, and into a recreation center so that their homes "didn't look like projects." In so doing, they were engaged in a process of place-

making in the nation's capital city. Their activities suggest the various ways in which working-class African Americans built community institutions to suit their needs.

Marya Annette McQuirter <mmcquirter@hotmail.com>, USA. "CLAIMING THE CITY: AFRICAN AMERICANS, URBANIZATION, AND LEISURE IN WASHINGTON, D.C., 1902-1957." This paper explores the leisure practices and spaces that African Americans participated in and claimed in Washington, D.C. in the first half of the twentieth century. It illumines how leisure was one of the principal sites in which women, men, and children registered and negotiated the numerous processes of urbanization. An examination of black leisure practices opens up new ways of understanding urbanization, public culture, and identity formation in the early to mid-twentieth century. First, my work reconfigures notions of space in urban historiography. For leisure, African Americans ventured downtown, to other parts of the city, and remained in their own neighborhood. African Americans, then, claimed the entire city as a leisure space and were not bound to a particular section in the city. Second, I argue that black leisure practices are central to the history of public culture. African Americans read the same newspapers and magazines, watched the same movies, and rode the same rides as other urbanites throughout the country. In the process, they were part of a national conversation about culture. Far from being outside of the burgeoning leisure world, African Americans were active participants in the making of a new U.S. public.

Helene Christol <Helene.Christol@up.univ-mrs.fr> University of Provence, France. "FROM BROOKLYN TO PARIS: INNER AND OUTER SPACES IN *THE FISHER KING*" In her 2000 novel, *The Fisher King*, Paule Marshall recreates familiar landscapes of her Brooklyn youth, placing them in parallel with the more "exotic" landscapes of Paris where one of her main characters, a black jazz pianist, finds refuge in the 1950s. This tale of two cities echoes the tale of two families whose story is indissociable from that of their neighborhoods. The essay will try to analyse the way in which Marshall uses the mapping of space as a process which involves both a visual architecture and a complex architecture of signs that weave together the outer and inner spaces of her characters.

Cheryl Alston <calston@wayne.edu>, Wayne State University, USA. "THE HEIDELBERG PROJECT TRANSFORMED AND EMPOWERED A COMMUNITY." Artist Tyree Guyton follows in the African tradition of community. His Heidelberg Project, an installation of environmental art, has been a catalyst in transforming and empowering his community. It is located on Heidelberg Street in Detroit, Michigan, USA, in an area called "Black Bottom," one of the oldest African American communities in the city. Many of the inhabitants were immigrants from the South who migrated in the early 1900s seeking work in the automobile industry, and because of segregation laws, Black Bottom was one of the few places they could live. But this thriving, flourishing area had begun to change after the riot of 1967 when many people fled the city for surrounding suburbs. Drugs, crime, homelessness, hopelessness, and abandonment devastated some neighborhoods. In 1986, Guyton sought to "reclaim" one of the many abandoned houses that were being used to sell crack cocaine. He was outside painting and cleaned his paintbrush on the vacant house next door. He states, "the house began to speak to me." He then began to paint the house. He gathered discarded objects from the street, painted them, affixed them to the house to create a harmonious message to viewers. The drug dealers and their customers thought he was "doing voodoo" and they abandoned the house. Because of his success, he soon began to decorate the outside of other abandoned, drug-infested houses, transforming them into urban art. Guyton changed the attitude of some of the residents toward this street,

encouraging them to take an active role in their community and helping them to move beyond the street's troubles. The Project began to attract people locally, nationally, and internationally. But many of Guyton's neighbors felt exploited and considered it an eyesore. City government agreed and bulldozed it twice. But Guyton continued with his vision, and it is an ongoing project today. After many years of opposition, Guyton has the support of the City of Detroit, and of a local community group. There are art programs for children, festivals, and jobs for community residents. There is less crime, and the area is alive with activity, all elements of a community that has not given up.

Rachel Roseman<rachel.roseman@yale.edu>, Yale University, USA. “‘GREYED IN AND GREY:’ LIVED SPACE AND POETIC POSSIBILITIES IN THE ‘BLACK METROPOLIS.’” This paper sets Gwendolyn Brooks’s literary excavation of Chicago’s South Side and its inhabitants alongside Drake and Cayton’s sociological examination of that geography. I argue that both Brooks and Drake and Cayton, despite their divergent intentions and methodologies, manipulate literary and sociological paradigms in constructing and representing identity in urban space. I begin with a discussion of St. Clair Drake’s and Horace Cayton’s landmark work, *Black Metropolis: A Study of Negro Life in a Northern City*. Published in 1945, *Black Metropolis* charts the physical construct of its title through an analysis of the different social types that constitute that geographical space. Alongside Du Bois’s *The Philadelphia Negro*, published in 1899, this study utilizes the emergent language and methodology of the social sciences to illuminate a distinct physical and collectively psychological space set apart from the larger geographical space in which it is situated. Drake and Cayton weave together physical space and social character. Focusing most extensively on the lower class, they strive to correlate the physical spaces and structures that these characters inhabit, both individually and collectively, with their personalities, mannerisms and overall character. *Black Metropolis* centers on the “Bronzeville” section of Chicago; Gwendolyn Brooks’s first book of poetry, *A Street in Bronzeville*, narrows our field of vision even further. Brooks delves into the shared spaces of intimacy that characterize one of the most common dwellings in this area – the kitchenette. The places which Brooks “writes out of” emphasize the increasing boundedness and isolation of physical spaces predicated on hierarchies of race and class – the “ghetto” and the kitchenette. Her work documents the means by which these confined individuals attempt to carve out their own space in the midst of such compression. Along with her contemporary, Ann Petry, Brooks reveals the complex ways in which gender both intersects with and diverges from racial and class identity, and how it intersects with geographic and spatial location. In much of her work the interior space of the self is pitted against its physical enclosure; that interior space is determined and constrained by the environmental conditions of the self’s habitation. Brooks’s poetic and physical spaces press simultaneously against the space of reality and fantasy. She looks unflinchingly at the material realities that circumscribe these black bodies, but, unlike the environmental determinism often linked to Drake and Cayton’s work and that of another contemporary of hers, Richard Wright, she refuses to allow them to define the psychological, creative and literary space that she materializes through her poetry. I conclude with a discussion of Brooks’s 1953 novella, *Maud Martha*. In this work Brooks brings us back to the space of the kitchenette and into the singular vision and mental space of her young protagonist. Brooks plays with the relationship between confinement, both physical and psychological, and mobility, both actual and imagined, and in doing so exerts greater pressure on the equation between space and identity that Drake’s and Cayton’s

work investigates. Using her artistry to both represent and give voice to the creative and expansive aspirations of her “kitchenette folks” Brooks challenges the authority of “social science” and the crude theories of environmental determinism that many of its practitioners espouse.

Workshop 2: "INNERCITY/YOUTH CULTURE." Chairs: Heike Raphael-Hernandez <hraphael@faculty.ed.umuc.edu>, University of Maryland in Europe, Germany and Alison Goeller<agoeller@faculty.ed.umuc.edu>, University of Maryland in Europe, Germany. Workshop Description: TO COME??

Alison Goeller <agoeller@faculty.ed.umuc.edu>, University of Maryland in Europe, Germany. "SLEEPING WITH THE ENEMY: THE TRANSFORMATION OF HIP HOP IN THE 21ST CENTURY." Although hip-hop culture emerged as a marginalized urban black art form that interrogated nearly all aspects of American life, most often in brutal ways, it has experienced an incredible transformation since its beginnings in the 1970's in the Bronx. Now it is safe to say that hip hop permeates nearly every aspect of American culture, from TV commercials to fashion to film and video. Indeed, it has been exploited to such an extent by marketeers who have recognized its new target audience that some critics, like Lori Robinson, fear that hip hop "has become all bling and no substance." However, this commercialization and exploitation of hip hop has recently been offset by a new phenomenon: political activism. The first National Hip Hop Convention in Newark, New Jersey, held this year, brought together delegates from eleven states who presented and dedicated themselves to social and political issues, including Sean "P. Diddy Combs' unveiling of his plans for registering young black voters. What I would like to look at in my paper is the changing face of hip hop culture and the impact such shifts have had, particularly on the black urban youth culture.

John Lowe <jlowe@lsu.edu>, Louisiana State University, USA> "THE CITY AS KILLING FIELD: TONI CADE BAMBARA'S THOSE BONES ARE NOT MY CHILD." Toni Cade Bambara was a fighter, and before her heroic battle with cancer ended in 1995, she won her parallel struggle to finish a draft of what she hoped would be her magnum opus, an exhaustively researched study of the tragic Atlanta child murders of the late 70s and early 80s, a traumatic event she experienced first-hand as an Atlanta activist and educator. The novel opens in a besieged city, paralyzed with fear, polarized by racial strife and politics, and traumatized further by rapid economic and social change. The events are specific to Atlanta, but the novel interrogates the always complicated, often tragic interplay between African Americans and urban communities. It is fortunate that Bambara's friend and former editor, the Nobel-Prize laureate Toni Morrison, was asked to handle Bambara's posthumous works. After editing a Bambara anthology, *Deep Sightings and Rescue Missions*, Morrison faced a more difficult set of decisions, as she turned to the Atlanta manuscript; here was a huge work that posed thorny problems for any editor, even her. In the preface, Morrison speaks movingly of her friend, lauding her many talents. Bambara had in fact taken her first novel, *The Salt Eaters* to Morrison for fixing; the latter, however, proclaimed it was fine as it was. Now that Morrison has presumably had to practice that dictum about the difficulty of "red-pencilling" Bambara in much greater detail while editing *Those Bones*, she compared it to *Invisible Man*, *Their Eyes Were Watching God*, and *Crime and Punishment*. The book offers some thorny issues to readers and critics, however. It is very long, quite confusing, and features both stunning writing and some apparent narrative cul-de-sacs. We need to ponder whether some of these aspects were intentional or have resulted from a complex and unusual editing process of an uncompleted work. I will attempt to answer some of these questions, but the overwhelming thrust of my paper will be an analysis of Bambara's attempt to "fictionalize" a real event, one so imbued with tragic density that it has been shoved away from our collective consciousness, in a willful act of forgetting.

My study will supplement the novel itself with histories of the cases, materials drawn from the Atlanta newspapers, and various other accounts of the cultural moment. Throughout, I will focus on Bambara's determination to use her art to show the dynamics of building community activism, with all its frustrations and magnificent achievements intact. My essay will also be based on my own knowledge of my natal city, and on my grandfather's history as a detective in the Atlanta Police department.

Lisa Thompson <lbt@albany.edu>, State University of New York--Albany, USA.

“FREEDOM DREAMS’: AFRICA IN CONTEMPORARY BLACK AMERICAN VISUAL CULTURE.” “If I ruled the world / I’d open all the cells in Attica send em to Africa” Nassir “Nas” Jones, *If I Ruled the World*. The desire to return to an African homeland continues to resonate thematically in contemporary African American literary and visual culture. This paper examines how US born black visual artists perceive and construct Africa in their work. I am particularly interested in the representation of Africa as a pure, simplistic and authentic space in relation to the oppressive conditions for African American men in the United States at the end of the twentieth-century. In this paper I discuss how former hip hop music video director Hype Williams’ first feature film, *Belly* (1998), positions flight to Africa as the only hope to save black masculinity from extinction from the corruption and violence rampant in the inner city. Just like the rap lyric in the above epigraph, Nas (who also is featured in the film) perceives and constructs Africa as a safe haven for black males. The use of a reverse middle passage in this neo-blaxplotation drama allows Williams to imagine a triumphant black masculinity both politically and socially, but ignore the current political, social and economic realities that exist on the continent. My paper explores Benedict Anderson’s theory of an imaginary homeland to establish how Africa signifies not only in the film, but also for its intended audience of young blacks Americans as a site of revolution, redemption and renewal.

Heike Raphael-Hernandez <hraphael@faculty.ed.umuc.edu>, University of Maryland in Europe, Germany. “GHETTO LIT AS LITERATURE?” HIP HOP FICTION AND THE QUESTION OF ‘SERIOUS’ LIT.” ““That Morrison stuff is stuff for my grandmother. I never would read it if it were not on your class list,” and authors that are traditionally called ‘contemporary’ should not be called ‘contemporary’ as these authors’ concerns and topics are interesting for older folks only. Recently, students in my African American Literature classes have started to complain about the assigned reading list—a gathering of names and titles that are typical of most African American college classes. According to my young students, however, really good literature starts only with the new genre of urban/ hip hop lit. Yet, so far, literary critics—the ones that zealously watch over the definition of ‘good’ and ‘serious’—are very hesitant to allow this new genre to be equal to Morrison et al. Often this so-called ‘ghetto lit’ is also just called ‘junk’, thus not even getting the chance of being considered for our traditional readings lists. In my paper, I would like to analyze this new genre in African American literature. I claim that this new genre simply has to face the same game of initial denial and rejection that any new genre or any new art form that have addressed uneasy topics, used unusual methods of production and distribution, or spoke to non-established audiences has had to face. I hope to show that indeed, this new ‘ghetto lit’ is not only good for the idea that finally “reading becomes an important part” of certain young people’s lives as a *Black Issue* article claims about hip hop lit in its September/October 2004 issue, but fits very well into the continuous tradition of ‘serious’ African American literature.

Lucia Trimbur <Lucia.Trimbur@yale.edu> Yale University, USA. “TRAINING FIGHTERS, MAKING MEN: IDENTITY AND HOMOSOCIAL BONDING IN AN URBAN

BOXING GYM.” Conventional narratives have explored the celebrity and financial accomplishments of professional fighters and the racial, class, and gender politics of historic fight nights. Yet very little scholarship has attended to the substantial number of amateur boxers for whom economic success, fame, and even competition is not of primacy. Rather for many young fighters, the rigorous training regimens and homosocial bonding of urban gym communities offer a different set of socio-physical possibilities that may not be available elsewhere. Over the past several decades, three boroughs of New York City—Brooklyn, the Bronx, and Queens—have witnessed a devastating loss of wage work, which has meant that the workplace is not always available as a site for young men to construct masculine selves. The boxing gym may offer one of the last critical social spaces for the construction of incorporated identities, such as the production of dignity and respect, which have traditionally been associated with wage labor. This paper looks at how the transformation of various social and economic institutions—the onset of deindustrialization, the failure of public educational systems, the obliteration of public assistance and social insurance programs, and the expansion of the prison industrial complex—affects the configurations and functions of urban social spaces, such as the boxing gym, where large numbers of black and Hispanic men distanced from gainful employment spend a significant proportion of time tending to and training their bodies. Based upon ethnographic fieldwork conducted at Gleason’s Boxing Gym in Brooklyn, New York, this paper examines (1) the everyday socio-physical activities of pugilistic training and the meanings young boxers attach to their participation in the sport, 2) the social relations, homosocial bonding, and fictive kinship fostered in urban gym communities, and 3) the connections among identity, the boxing body, and larger institutions. Put differently, this paper is concerned with how and why fighters take on the features of regimen and self-regulate, perpetually working on their bodies and self-imposing techniques of discipline with the aid of trainers. This paper puts particular emphasis on the inventive capacities black and Hispanic boxers and trainers possess and express in forging new identities and carving out new opportunities for dignity, respect, challenge, success, friendship, and stabilization in areas with few resources and in the midst of profound social injury, racial exclusion, and urban marginality. At the same time, this paper is concerned with the limitations of this form of body culture and of taking “the body as task.” Is this use of boxing an expression of Foucauldian self-subjection or what Adorno considers “ritual in which the subjected celebrate their subjection” (Adorno 1991)? Or might there exist a more complex understanding of this use of social space? Accordingly, the paper ends with a discussion of the politics of boxing’s atomized individualism.

Workshop 3: "COLLABORATIVE POSSIBILITIES: MICHAEL GOMEZ'S

EXCHANGING OUR COUNTRY MARKS AND THE PROJECT TO RECOVER THE AFRICAN PAST IN THE AMERICAS". Chair: Leslie Harris

<lharr04@emory.edu> Emory University. USA. Description: Over the past twenty years, historians of African America have sought ever increasing precision in identifying the African past in the Americas. Michael Gomez's 1998 book *Exchanging Our Country Marks: The Transformation of African Identities in the Colonial and Antebellum South* is part of a new generation of scholarship in which historians seek an evermore precise accounting of African culture retention in the Americas. Other scholars of Africa and the Americas who have participated in such projects include but are not limited to Gwendolyn Midlo Hall, John Thornton, Philip Morgan, Claire Robertson, and Kristin Mann. These scholars follow in the footsteps of older generations (Sterling Stuckey, William Piersen, Mechal Sobel, among others) who argued for a more generalized West African world view and culture. The later scholars have implicitly or explicitly critiqued such approaches in favor of an allegedly more precise tracing of the origins of Africans and mapping of their locations of arrival in the Americas. Such books tend to be reviewed in both African and American specialist journals, by specialists in African or American history. But a conversation between scholars of Africa and America, across these geographical divides, is needed to fully assess the problems and promise of such work. --This workshop would bring together scholars of Africa, the United States and the Caribbean to discuss Gomez's book specifically, as well as more general problems and possibilities in terms of methodology, themes, historiography and cooperation and collaboration. Besides a close reading of Gomez's work, questions these scholars could address include but are not limited to--Are historians of Africa and the Americas reading these books in the same way? What are the common and different questions they ask? How do these different approaches enrich the fields of Africa and the Americas?--Can scholars of the African Diaspora move beyond a tennis match approach to studying cultural retention in the Americas, in which Africanists and Americanists each write books without truly engaging the other's field?-- How can scholars trained in programs that divide African and American historiographies and methodologies approach such projects, either at the dissertation level or at the point of a second or third book? Should new programs which combine African and American training be instituted to address this issue?

Carolyn Brown, Rutgers University, USA. "GENDER IN WEST AFRICA."

Dianne Stewart, Emory University, USA. "AFRO-CARIBBEAN RELIGION."

Herman Bennett, Rutgers University, USA. "AFRICANS IN COLONIAL MEXICO."

Michael Gomez, New York University, USA. "A RESPONSE."

Workshop 4: “RACIAL FORMATION IN 21ST CENTURY CONTEXTS: DIASPORIC IDENTITIES AND THE MULTICULTURAL IDEAL.” Chair: Patrick Miller, Chair <pbmiller@neiu.edu> Northeastern Illinois University, USA. This workshop draws on a tradition within CAAR that links close studies of the African American experience and race relations in the United States to broad considerations of ethnic and civic identity around the Atlantic—and through the Mediterranean and Sahara as well—in order to explore various dimensions of racism and resistance in the era of globalization. The vast scholarship on “the black world” forms a touchstone for the papers in this session. Just as Frederick Douglass, W.E.B. Du Bois, and the founders of the Négritude movement grappled with disparate notions of black identity before the high tide of the Civil Rights and Black Liberation crusades, more recent renderings of Afro-Atlanticism emphasize the mingling of peoples and cultural forms—and the absurdity as well as the destructiveness of revising “race” in essentialist terms. Today, anti-racism, immigration reform, and civil/religious rights movements across the Atlantic extend the political activism of an earlier period even as the hybridity of mass/popular culture challenges at many turns the persistently influential claims to “a leading culture” and romantic nationalism.

Elisabeth Schäfer-Wünsche, University of Bonn, Germany. “AFRICA AS METAPHOR? TEXTS AND PROJECTS IN DIASPORIC POPULAR CULTURE.” This paper emphasizes the significance of Africa as a keyword for diverse narratives that have circulated across the Atlantic—from the Bible to the sounds of contemporary popular culture: from reggae and rap to Dancehall and US R&B. It also explores an innovative transatlantic cultural project, based in Cologne, called “Africa Consciences.” The theoretical underpinning of this discussion of diasporic consciousness is the use of Africa as metaphor; its historical frame includes the naming practices of “New World” institutions (the Free African Society; the African Methodist Episcopal Church founded in the early-19th century), titles that evoke African in terms both of origins and return. The paper travels from these foundational arguments to an examination of Garveyism and Rastafarianism in Jamaican reggae (Burning Spear) and images of Africa as “home” in various rap and Dancehall recordings (Sizzla) and beyond (Eryka Badu).

Patrick Miller, Northeastern Illinois University, USA. “THE TWO-NESS STILL: CITIZENSHIP, CIVIL RIGHTS AND TRANS-NATIONALISM.” During the first years of the 21st century, commemorations of epochal events occurring fifty or one-hundred years ago have been intended to suggest progress in the realm of race relations, or at least a recognition that scholars and concerned citizens have learned some lessons from a deeply-troubled past. In 2003, various conferences marked the centenary of the publication of W. E. B. Du Bois’ *Souls of Black Folk*. In 2004, nearly every American college and university staged discussions of the legacies of the Brown decision regarding desegregation, while an increasing number of Germans were exposed to the facts surrounding the Vernichtungsbefehl (extermination order) that set in motion the killing of Hereros: the first genocide of the 20th century in what is present-day Namibia. Heads-up teachers (and publishers) have already noted that the Niagara Movement, which launched the modern civil rights movement in the United States, took shape in 1905. Shadowing many of these evaluations of the past and a relative sense that recent attainments lend themselves to some optimism about the future, however, is Du Bois’ famous dictum. In fact, the color line continues to trouble public policy and international relations in and among many nations on a daily basis. This paper will serve as an introduction to the sessions concerning diasporic

identities and the multicultural ideal. It has its own argument, though: that concerns about race and place in the civic sphere--played out in polemics about language and culture, in immigration restriction movements, as well as in the politics of "watch lists" and volkish notions of nationalism (not to mention neo-Nazism)--loom as large as ever. Meanwhile, the discourse on citizenship and civil rights, has narrowed in many centers of power, so that profiling has become one of the problems of the 21st century.

Paul Spickard, University of California, Santa Barbara, USA. "RACIALIZING RELIGION: MARKING THE OTHER IN AMERICA AND EUROPE." Arab Americans and Asian Americans are marked as eternal foreigners in the American imagination. No matter how long they may have lived in the United States--up to six generations in the case of many Chinese Americans--they nonetheless are assumed to be recent, temporary, and frequently sinister immigrants. This situation is exacerbated by the fact that Asians and Arabs are associated in the minds of other Americans with religions that are deemed immutably foreign to American culture. Asian Americans are regarded as all Buddhists or Hindus, when in fact many are Christians, adherents of other faiths, or of none. Arab Americans are assumed all to be Muslims, when in fact less than half are Muslims, and when three-quarters of American Muslims are not Arabs. This paper explores how Arab and Asian Americans are associated with religions that are marked off as foreign to the American context, and how the foreignness attributed to Asians and Arabs is heightened by the racially-divisive significance that non-Arabs and non-Asians attach to symbols of religion such as the hijab and the Sikh turban. In such situations, religious differences come to be treated as racial ones. In an atmosphere of heightened international tensions, with such peoples identified correctly or incorrectly with a country of origin and a religion that are seen as foreign and hostile, it is an easy step for many Americans to abuse Arab or Asian Americans interpersonally, politically, and physically, and to mount attacks on Asian American and Arab American religious institutions and symbols. Finally and briefly, the paper asks some questions about the ways in which related dynamics may obtain in parts of Europe such as France, Germany, Italy, and the United Kingdom. Are African, Arab, and Asian immigrants identified with religions that are seen as foreign? Do such identifications, and the markers of such religions, set off reactions from other Europeans that amount to racializing Arab, African, and Asian Europeans partly on the basis of their perceived religions? How does the racial positioning of such peoples relate to the racial positions of African Americans and West Indian-derived peoples in Europe?

Sonia Gaha <insane_72001@yahoo.fr>, University of Paris, France. "ALMA AND LILA, OR THE FACE OF FRENCH 'RACIAL HARMONY.'" The question of the headscarf or 'hijab' in France has long been an issue in high schools and has brought about a multitude of debates for decades. In October 2003, two French high school students, Alma and Lila, ages 16 and 18 were expelled from the Henri Wallon high school in Aubervilliers (a suburb of Paris) for refusing to remove their veils. Since that time, a national debate regarding the veil in schools has revealed the breadth and intensity of concern about identity and citizenship in France; ultimately the government took a stance on this prickly subject and passed a law on March 15, 2004, that banned all ostentatious signs and dress showing any religious affiliation. That is the most simplified version of the story. What lay beneath the surface was a significant transformation in thinking about being French. The debates regarding the headscarf suggest a shift in terms and tone from ideological considerations (the ideal of secularism and values of the republic) to racial marking (the prominence of the

crucifix as an item of personal attire had never engendered such worries about civic well-being). As a result of the controversy, the Arab Muslim community, particularly Arab Muslim women, have felt targeted more than any other community. This response has marked the multitude of arguments presented by some French politicians, who have expressed their personal problems with the hijab—either as a sign of extremism and Muslim radicalism or a symbol of Muslim women’s oppression—or both. Regardless of the potential accuracy of such arguments, the debates seemed to turn on “racial discussions” of what it means to be French or Arab and French or Muslim and French, and this racialization of religious diversity clearly shows the failure of the French “melting pot”. At this point some questions may arise: To what extent are the debates around the “hijab” in France today racially biased and what are the historical reasons behind it? How did the double standards in the debates and the law appear? In French society, today, where is the line drawn between “race” and “religion”. Why hasn’t the French government done more to improve the Arab Muslim women’s situation in the “cites” and what may be the similarities between these religious-racial issues in France and the USA, as regards Arab Muslim women.

Taoufik Djebali, University of Caen, France. “STRANGE ENCOUNTERS: AFRICAN RELIGIONS IN THE LANDS OF ISLAM (THE CASE OF TUNISIA).” Hundreds of thousands of black slaves had been brought to Tunisia before the abolition of slavery in 1846. Very little has been written about the terrible conditions of their enslavement, however, in the last few decades, Tunisian sociologists and historians have begun to focus on the cultural encounters between Islam in Tunisia and sub-Saharan cults. This paper intends to explore how African slaves and their descendants in Tunisia, thought Islamized and Arabized, have been able to retain a considerable pattern of their cultures and religions. Indeed, notwithstanding the rejection of Islam to acts of paganism, polytheism, black Africans in Tunisia have managed to incorporate Islamic elements such as the Kuran, the Prophet, and Muslim saints into their cult. This blending has given way to a very sophisticated belief system whose impact goes beyond the black community. It constitutes today a major component of the Tunisian cultural heritage. Though the legacy of African cultures and religions is perceptible everywhere among the African Diaspora, The Tunisian example is particularly significant: Tunis, with a strong Muslim and Arabic tradition, was among the first countries in the world to have abolished slavery. The awareness of the “dangers” and “heretical” nature of African cults emerged in the early 19th century when a Black Fulani from Timbuktu had called Tunisian authorities to eradicate the “pagan heresy” and reinforce the “true religion” (Islam). The incorporation of Islamic rites into the African cult turned out to be a successful strategy for the cultural and physical survival of African slaves and their descendants. Tunisians still pay tribute to Sidi Saad, the Black patron saint, and trance dance (called Stambli) is till very common among Tunisians of sub-Saharan descent. The instrumentalization of the African cults by the political regime and the predisposition of Tunisians (with a Berber background) to accept superstition, ancestral practices, processions and cults contributed to their survival and thriving.

Violet Johnson, Agnes Scott College, USA. “CONFLICTING RITES OF RETURN: RACE, IDENTITY, AND NATIONALITY AMONG BLACK AMERICAN SOJOURNERS IN THE HOMELAND.” Blacks of the diaspora have always longed for “home.” Unquestionably, most are brought up to embrace the notion that Africa is that home. Not surprising, then, that both psychologically and physically the return to the homeland has always been a key feature in the Black diasporic experience. In contemporary times, this phenomenon of “return” is also assuming similar

significance in the new Black diaspora, among those African-born Blacks who are the “newest” African Americans. As a recently naturalized American, I am now a member of that growing segment of Black America. My recent trip to my native land of Sierra Leone confirmed that my Naturalization Certificate and American passport are more than “papers.” From my landing at the airport, where I was reminded that I had to be in the “other nationals” line to my own eagerness to find out information about the new operations schedule of a truncated U.S. Embassy, I was reminded that I was a Black American in the homeland. In my contribution to the CAAR conference workshop on Diasporic Identities, I will tap from my own autobiographical insights, which I will apply to more general analyses anchored in historical interpretations. What did my trip to Africa teach me about my American-ness? Where do my experiences as a “new” African American converge with or diverge from those of WEB Du Bois, Maya Angelou, and Marita Golden, who went to the homeland as native-born African Americans? What light does my case shed on the “new” African Americans and their complex transnational ties to their “former” homes?

Iyunolu Osagie <ifo1@psu.edu>, Penn State University, USA. “MODERNISM AND DOUBLE-CONSCIOUSNESS: GILROY'S PERSPECTIVE ON DUBOISIAN SCHOLARSHIP.” Like other counter-modernist scholars, Paul Gilroy has critiqued the claims of Enlightenment project writers like Habermas, Berman, and Taylor. Gilroy convincingly projects his attack through his re-reading of DuBoisian double consciousness. W.E.B. DuBois's famous theory on twoness is played out by Gilroy not as necessarily conflictual but as a potentially dynamic ground for revolutionary growth. Perhaps no writer has been more sensitive to the workings of the inner psyche as DuBois has been in his analysis of racial meaning. Gilroy uses DuBois's outline of self recognition to delineate modernity's failure to come to terms with both its constitutive process and its resulting consequences. Gilroy points to the need to understand modernity not in universal terms, not even in “ethnic typolog[ies] or regional conceptualizations, but in its “complex interpenetration” (48) because black thinkers themselves (such as Douglass, DuBois, and Delaney) are “partly inside and not always against the grand narrative of Enlightenment and its operational principles” (48). For although the brutality of racism in DuBois's time made the distinctiveness of doubleness more appealing, many of his writings can now be analyzed as a commitment and belief in the potential power of cultural synthesis and evolvment. We can argue that even DuBois's concept of revolution was born out of this fundamental belief in possibility. For this reason, Gilroy interprets double consciousness as insight (the ability to see beyond the evidence) or the logic of possibility. In essence, Gilroy's re-vision of double-consciousness emphasizes the continuity of relations between self and other as a dynamic reality even in conditions of domination. Indeed, DuBois's much quoted statement from the essay “Of Our Spiritual Strivings,” “one ever feels his twoness, an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder” (*Souls of Black Folks* 8), becomes for Gilroy not proof of the exclusive nature of seemingly opposing identities but the conduit of communication and cultural exchanges. In other words, Gilroy sees the possibility of transcending ontological particularities and identifies the potential for revolutionary agency, what Bernard Bell in his essay “Genealogical Shifts in DuBois's Discourse” calls “emancipatory possibilities of personal and social transformation” (96). My paper will examine the relevance of inner-space in the construction of identity by focusing on DuBois's theory of double-consciousness and Gilroy's elucidating arguments on said topic in *The Black Atlantic*.

Jayne O. Ifekwunigwe, University of East London, U.K. "CRACKING THE COCONUT: RESISTING 'BLACK/WHITE' DISCOURSES ON 'MIXED RACE.'" "Mixed Race" Studies is one of the fastest growing as well as one of the most contested areas within "race" and ethnic studies. A Google search using the key word "mixed race" will generate almost two million entries. Bringing together pioneering and controversial scholarship which spans the social and the biological sciences as well as the humanities, my recently published collection "Mixed Race" Studies: A Reader charts the evolution of debates on "race" and "mixed race" from the nineteenth to the twenty-first century and traces the emergence of a "mixed race" intellectual and social movement. This paper will recount some of the conceptual and political challenges associated with the compilation of this collection and how I overcame them. In particular, I will demonstrate how I resituated dominant "black/white" discourses on "mixed race" within a broader comparative and historical framework. The introduction to the anthology offers a careful examination of such notions as *métis(se)* and other shorthand analytical notions marking hybridity; the work itself includes forty contributions, from historical writings about miscegenation, genetics, and social policy, to contemporary scholarly considerations of multiraciality and census categories.

Workshop 5: “REVISIONING DIASPORA: CONTEMPORARY NARRATIVES OF THE BLACK WORLD.” Chairs: Johanna X. K. Garvey <JKGarvey@mail.fairfield.edu>, Fairfield University, USA. and Newtona (Tina) Johnson <ntjohnso@mtsu.edu>, Middle Tennessee State University, USA. Workshop Description: In the present era of neocolonialism, US imperialism, globalization, and transnationalism, new black diasporas have emerged in the Atlantic world and are shaping narratives that disrupt established definitions of the African Diaspora. This workshop will explore narratives from 1945 to the contemporary moment that articulate or suggest a revisioning of the old model of the Diaspora, a model that does not work well anymore for a complete vision of Africans in the Atlantic World. We use the term “narratives” in a broad sense to include not only fiction and poetry, but also drama, film, visual arts, case studies, and so forth, thus allowing for possible interdisciplinary dimensions to the discussion. The workshop will articulate new experiences of the Diaspora, while not forgetting the originary moment of the triangle trade and enslavement. We hope to reshape concepts, to reconceptualize the African diaspora. The workshop will therefore address questions such as the following: How are contemporary transnational practices and globalization reshaping our definitions of the black Atlantic diaspora? What is the role of gender, and concomitantly of violence and trauma, in emergent forms of diaspora? How are homeland ties gendered? How does the gendered nature of connections to the homeland help us to understand new formulations of diaspora? In an era of continued colonialism and neocolonialism, can we speak of postcolonial black diasporas? Is the presence of new black diasporic subjects in the US reshaping African American ethnicity? If so, how?

Marie-Helene Laforest <mhlaforest@fc.iuo.it>, University of Naples, Italy Johnson
Workshop “DEREK WALCOTT’S OMEROS.”

Newtona (Tina) Johnson <ntjohnson@mtsu.edu>, Middle Tennessee State University, USA.
“A NEW BELONGING? NARRATIVES OF SIERRA LEONEAN DIASPORA IN AMERICA.”

Robert McCormick <mccoro@fc.edu>, Franklin College, Lugano, Switzerland, “CONDE’S THE LAST OF THE AFRICAN KINGS: AN AFRO-CARIBBEAN’S INTERNSHIP IN SOUTH CAROLINA.” This presentation will explore Spero’s “internship” in South Carolina under the tutelage of his African American wife, Debbie. Raised to valorize his African heritage, Spero, through his research in Paris, for one, begins to understand the exaggerated nature of his French West Indian family’s cult of Africanness. He senses an equal exaggeration in the 1960s rhetoric of Debbie, an academic historian living in South Carolina and specializing in oral history. Slowly, Spero, an amateur painter, discovers that being himself involves rejecting both the unexamined cult of his African heritage vaunted by his male ancestors as well as the numbing rhetoric about race in the 1960s. Ignorant of Malcolm X, skeptical about the followers of Dr. Martin Luther King, Jr., never having read Alice Walker, and involved in a dysfunctional marriage, Spero feels the urge to slip off the dock of his South Carolina bay and return both to his native (is)land, Guadeloupe, and to himself.

Johanna X. K. Garvey <JKGarvey@mail.fairfield.edu>, Fairfield University, USA.
“SPACES OF VIOLENCE, SPACES OF HEALING: NEW YORK CITY IN CARIBBEAN WOMEN’S FICTION.” In many recent novels by Caribbean women writers, the protagonists--especially the women--appear as nomads, leaving an island home for the metropole and/or remembering that home from urban spaces in Canada, Britain, or the U.S. In particular, New York City serves as a site of complex and contradictory meanings for the female subject. These texts interrogate definitions of

“home” as well as of “exile” for women who face both patriarchal and political violence, often in their countries of origin but also in the U.S. As traveling subjects, crossing borders, bridging shores, creating varieties of borderlands, the female characters engage in the conflicting discourses surrounding the mythic “American Dream,” the realities of neocolonialism, and efforts at decolonization and liberation. New York City, as both destination and new home for immigrants, may offer opportunities otherwise unavailable, yet life there may also replicate patterns of colonialism, violence directed at women’s bodies, and the concomitant trauma, dissociation, and need to remember, to speak of “unspeakable things unspoken.” Given these factors, what constitutes safe space? Is it possible to find such spaces in the urban environment of a neocolonial power? Repeatedly, the experiences of female characters raise key questions, of how to remember and how to heal, and most urgently, how to resist the multiple forms of violence. As female characters themselves often interact in tension, a central issue becomes how to break cycles of abuse rather than perpetuate them. How might women turn spaces of violence into spaces of healing, in order to find a liberating homespace? This paper will address such questions in a discussion of recent novels, using Jamaica Kincaid’s *Lucy*, Esmeralda Santiago’s *América’s Dream*, and Cristina García’s *Dreaming in Cuban* to establish a framework for an in-depth analysis of Edwidge Danticat’s *Breath, Eyes, Memory* and Loida Maritza Pérez’s *Geographies of Home*.

Carter Mathes <mathes@duke.edu>, Duke University, USA. “BLACK SOUNDS OF FREEDOM: MYTH, RESISTANCE, AND AFRICAN DIASPORA CONSCIOUSNESS IN THE FICTION OF HENRY DUMAS.” My paper examines three short stories written by the African American writer Henry Dumas in 1965 entitled “Ark of Bones”, “Strike and Fade”, and “Fon.” My central contention is that Dumas’ stories exhibit his use of sonic textuality to depict visions of post World War II African Diaspora consciousness (re-) emerging in the southern United States. These layered, unfolding narrative spaces coalesce around a range of historical, cultural, political, and spiritual reference points framed within realms of sound. Sound is not only manifested on an aesthetic level, but also becomes an historical tool, a means of re-memory. The fact of these cultural connections being sonic means: 1) that Dumas carefully imagines the aural quality of sounds in the text and how they might represent powerful events in the consciousnesses of certain characters, and 2) that he is interested in how certain inter- and intra- racial dynamics can be extended and transformed through their portrayal against a sonic backdrop, or soundscape, in key moments of the stories. Given these narrative conditions, my paper will propose thoughts on the following questions regarding the politics of Dumas’ project in the realm of African American and African Diaspora creativity: How might extensions of the sonic help to mobilize an alternate, increasingly politicized rendering of the African Diaspora? What does it mean when this politicization occurs at a sensory, rather than, or in addition to, an “objectively” described level? What does such a question mean in the context of post- World War II black America, specifically as it relates to Pan-African and black (inter) nationalist resistance worked through during this period? This paper, then, will describe the great care Dumas seems to have taken in experimenting with the use of words and sounds, and how exploring their connections can evolve into a larger project of resistance through black narrative experimentation.

Irline Francois, Goucher College, USA, “Gendering Quisqueya: Haiti and the Dominican Republic.” “Tout ce qui touche a la femme noire est objet de controverse” [All that alludes to the black woman is subject to controversy] observes Maryse Conde in her

analysis of selected Francophone Caribbean women's texts, *La Parole de Femmes*. Using feminist and post-colonial theories of the body, I focus in this essay, on the State's appropriation of the female body on whom rests the very survival of the nation. I examine texts from the two sides of the same island known as Hispaniola or Quisqueya: *Geographies of Home* by Loida Maritza Perez and Edwidge Danticat's *Krik Krak* and *Breath, Eyes, Memory*. I trace the violence which underpins these texts both at "home" and away from home –even when one is floating in between spaces. Historically, the State draws substance, imagery, ideology and – quite literally –blood from the bodies of women: under Trujillo's regime, as represented in Julia Alvarez's *In Time of the Butterflies* and under/after the Duvalier dictatorship as shown by Danticat, but also by Marie Chauvet's *Amour, Colere et Folie* and Dominique's *Memory of an Amnesiac*. This is played out as a dramatic and sadistic site of contestation resulting in a series of diverse, contradictory and often problematic inscriptions of the body. I interweave the issue of race and how it operates today through multiple and complex constructions of Caribbean gender: Haiti, for example is thought historically as a "black " nation, and thus the direct opposite of the Dominican Republic, which is conceived and lived as a "white nation." In the Dominican Republic no one is called "negro, a term reserved for Haitians: dark-skinned Dominicans are referred to as "indio" or "moreno". How does this play itself out within "Quisqueya," as well as in the USA, the zone of migration?

Workshop 6: "THE AFRICAN-AMERICAN SCENE: AN INTER-ETHNIC

PERSPECTIVE." Chair: Ada Savin <adasavin@noos.fr> University of Versailles, France and Heiner Bus <heiner.bus@split.uni-bamberg.de> Bamberg University, Germany. Description: This workshop intends to explore the complex relations between African Americans and other ethnic groups from a historical perspective as well as through various literary and visual representations. The stress will be laid on the inter-active, inter-dependent nature of Black identity / identities construction. Papers can address such issues as Blacks and Indians (captivity and slave narratives / fugitive slaves in Indian tribes), Black-Jewish relations (the diaspora experience), the model character of the Black Civil Rights Movement for other ethnic movements or renaissances, ambivalent inter-actions in other zones of cultural contact like the American West--past and present--(Black cowboys / vaqueros), the inner city (Baldwin, Wright, Spike Lee's movies), the Canada-U.S. border and the Caribbean. Comparisons with the European inter-ethnic scene are also welcome. Given the inter-disciplinary nature of the workshop, the organizers welcome papers that address these or other related topics from a historical, literary or visual perspective.

Barbara Krauthamer <bk39@nyu.edu>, New York University, USA. "RACE AND NATION: BLACKNESS AND INDIAN IDENTITY IN THE CHOCTAW AND CHICKASAW NATIONS" This paper focuses on the black people enslaved and emancipated (in 1866) in the Choctaw and Chickasaw Indian nations and considers the meanings of race, citizenship and national identity in the late nineteenth/early twentieth-century United States. The paper examines the ways in which black people who had lived in the Indian nations for nearly a century identified themselves as culturally akin to Indians and different from African Americans in the states. The paper concentrates on the ways in which blacks and Indians conceived of black people's physical, political and social place within the Indian nations in the late nineteenth and early twentieth centuries. The paper draws on black people's letters and petitions, ex-slave narratives, and writings by people such as Ralph Ellison to reveal the ways in which black people in the Indian Territory understood blackness in relation to a legacy of slavery but also in relation to their place in the Indian nations' distinctive history. Black people in the Indian nations articulated their cultural and national identification with Indians by situating themselves within older, indigenous notions of kinship and cultural identity that had once been the foundations of Indian nationhood and continued to resonate for many Indians who remained vocal opponents of U.S. domestic imperialism. Yet, they had to struggle against the rising tide of Indians' anti-black racism, which gained support from the heightened anti-black sentiment in the United States. The paper addresses the larger context of the late nineteenth-century U.S. by tracing blacks' and Indians' declining legal, economic and social position in the United States but also by highlighting the complexity of anti-black legislation that recognized Indians as "white" to ensure discrimination against black people. The late nineteenth and early twentieth centuries thus proves to be a dynamic and complex moment in black-Indian relations, especially for those black people who identified as culturally, historically (and sometimes biologically) akin to Indians. Finally, the paper ends with a discussion of the tensions inherent in reconciling black people's cultural and political identification with Indians with indigenous peoples' assertion of their right to define themselves as a people, which may mean excluding black people. However, the paper cautions against falling back upon notions of "Indianness" or "blackness" as timeless, static categories, and

emphasizes the ways in which they have been refashioned over time and in relation to particular social, political and economic conditions.

Jeanne Cortiel <jeanne.cortiel@uni-dortmund.de>, University of Dortmund, Germany. "REBELS, REVOLUTIONARIES AND RACIAL THEORIES: INTER-ETHNICITY IN MID-NINETEENTH CENTURY AMERICAN LITERATURE." This paper explores intertextual and inter-ethnic relations between three mid-nineteenth century literary texts from different cultural regions in the United States: Herman Melville's "Benito Cereno," (1855) Frederick Douglass's *My Bondage and My Freedom* (1855) and a less widely read Native American novel, John Rollin Ridge's *Joaquin Murieta* (1854), translating them as markers of a cultural moment that is of particular relevance today. From this comparative reading, the decadent, the oriental, the barbarous, and the savage emerge not only as sight and sign of self and other, but uncannily move through the texts to disrupt this very notion of otherness. All of these texts were published around 1854/1855, at a pivotal point between the war with Mexico and the Civil War, when the debate about the "varieties" or "types" of human beings was at a high point--just before Darwin's theories of evolution through natural selection came out and assumed a central position in ethnology. The interrelation between people of African descent in America and other ethnic groups is crucial for an understanding of how race and ethnicity operate as cultural forces. It is my argument that for such a reading, both "race" and "ethnicity" are not only useful but necessary analytical categories because they reference two distinct (if not always clearly demarcated) paradigms of conceptualizing difference that operate in nineteenth century texts and that make these texts legible from the perspective of the present moment. My reading of the three texts centers around the act of violent revolution, or revolt, as an expression of cultural, economic, or class difference that operates in tension with perceptions of racial difference. In terms of narrative development, these violent revolutions hinge upon a multiplication of ethnic difference and create a triangular inter-ethnic space that puts pressure on the racial dualism at the core of the revolt, in which characters of African descent most often absorb the discursive tension between racialized and ethnic difference.

Mar Gallego <stemar@teleline.es>, Universidad de Huelva, Spain. "WOMEN WRITERS OF THE AFRICAN DIASPORA AND THE HYBRID SPACE: TONI MORRISON AND JAMAICA KINCAID." Exploring the hybrid space in the African diaspora immediately connects to the key notion that sustains the African diaspora itself as a place of fruitful cultural exchange. Hybridity figures prominently in any account of a diasporic sense of self that runs parallel to the reinvention of the communal scenario of the black diaspora's continuing journey. Thus, the transcultural space resulting from the varied and manifold relationships established among people of African descent worldwide allows for an analysis of the ways in which these people have imagined and reimagined themselves counteracting demeaning stereotypes springing from the Eurocentric dominant pattern. Within this project of construction of a culture inherently diasporic, the writers Toni Morrison and Jamaica Kincaid have largely contributed useful insights into the nature of diasporic identity, both at a personal and communal levels. The two authors have been able to investigate the hybrid territory of the English-speaking black diaspora, by investing into a project of reinscribing agency and self-realization through an effective rewriting of history.

Robert Hinton <robert.hinton@nyu.edu> New York University, USA. "BLACK AND BROWN POLITICS IN BROOKLYN." The election of 2000, in New York City, raised the question of the relationship between the black and Latin electorates. In 2000, The Reverend Doctor Al Sharpton, the most visible black leader, supported

Fernando Ferrer, the Puerto Rican Bronx Borough president, in the mayoral race. Ferrer, who defeated white liberal Mark Green in the Democratic primary, lost the general election to white liberal Michael Bloomberg, a recent convert to the Republican Party. In this paper, I will analyze the upcoming 2004 election from the prospective of Cypress Hills, a poor neighborhood on the eastern end of Brooklyn. On the New York City Council, Cypress Hills, in the 37th District, is represented by Erik Martin Dilan. His father, Martin Malave Dilan, represents the area in the New York State Senate. The 37th District is about 29 per cent black, 23 per cent Puerto Rican, 13 per cent Dominican, 19 per cent "Other Hispanic," 4 per cent Asian, and 3 and a half per cent white. In the New York State Assembly, the lower House, Cypress Hills is represented by Darryl Towns. His father, Edolphus Towns, represents the area in The United States House of Representatives. Latin politics, in Brooklyn, is complicated by the fact that the United States citizenship of Puerto Ricans gives them a disproportionate weight in the electoral process. But, the numbers of Dominicans and "Other Hispanics" taking citizenship and registering to vote Black and Brown Politics in Brooklyn, *page two* is rapidly increasing. Black politics is complicated by the tense relationship between West Indians and "Yankees," those whose roots are in the continental U.S., primarily the South. There is also a growing population of "black" people in Brooklyn, who are recent immigrants from Africa, or their children, and who have a very different sense of identity from both West Indians and Yankees. Many Latinos also think of themselves as black.

Ana Nunes <nuana_2002@yahoo.co.uk>, Independent Scholar, Ireland. "BLACK AND WHITE IN SHERLEY ANNE WILLIAMS'S *DESSA ROSE*." The aim of this paper is to explore the cultural constructs of race that define and condition the relationships between blacks and whites in Sherley Anne Williams's *Dessa Rose* (1986), a novel that represents slavery via a series of viewpoints. Williams uses these shifts in point of view in order to explore notions of blackness and whiteness, and particularly to racialise the latter. In the first section of the narrative, Williams dramatises the misrepresentation of African American identity and history by exposing the discrepancies between the black woman's oral history and its reconstruction in the white man's written record. The loss of the black female's history is further emphasised by the white amanuensis' inability to understand both the slave's experience, and the language through which she expresses herself. In this section of the novel historical perspectives of race as well as the construction of racial identity become critical issues. In the second section of the novel entitled "The Wench", the narrative alternates between two points of view, the slave's and that of the white woman whose farm becomes an accidental safe harbour for fugitive slaves. The critical texts on *Dessa Rose*, in focusing on how the black body is represented in the novel, overlook how the white body, under the gaze of black female self, is redefined. Looking at the white woman through slave's eyes, the white body becomes the locus of strangeness and unattractiveness conventionally identified with the black skin and physiognomy, dislocating whiteness as an archetype for the familiar and appealing. Placing her characters in atypical circumstances, Williams creates for them an unfamiliar realm in which they are forced to renegotiate socially assigned roles and acknowledge the inter-dependent nature of racial identity.

Anne Crémieux <anne.cremieux@u-paris10.fr>, University of Paris 10, France. "THE AFRICAN-AMERICAN SCENE : AN INTER-ETHNIC PERSPECTIVE-- AFRICAN AND NATIVE AMERICAN ENCOUNTERS ON SCREEN." Both African Americans and Native Americans have dearly paid for white America's dream of economic and geographic expansion. Special relationships were forged in an

effort to adapt, resist and fight back. Native tribes took in runaway slaves as “free people”; Black and Native American soldiers served in segregated troops; Native Americans later migrated to already established Black urban neighborhoods. Conflicting relationships also existed, with Native Americans from the Five Civilized Nations profiting from slavery, with Black Buffalo soldiers fighting in the US army during the great Indian wars, or with Black cowboys dreading Native American attacks. Most African and Native Americans, however, had little contact with each other. Yet, the Civil Rights and Reparations Movements have further enhanced Native / Black political rapprochement. The Native American genocide together with slavery are being jointly acknowledged as the shameful founding ground of the United States of America. Rarely considered, the representation of Native Americans and African Americans on screen has greatly evolved throughout cinematic history. Recent westerns often touch upon Black / Native relations (*Unforgiven*, *Posse*, *Dead Man*). This paper proposes to study the representation of the relations between African Americans and Native Americans in American cinema, focusing on the recent idealization of a common understanding against white oppression and its contemporary political implications. African American and Native American characters tend to be presented as natural allies, casting a skeptical look on white manifest destiny. Such critical distance is shared by enlightened white characters, inviting enlightened audience members of all ethnic groups to concur. Looking at the way American cinema has illustrated Black / Native relations, we will see how Black and Native American productions have specifically used this theme to indict white American cinema’s representation of not one but all racial minorities, with occasional reference to other ethnic groups. African and Native American encounters on screen allow for a broader approach to the representation of the history of race relations.

Gaye T.M. Johnson-Okoh <Gaye.Okoh@utsa.edu>, University of Texas at San Antonio, USA. “COLD WARS AND COUNTER WAR(S): AFRO-CHICANO POLITICS IN AN AGE OF VIOLENCE.” This paper examines the interethnic politics of African-Americans and Chicanos in Los Angeles during the late 1960s and early 1970s, a time when national and local commitments to a climate of war were met by wars waged from an inter-ethnic below. I argue that while Black nationalism focused on the development of African and African-American revolutionary identities, and while Chicano nationalism focused on the recuperation of identities rooted in Aztlán, governmental repression as well as long-time demographic, popular cultural, and political intersections created politics that diverged sharply from the national pattern of “simple biracial polarity.” Coalitional politics and divergence among Blacks and Chicanos in the UAW Local 645; the East Los Angeles Welfare Rights Organization; and the Los Angeles Poor People's March demonstrate that for these groups, “ethnic nationalism and internationalism were not mutually exclusive.” In that politically charged era, the Afro-Chicano band WAR was waging a musical “war on the wars,” representing a long-standing interethnic music culture in Los Angeles that underpinned Afro-Chicano connections. I use my research to address a scholarly contention in American and area studies: the debate over the usefulness of terms like “nation” and “nationalism.” Arguing for critical internationalism, many scholars support “new” comparative approaches which stress the ways different cultures are transformed by their contact and interaction with each other. Because my work demonstrates that particular movements employed this approach long before the current debate, my paper considers what Afro-Chicano politics in Los Angeles have to offer our current musings in this area.

Workshop 7: "CROSSOVERS: AFRICAN AMERICANS AND GERMANY, 1914-1950."

Chair: Jürgen Heinrichs <heinriju@shu.edu> Seton Hall University, USA. Workshop Description: The past decade has witnessed a large number of innovative studies of encounters between African Americans and Germans throughout the twentieth century. However, such groundbreaking research usually remains restricted to historical periods or cultural particularities. Prominent examples include *The Imperialist Imagination* (Friedrichsmeyer/Lennox/Zantop), *Hitler's Black Victims* (Lusane), *Other Germans* (Campt), and *GIs and Fraeuleins* (Hoehn). Our workshop is part of a larger scholarly initiative that hopes to offer a continuous narrative of African American/ German encounters, which would synthesize such studies. Beyond that, we will not only explore the impact, which these German encounters had on African American visitors, but also the transformational processes that took place in German thought and life as a result of these cultural interactions.

Jürgen Heinrichs, Seton Hall University, USA. "AFRICAN AMERICAN CULTURE IN WEIMAR BERLIN" Germany's roaring twenties, also known as the Weimar era, has widely been regarded as one of the most vibrant periods in European cultural history. Berlin, in particular, fostered myriad encounters between people, cultures, and ideas that gave rise to far-reaching modernist trends and progressive social transformations. Following the devastation of World War I and preceding the Nazi seizure of power, the precious Weimar years have come to symbolize groundbreaking cultural innovation. African Americans contributed to Weimar's vanguard culture in significant and highly visible ways. However, details of this encounter between African Americans and Germans still remain sketchy and even better-documented instances of Germany's infatuation with African American jazz and the Charleston remain poorly understood. Selected analyses of cultural interactions between African American performers and German visual artists provide a fresh look at this compelling moment of twentieth-century European cultural history.

Larry Greene, Seton Hall University, USA. "THE GERMAN IMAGE IN THE AFRICAN-AMERICAN PRESS: 1941-1955." The black press increasingly covered events in Nazi Germany in the 1930s and the 1940s as they asserted the existence of many parallels between their condition in the United States and the plight of Jews and other minorities under the Third Reich. Europe has alternately been portrayed by African-American intellectuals and press as a refuge from the harshness of American racism, as in the case of France, or as having totalitarian societies, like Nazi Germany, which all too closely resembled the American South in many respects. Recent scholarship has explored the relationship between civil rights in light of the "cold war" between the former Soviet Union and the United States. My work on the African-American press suggests that playing the European card, as in the case of Germany, as a means of advancing civil rights is not new and antedates the post-World War II Soviet-American struggle and continued into the early cold war years.

Maria Diedrich, Münster University, Germany. "AFRICAN AMERICAN VISITORS TO NAZI GERMANY." The German role in World War I had damaged German-American relations, and the Afro-American public was appalled at the racist ferocity of the campaign Germany launched against African occupation troops and the so-called "Rhineland bastards." Still, the 1920s witnessed a veritable travel boom of African Americans to Germany. Many stayed – or decided to visit – even after Hitler came to power: funded by the right-wing Oppenheimer Trust the biologist E. E. Just was a researcher at the Kaiser Wilhelm Institute during the years when the institute's representatives were designing Hitler's race laws. The trust also funded W.E.B. Du

Bois' spent six months in Germany during the Olympic year of 1936. This was also the time when the sociologist Horace R. Clayton visited Germany. Alain Locke, who used to spend his summers at a German sanatorium, with great reluctance gave up his German sojourns in the 1930s, appalled at Nazi assaults against Blacks and gays. Many of the musicians making a living in the German entertainment industry left the country only with the beginning of the war. The talk will not only discuss the objectives for those visits but will focus on the strategies these visitors employed in writing these encounters for an American audience.

Richard Serrano. "JAZZ, RESISTANCE AND COLLABORATION: BLACKS IN FRANCE 1940-1945." A great deal of research has been done on the experience of African, Afro-Caribbean and African American intellectuals and artists in France during the 20s, 30s and 50s. Despite the presence of large numbers of black intellectuals and artists in France in the 1940s, virtually nothing has been written about this decade. I want to look at the first half of the decade and the startling silence around it through the prism of the life and work of the francophone poet and essayist Leon-Gontran Damas, who was born in French Guyana and grew up in Martinique before attending university in Paris in the 30s. Although Damas's *Pigments* (1937) insists on a racialized experience that denies the possibility of becoming an *evolué*, the experience of black intellectuals and artists in France during the 1940s demonstrates to the contrary that when France was its most rabid about its Frenchness that black intellectuals could aspire to act as repulsively nationalistic or collaborate as enthusiastically as French *indigènes* in both the Occupied and "Free" Zones. It should not surprise us that black intellectuals and artists in France engage in acts too close to collaboration to leave us comfortable 60 years later, since they were, for the most part, the children of the class of bourgeois or aspiring bourgeois colonized who collaborated with the French back home. The ambiguities and blank spaces of Damas's life and work have been ignored because in the early 1970s he becomes an icon of Black Power when he begins teaching at Howard University, just as Howard itself begins to reformulate its mission in Afrocentric terms. Over the course of researching Damas's life, I discovered the odd experiences of three African American jazz musicians in occupied Paris. I link their stories with that of Damas in order to investigate the construction of race under Vichy and the occupation.

Therese Steffen <steffent@iprolink.ch>, Universität Basel, Switzerland. "INNER SPACE TURNED INTO OUTWARD FORM: RITA DOVE'S *AMERICAN SMOOTH*." Rita Dove is well known for her transcultural bordercrossings. In her most recent poetry collection entitled *American Smooth* (to be published in fall 2004), the first in five years, she covers grounds old and new: American Smooth, a form of ballroom dancing, is derived from the traditional standard dances (e.g. Waltz, Fox Trot, Tango), in which the partners are free to release each other from the closed embrace and dance without any physical contact, thus permitting improvisation and individual expression. This paper seeks to follow the guiding metaphor for Dove's kaleidoscopic exploration of a mixed cultural heritage: deeply African American (from the glorious shimmer of an operatic soprano to Bessie Smith's mournful wail, from the local hot shots to the Negro Jazz band in World War I whose music conquered Europe before the Allied advance) and international at the same time. Dance, musical movement, motion, seemingly effortless, provide the rhythm of an inner space turned into outward form. This paper will also explore the shifting surfaces between perception and intimation. (Therese Steffen has asked to be with this group.)

Workshop 8: "AFRICAN AMERICANS, RUSSIA, AND THE COLD WAR." Chair: Maria Diedrich <diedri@uni-muenster.de>, Munster University, Germany.

Tatiana A. Tagirova <ttagirova@hotmail.com> University of Puerto Rico, Puerto Rico.

"CLAUDE MCKAY: CARIBBEAN, HARLEM AND THE SOVIET UNION."

Claude McKay was not only able to formulate a connection between the Caribbean and African-American literatures, he also established a link between the Caribbean, African-American and Russian literatures. In this paper I argue that McKay's understanding of the similarities between the Caribbean, African-American and Russian literatures of the nineteenth and twenties centuries as well as his personal involvement with the Soviet Union shaped his aesthetics and made him a transnational writer whose narrative formulates cross-racial and cross-cultural artistic resistance to one-sided Western rationalism and individualism. While McKay thought of his mind not to be western or complex enough "to care for all the decorative flourishes and frills" of the modern Western theater, he changes his opinion after seeing the Moscow theatrical show *Chauve-Souris* in New York. He was as thrilled to see it as he was thrilled to be "a little amateur singer and actor" in his homeland of Jamaica. Observing areas of affinity between the Russian performance and some of the "village concerts and wakes" of Jamaica gave McKay confidence. Seeing Russians somehow manage "to transfer their personalities clear across the footlights in a very simple and effortless manner" made McKay realize what was lacking in the American theater and what "Russians and Negroes on the stage" could teach the white Americans. McKay's knowledge of the Russian literature of the nineteenth century as well as his travel to Russia in the twentieth century influenced his narrative. There is no doubt that McKay has read and was familiar with such Russian writers of the nineteenth century as Tolstoy, Dostoevsky, Turgenev, Gorky and Chekhov, the writers he mentions in *Home to Harlem*. As Z. Veshinina states in her introduction to *Banjo*, "Russian writers had a great influence on the young Negro poet. He was attracted to Tolstoy, Dostoevsky, Turgenev, Gorky." Ray's reading of Dostoevsky's *Crime and Punishment* in *Home to Harlem* as well as his engagement in a dialogue with Tolstoy in *Banjo* show that McKay was indeed familiar with these writers. The Russian model for social transformation drew McKay to the Soviet Union, a space for "exploring the possibilities of international aspirations, both literary and political." In Baldwin's opinion, McKay's work from the early 1920s offers a terrain of intersections "between his nationalist and internationalist politics, and his aesthetic and social aspirations."

Astrid Haas <haasas@uni-muenster.de> Munster University, Germany. "ENCOUNTERS WITH THE PROMISED LAND? CLAUDE MCKAY, LANGSTON HUGHES, AND THE SOVIET UNION." During the 1920s and 30s, the Soviet Union attracted the interest of many left-leaning Western artists and intellectuals. Often feeling alienated from and/or disappointed with their own countries' political system, large parts of the European and American political left felt fascinated with the Soviet Russian attempt to realize the Communist dream of a classless, egalitarian society. As it appeared to provide a model alternative to the socio-political inequalities of Western societies, the Soviet Union soon became a projection plane for and mirror image of Western leftists' visions for changes at home. For African Americans, the Soviet Union had a particular lure, as it promised not only an end to class conflicts but also to racial discrimination against people of color. The Russian veneration of the early 19th-century poet Pushkin, who was partially of African descent, had impressed generations of black Americans before the Russian Revolution, and the apparent lack

of racial bias in Russian society African Americans saw manifest here, served as their counter-image to slavery and segregation in the United States. In the 1920s and '30s, the USSR's official position on race relations worldwide, its strong support of African-American radical political activism, and the popularity black American writers and performing artists enjoyed in the country further confirmed African-American intellectuals that this country was, indeed, a kind of "promised land" for people of color. When they actually visited the Soviet Union, however, African Americans made a variety of sometimes contradicting experiences – of being welcomed but also "exoticized" and put up as "token Negroes" for the black political struggle in the United States, of being apparently allowed great freedom but also of being used to bolster the public image of the Soviet Union in the West. In my presentation, I will analyze selected travel writings, poems, and essays by the two most prominent Harlem Renaissance writers who traveled to the Soviet Union between 1920 and 1935: Langston Hughes and Claude McKay. Both of them acknowledged that their interest in their travel destination was literary as much (or even more) as it was political. Yet, in constantly making comparisons between the situation of workers and people of color in the Soviet Union and the United States, both writers took a political stand in addressing their readers. Particular emphasis will be placed on the differences between the two men's immediate journalistic accounts of the Soviet experience on the one hand and their later references to their sojourn in the USSR in their autobiographies. Written from a distance in time and political perspective, Hughes' and McKay's autobiographic accounts of their sojourn in the Soviet Union reveal the two men's respective disenchantment with the reality of the Soviet system alongside their ongoing sympathy for a society that held (at least some of) its promises for people of color.

Elena Apenko <eap@EA1380.spb.edu>, St. Petersburg State University, Russia. "BLACK RHYTHMS AND WHITE SENSIBILITY: PAUL ROBESON IN THE SOVIET UNION." For several decades in the middle of the twentieth century two men signified the whole of contemporary American culture in the minds of Soviet public: Ernest Hemingway and Paul Robeson. They both became charismatic figures. Paul Robeson was a frequent visitor to the USSR in the 30s and 40s, sometimes stayed there for several months. He became immensely popular due to his concerts, and due to Moscow radio that broadcasted these concerts all over the country. Ideology, of course, played its role. At the same time Robeson was sincerely considered to be one of the best performers of those days. Attachment of Soviet public to African American singer was strikingly emotional. Newspaper reports and personal recollections are full of emotions, as well as several biographies. A novel and a play that were written about his life and activity are full of romantic pathos. Cultural and political contexts for the phenomenon are to be examined in my presentation. In the turbulent situation of political antagonism and "internationalism" Paul Robeson was narrowing the gap between Soviet and American cultures, or between Soviet/Russian and African-American ones? One more point to be explored: a peculiar mixture of "otherness" and "sameness" mentioned by majority of Soviet listeners. Was awareness of race matters leading to race-free attitude? Or, on the contrary, unracial approach resulted in racial consciousness development? The fact is that Paul Robeson helped a lot to form in Soviet mass consciousness a certain stereotype of black American.

Damion Thomas <damion@uiuc.edu>, University of Illinois, USA. "PLAYING POLITICS: RACE, SPORTS, AND THE COLD WAR, 1945-1968." This paper provides a transnational perspective to the study of domestic American racial affairs by

examining State Department attempts to manipulate international perceptions of United States race relations by sending African American athletes abroad as cultural ambassadors. By overemphasizing the extent to which social mobility was achievable for African Americans, the State Department sought to position African Americans as the preeminent citizens of the African Diaspora. As part of its effort to influence Diasporic political alignments during the Cold War, the U.S. government tried to show that American policies were supportive of the liberation and rise of all people of color worldwide, and the touring athletes were depicted as symbols of America's commitment.

Workshop 9: "TRAVELING LIBERATION: AFRICAN AMERICAN INFLUENCES ON EUROPE AND AFRICA." Chair: Sabine Broeck <broeck@uni-bremen.de> Bremen University, Germany. Description: There is a long history in various countries in Europe and Africa, reaching back into the late 19th century of African-American individuals and groups engaging in different ways with the respective local cultures, social histories and specific communities of both nations that the workshop should be examine in particular case studies. (African-American 19th century missionaries in South Africa and civil rights groups delegations in 1960s Germany, e.g.; African-American leaders' activities in/engagements with European and/or African countries in the 20th century; formative relations between African-American civic organizations and individuals and the anti-apartheid movements in South Africa, the reception and influence of literary and musical movements and/or individuals like the Harlem Renaissance or Jazz in various instantiations, like James Baldwin, or Audre Lourde). A second level of interrogation might address the crucial impact of African-Americans on the respective cultural discourses in various countries which manifests itself in a variety of instances. For example the rapid adaptation of African-American music styles in the respective country's youth subcultures, the spread of "black ghetto fashion," a saturation of subcultural languages with African-American idioms and phrases (even in German), the infatuation of subcultures with mass media disseminated images of "tough black-gangsta masculinity." On one hand, these instances may all be read symptomatically as consumptive acts bespeaking the powerful reach of US American mass media via television, DVD, music channels, etc. On the other hand they also serve to signify, for the respective local consumer groups (of divers ethnic and racial backgrounds) certain cultural stances in the theatres of their respective national cultural discourses. They articulate a desire for partaking in an energy, stylish radicalism, gritty wit and mastery of language, erotic power and visceral elegance that seem to be seen as a lack in the consumer groups own cultures. In rather creative acts of embodiment these elements are at the same time seen as being homed in African-American culture but also aggressively being appropriated for their own particular purposes in rather different social, political and cultural contexts. *Beyond* the already taken-for-granted knowledge of the above mentioned world-wide hip-hop craze workshop papers should combine a "thick description" of such appropriative instances in terms of the agency of their respective local subjects with an investigation of the rather heavily invested economic transactions which transport the "black attractions" to various countries. The latter perspective has been largely absent from recent cultural studies research, or from most of feuilletonistic observation which look at the phenomena mostly as instances of cultural dynamics and flows. We are, that is, interested in the substantiation of why, how and by whom, at certain moments, will African-Americanness as a rather fetishistic consumer "item" be pushed into certain markets, or bloom in certain cultural environments and we will like to see the emerging local "black styles" in creative interactions with such moves. Yet a third level of interest will pertain to the creative uses that African-American history (the middle passage, slavery, civil rights movements) has been put to in the respective contexts. In synchronic and diachronic perspective, we will look at phenomena like the reception of Harry Belafonte or Toni Morrison, or the reception of African-American womanism in a white German feminist context or the meanings of Martin Luther King for German church communities. We start from the assumption that in the case of Germany, e.g.--even though the contexts in terms of the receptive communities are obviously rather different--African American resilience, grace and

savvy, and, crucially, their “suffering” have turned into meta-signifiers for unresolved national controversies, conflicts and redemptive desires. In what sense, then, would the same reading apply to again, for example, South Africa, or must we register quite different effects? Research objects would be both contemporary and historical: interviews and archival records (literature, newspapers, radio shows, TV). We are particularly interested in eliciting response with respect to Germany, and South Africa but all other contributions pertinent to creating a comparative perspective will be welcome.

Andrzej Antoszek <antoszek@kul.lublin.pl> Catholic University of Lublin, Poland.

.”KILLING US SOFTLY WITH THEIR SONGS: ‘THE NEW HEAD NIGGAS IN CHARGE’ AND THEIR GLOCAL AUDIENCES.” In a revealing interview with Elisabeth A. Frost, Harryette Mullen, one of the most enthralling African-American poets, tries to answer the question of contemporary African-American identity and authenticity, the search for which seems to the interviewer to be a rather “nostalgic gesture.” Mullen’s answer, the response of a literary figure who is--at the same time--a person living and teaching in Los Angeles and thus familiar with all the latest fads that black communities adopt, is full of concern for the inevitability of the changes that the global culture imposes on once unique identifying characteristics. Having emerged in recent years as attractive and commercially powerful--through such utterances and performances as rap music, the NBA and literature--African-American Culture has crossed the boundaries of the peripheral, suppressed and black and has become an important voice on the “glocal” market, access to which is no longer limited by iron curtains. The paper would seek to trace and present the pattern of cultural exchanges between African American culture and the local culture in Poland in terms of various influences, borrowings and appropriations after 1945 and, particularly, after 1989, the symbolic date of Poland rejoining the community of free states. The essay would also seek to prove that the whole cultural traffic can be divided into three stages, each of which demonstrates the increasing appeal of miscellaneous black *narratives* for the culture which is practically still entirely white and homogenous. The first stage, before and even after 1989, the symbolic date marking Poland’s return to the community of independent countries, may be called “*transmitting* the black,” the next “spell” of the one-way “dialogue” between African-American and Polish culture “*translating* the black,” and the final and the most recent stage of this ongoing process of cultural borrowings “*trans-nating* the black,” where the “trans”--meaning “beyond,” “crossing,” and “on the other side”--is accompanied by “nativization,” i.e. blending the “foreign” with the “native,” or, to put it differently, a “domestication” of foreign influences. Poland’s case may also be an interesting example for comparing the impact of African American culture on other countries of (East)-Central Europe and even former GDR. The paper would also address the issue of high/low brow appeal that contemporary African-American has in Poland, providing examples of various “trans-nations” of African-American voices into indigenous forms, examples including music, literature and film.

Derrick Darby <ddarby@philosophy.tamu.edu>, Texas A & M University, USA. “Title: 1893 Chicago World Fair and 2001 Durban World Conference: America’s Pertinacious Dilemma.” Abstract: Drawing on Frederick Douglass and Ida B. Wells, I shall develop a parallel between the 1893 Chicago World Fair and the 2001 World Conference Against Racism. Both were significant historical events affording Black Americans a global stage to expose America’s dilemma, to construct their self-image, and to demand equal rights and citizenship for all. However, in 1893, the United States undermined these efforts by excluding Black Americans from meaningful

participation in the Chicago World Fair. In 2001, more than a century later, it undermined similar efforts by refraining from meaningful participation in the Durban World Conference Against Racism. In the former case, the message to the world was that black voices are not worth hearing. In the latter case, the message to the world was that racism is not a serious enough problem to merit meaningful attention. This parallel illustrates the persistence of a tension between America's boasted commitment to its founding ideals and its direct and indirect contribution to racial and other invidious forms of discrimination.

Donald R. Culverson, <dculver@itis.com>, Governors State University, USA.

“GLOBALIZATION AND THE RECONFIGURATION OF AFRICAN AMERICAN SOCIAL CLASS STRUCTURE.” This paper explores how deepening levels of global interdependence have reshaped social class relations in African American communities from 1980 to 2000. It also examines the contention of many critics of globalization that it has heightened inequalities within communities, as well as within societies. Drawing from a range of sources including census reports, employment and household earnings data, analysis concentrates on changes in the distribution of income and durable assets held by African Americans. It challenges two assumptions that frame conventional research on African Americans: 1) that the widening gap between the poor and the expanding black middle class remains the most salient element of social-economic structural change, and 2) that developments within African American communities are only remotely affected by globalization. A major contention in this paper is that the dynamics of African American social class structure must be thoroughly linked with globalization in order to illuminate understandings of political responses of dominant state and capital institutions, as well as black resistance movements. The distribution of resources, opportunities and liabilities within African American communities has historically affected, not only the ability to respond to domestic political obstacles, but also the capacity to link those movements with counterparts throughout the African diaspora. For example, African American mobilization against racial inequality in southern Africa drew from strategically-placed individuals and groups, and deeper personal, educational and political contacts with international communities of struggle. Church groups, organized labor and other grassroots elements joined with college students, artists and professional associations in the extended drive to dismantle apartheid. However, today such movements are confronted, not only by rapid globalization processes that have transformed the viability and visibility of the diaspora landscape, but also by U. S. state and corporate-sponsored agencies that circumscribe the diaspora as an appropriate sphere of consciousness or action. Consequently, the redefinition of African American relationships with the diaspora will rely on the ability to reclaim and redirect social surplus resources in arenas from education and journalism to philanthropy and social services in ways that transcend U.S. exceptionalist modes of thought and action.

Sami Ludwig <samuel.ludwig@ens.unibe.ch> , Mulhouse University (France). **“HOW AMERICAN IS BLACK CULTURE? AFRICAN AMERICAN STUDIES AFTER THE IRAQ WAR”**. European scholars have shown a more than proportional interest in African American studies and U.S. minority culture in general--a fact that still tends to surprise many Americans. For many Europeans, this progressive and humane vision has offered exciting opportunities of representation, aesthetics, or values that have almost eclipsed the simplistic and reactionary side of America, one which has sorely come to the fore after 9/11 and made evident that actually there are more differences between Americans and Europeans than we thought. African Americans

like Powell and Rice have been prominently part of this conservative turn in U.S. politics, when at the same time resistance against it has been minimal until the pictures from the Abu Ghraib prison started turning the tide. As the U.S. has lost much of the glamor of its reputation in Europe and we are observing a general decrease of interest in its culture, this begs the question how European interest in African American culture will be affected in the future. Clearly, African American culture can no longer be seen as the vanguard of a progressive kind of American culture because that culture has turned conservative. The much hailed new majority of minority citizens of color in the United States that would turn the tide in the new millennium has not materialized. These are a few speculations about possible consequences:--Europeans decide that they can play jazz too and no longer need their inspiration from American role models. They can also jump, run track, make innovative ethnic rock music. They become more interested in their own multiculturalism at home and will--to some degree-- turn their interest away from things American.-- Europeans will again look at African American culture as oppositional to U.S. mainstream culture and become more aware of its contextualization and the fact that it is not representative of American culture.--Europeans will start reading African American culture also in terms of its conformity with American mainstream culture and start pointing to common denominators between both "black" and "white" American culture, insisting that "we" Europeans are not "white" in the American sense. Racial pluralism in the US will be subsumed in a paradigm of cultural similarity. Of course, all of these tendencies may be pursued at the same time. The question is how they will develop exactly and to what extent. My own interest is in sharing with European CAAR members a debate of where interests will be going in the future and asking American CAAR members in what ways they are aware of this issue. After the Iraq War we can no longer celebrate the discovery of the latest slave narrative as if wider concerns were irrelevant. As a scholar who has devoted quite a few years of his life to the study of Ishmael Reed's HooDoo multiculturalism, I have started wondering whether this kind of pluralistic American vision has any impact on the nation and its behavior as a whole or whether it has turned into a self-congratulatory mode long ago co-opted by a postmodern metaphysics of American national interests. Moreover, the new rift across the North Atlantic will also force us to reconsider much that is associated with the postcolonial paradigm which tends to take for granted that the New World is more progressive than the Old World--a sentiment no longer shared by Europeans without questions.

Tim Moore <tmoore1@bellsouth.net>, Clark Atlanta University, USA. "A MOORIFIC JOURNEY: FROM FREEDOM TO SLAVERY IN THE 21ST CENTURY." The African diaspora is expansive, and therefore, it is difficult to manifest a collective identity between the various cultural groups that exist in the "Black World." Without understanding how an African identity has been shaped from past history, there will be no possibility to reconnect to a proud African heritage. The purpose of this paper will be to describe a personal journey spanning five countries in the summer of 2004. I traveled backwards from freedom in the United States of America to an ocean cruise resembling the middle passage experience with stops in The Cayman Islands and Jamaica. From the sea, I landed in Ghana where European invaders (e.g., the Portuguese) built forts to physically capture and deport Africans. I went deep into the hinterland to experience the mindset that would want to subjugate a peaceful people. I concluded the journey in Portugal where the impetus for creating this human disaster began. In conjunction with the conference theme, the trek backwards through the Black World will help to make sense as to why this human tragedy occurred. The

subjugation of human beings has only crushed the human spirit, and we need a healing to build a new civilization. An intriguing set of historical analyses will be shared via videography, historical readings and a personal journey to describe the trek backward in time from freedom to slavery. In order to prepare for the future, we must understand the past. The Moors are a forgotten part of European history and the personal journey of this author spanning three continents will shed light on why the Black World continues to suffer in the 21st century. Moorific simultaneously entails my exciting personal journey in 2004, the horrific tragedy of the cultural destruction of African people, and the systematic removal of the African roots (i.e., The Moors) that stimulated European expansionism.

Workshop 10. "BLACK BODIES TRAVELING." Chair: Shelly

Eversley<shelly_eversley@baruch.cuny.edu>, Baruch College--CUNY, USA.

Workshop Description: Black identity is a question that emerges most provocatively at the moment in which the corporeal body marks the ambivalence of time and place. In this workshop we will explore the convergences of time, place and the body in order to examine the intellectual, sexual, visual, discursive, and the physical implications of Black American bodies as they emerge, at different times, in Africa, Europe, and the United States.

Fabio Parasecoli <parasecoli@aol.com>, Independent Scholar, Italy "SOUL FOOD AND THE BLACK FEMALE BODY." Fabio Parasecoli's investigation of African American "soul food" and its intersection with ambivalently emerging descriptions of the black female body stem from his Italian experience with food and American popular culture. He provocative exploration of the black female body and its associations with food engage popular culture and critical theory and offers new ways to frame international perceptions of African American culture and African American women's sexuality.

Phillip Brian Harper <phil.harper@nyu.edu>, New York University, USA. "ON NOT KNOWING SPANISH." This paper uses personal anecdote as a springboard for consideration of recent patterns of immigration to New York City and its effects on the local social, political and cultural landscape. He will consider the various significances of the assumption that he, an African American, is from the Spanish-speaking Caribbean in order to interrogate highly charged factors of understood class positions and sexual identities. His point is to suggest ways that measurable social phenomena manifest psychically in what might be thought of as the "social imaginary" of contemporary New York City.

Robert F. Reid-Pharr <rreid-pharr@gc.cuny.edu>, City University of New York, USA. "DUBOIS IN BERLIN." This paper will argue that W.E.B. DuBois—the American intellectual and activist who is widely understood as the father of contemporary Black American Studies—was influenced significantly by his time spent at the University of Berlin. Reid-Pharr contends that DuBois's participation in the turn-of-the twentieth century milieu in Berlin (which is often described as decadent, perverse, and liberating) requires vigorous experimentation with matters of race, gender, sexuality, place and identity.

Shelly Eversley <shelly_eversley@baruch.cuny.edu>, City University of New York, USA. "RICHARD WRIGHT'S AFRICAN WOMEN." This paper explores the visual and historical implications of Richard Wright's account of African women in his travel narrative *Black Power* (1954). Best known for his novel *Native Son* (1940), Wright lived and traveled throughout Europe, Africa and Asia in the last decades of his life. Eversley argues in "Postcard from Africa: Richard Wright's Black Modernity," that Wright's account of an emerging Ghana depends on a visual and corporeal insistence on racial distinction as "tradition," a remarkable contrast to "modernization" and psychology with which he characterizes his own black body in exile from the United States.

Malin Pereira <mpereira@email.uncc.edu> University of North Carolina at Charlotte, USA. "CYRUS CASSELLS'S BLACK ATLANTIC INNERSPACE." Despite four published poetry collections, the contemporary African American poet Cyrus Cassells is perhaps not as well known as he might be, in part because his global range of reference breaks away from 1960s and 1970s black arts movement proscriptions about black subject matter that still influence African American poetry today. His

poetry -- ranging from his first volume, *The Mud Actor* (1982), to *Soul Make a Path Through Shouting* (1994), *Beautiful Signor* (1997) and *More Than Peace and Cypresses* (2004)--demonstrates the innerspace of a poet whose routes and roots, to borrow from Paul Gilroy, link experiences as seemingly disparate as the bombing of Hiroshima, the civil rights movement and homosexual love. While in his first two collections his focus is more often on his diverse routes (Japan, France, Italy, Afghanistan and Poland), his more recent work seeks roots underlying cultural traditions, relationships and aesthetics. Cassells's poetry represents an increasingly global interconnectedness for black innerspace and black art.

Workshop 11: "RACE, GENDER AND COMMUNITY." Chair: Lillian S. Williams <lsw4@buffalo.edu>, SUNY--Buffalo, USA. This panel will explore the social, political and economic influences of African and African Diaspora women. It will address definitions of self-hood, their organizations and their impact upon the creation of their communities.

Lillian S. Williams <lsw4@buffalo.edu>, SUNY--Buffalo, USA. "YOU HAVE STRUCK A ROCK: DIASPORA WOMEN AND THE CREATION OF COMMUNITY." The United States and South Africa share a history that relegated blacks to a status of non-citizen. For USA blacks the Civil War and the Reconstruction era promised them freedom and citizenship. Yet by the turn of the twentieth century their hopes and expectations had been dashed. Similarly, blacks in South Africa, under colonialism and apartheid, found themselves disfranchised. The social, political, and economic consequences of their subordinate status had far-reaching implications for their quest for freedom and citizenship. This paper will examine the reform efforts of Black women in the United States and South Africa to create community for themselves and their constituents. Black women addressed their apartheid status through the establishment of such organizations as the National Association of Colored Women, the International Council of Women of the Darker Races and grassroots organizations such as the Philani Nutrition Center. Their definition of womanhood was a key component of their understanding of the meaning of community. Hence, they organized as women and played key roles in shaping the political, social and economic outlook of their modern communities.

June O. Patton <j-patton@govst.edu or pattonjop@aol.com>, Governors State University, USA. "THE MOTHER OF INVENTION: THE TRANSFORMATION OF AFRICAN WOMEN AND THE CREATION OF A NEW WOMANHOOD, CULTURE, AND NATION." An appreciation of the cultural, social and economic influences of African women during the formative years of U.S. History is an important prerequisite to understanding the transition of Africans to African Americans. Moreover, the aforementioned knowledge allows for a more profound comprehension of the evolution of the unique classification accorded African American women in American society. The proposed presentation will examine various cultural attributes of West African women, for example the degree of self-reliance encouraged by the pivotal role they played in their traditional economy regardless of the mode of obtaining a livelihood. The focus of the study is historical processes that transformed African women into African Americans and the dialectic relationship between this transition and the influence of African women in shaping American society.

Janell Hobson <jhobson@albany.edu>, SUNY--Albany, USA. "BLACK WOMEN: IMAGES, REALITY, COMMUNITY." This paper will address the body images of African and African American women as seen through white media representations and cultural institutions. It will focus upon Sarah (Saartje) Baartman, a South African whose life and experiences were used by scientists to support grotesque racial stereotypes. Hers is the story of the loss of freedom for all people of African descent and their subjugation. It also will examine contemporary African American women such as Joan Little. Self-definitions and their impact on the creation of community will be explored.

Hershini Bhana Young <hbhana@buffalo.edu>, SUNY at Buffalo, USA. "INHERITING THE CRIMINALIZED BLACK BODY: RACE, GENDER AND SLAVERY IN GAYL JONES' *EVA'S MAN*." It is no secret that racial minorities constitute a

disproportionate percentage of those incarcerated in the United States with the statistics being even more striking for women. While I feel that both socioeconomic factors and institutionalized racism are crucial to understanding the rates of black incarceration, I wish to explore another avenue based on my reading of Gayl Jones' *Eva's Man*, a prison narrative that concerns itself specifically with the Gordian knot of race, gender, sexuality, agency and criminality. The high rates of black female incarceration suggest that public discourse only recognizes black women in their criminality, a direct legacy of slavery where blacks were without agency except when that agency was criminalized. I am interested, in this paper, in the moment when black female agency is recognized within public discourse, when the voice of the subaltern enters the public realm dominated by (white) patriarchal Law. Only by recasting the black female subjectivity as criminal can her voice be officially heard. This official hearing does not attest to the vibrancy of black articulation but rather confirms notions of black femaleness as inseparable from criminality. *Eva's Man*, narrated by Eva who is incarcerated for castrating and killing her lover, allows me to flesh out this unique nexus between blackness, femaleness and criminality.

Workshop 12: “QUEER LIKE BLACK: SEXUALITY AND THE AFRICAN AMERICAN SUBJECT.” Chair: Michelle M. Wright <mimawright@yahoo.com>, Macalester College, USA. Workshop Description: African American studies has, since its inception, remained highly critical of the racist assumptions and claims made (both from within and without the academy) against its central tenet of racial equality. At the same time, critiques from within the discipline on the pervasive and insidious role that African American heteropatriarchal discourses have played in the construction of African American culture, identity and history have been ignored, marginalized, or vilified as “anti-Black”. As a result, dominant narratives within African American studies still tend to assume and even protect the notion of the normative African American subject as always already heterosexual and male. Even further, this dominant narrative most often reads liberatory, anti-racist practices within a narrow and ultimately distorting framework: the struggle for racial equality becomes the struggle to reclaim masculinity and its attendant patriarchal structure of Black Power. In the same vein, racist practices are often read through metaphors of emasculation, suggesting that what is truly threatened and what must be guarded at all costs is the black heteropatriarchal structure rather than the rights for all African Americans regardless of their gender and sexuality. This panel will examine specific instances of these dominant discourses both from within and without African American Studies, offering counter-discourses that highlight the central role sexual ideologies have played in the construction of both racist and anti-racist narratives from the nineteenth century to today.

Marlon Ross, <mr9zf@virginia.edu>, University of Virginia, USA. “THE BLACK SISSY PHENOM AS PUBLIC INTERVENTION.” This paper seeks to disrupt the rigidified public discourse surrounding black male sexuality that currently positions black queer men as unconscious home-wrecking agents of fatal disease, particularly in the now popular notion of the “down-low,” black men who secretly sleep with other men while having conventional sexual relationships with women. This paper places this discourse into perspective by examining another phenomenon excluded from mass public discourse: the 1990s trend in which influential black male theorists – Henry Louis Gates, Houston Baker, Robin Kelley, and Michael Awkward – “come out” as non-gay sissies. Explaining the usefulness of black feminist theory, especially Hortense Spillers’ concept of twice-fathering, for such a project, the paper interprets the sissy phenom both as counteracting sociological and mass media projections of black men’s hypermasculinity and as unsettling the usual methods employed to integrate black male identity into queer theory and white masculinity studies. It explores how the sissy phenomenon can be helpful in disrupting public assumptions about the queerness of black identity and in interrogating the habitual uses of race in queer theory.”

Michelle M. Wright <mimawright@yahoo.com>, Macalester College, USA. “GENDER, SEXUALITY AND THE BLACK EUROPEAN SUBJECT.” The counter-discourse on black subjectivity is one that has preoccupied the African Diaspora ever since late 18th and 19th century white European and American philosophers determined the black as Other to the white subject. In this paper, I will trace the ways in which gender and sexuality—especially through Black Nationalist discourse—has affected this Diasporic counter-discourse. The paper will begin with W.E.B. Du Bois’ and Negritude’s early figurings of the subject before moving into Black Nationalism, the feminist response, and the creation of black “Diasporic subjects” in contemporary Black British, Black French, and Afro-German literature.

Roderick Ferguson <fergu033@tc.umn.edu>, University of Minnesota, USA. “TO BE BLACK, FREE, AND MORAL: AFRICAN AMERICAN EDUCATION AND THE GENEALOGY OF NORMALITY” This paper takes as its “case study” the creation of historically black colleges and universities as a racialized, gendered, classed, and sexualized endeavor whose purpose was to produce black subjects who would conform to the moral parameters of American citizenship. The talk considers how the creation of black subjects who could tenuously claim the privileges of normality was part of a larger process of managing subaltern populations at the end of the nineteenth century. Reading this moment genealogically, the paper argues that studying the process by which black folks were disciplined into normality is especially crucial in our contemporary setting characterized by the ascendancy of normality as the standard for contemporary governmentality. Indeed, contemporary governmentality within the U.S. uses discourses of family, labor, and citizenship to align immigrant, queer, and non-white populations with the normative itineraries of the American nation-state. The emancipation of black populations within the nineteenth century provides a genealogy of normality and the emergencies that it produces for minoritized populations

Mireille Miller-Young <Mireille_Lorien@Hotmail.com>, University of California Santa Barbara, USA. “HIP HOP HONEYS + DA HUSTLAZ: THE BLACK SEXUAL SUBJECT IN THE NEW HIP HOP PORNOGRAPHY.” “You are not supposed to talk about liking sex because you are already assumed to be a whore,” Jeannie Pepper told me following her recognition ceremony for twenty years in adult entertainment, the longest career for a black porn actress in the U.S. Black women in the adult entertainment industry have had to fight the stigma that all black women are sexually deviant, and that black women who use sex to make a living are the most degraded of women. In this presentation, drawn from my research project, *A Taste for Brown Sugar: The History of Black Women in American Pornography*, I suggest that, historically, black women have been constructed as forbidden sex objects and spectacles informed by a range of racial and sexual taboos. Within the culture of pornographic representation, their bodies have been fetishized as hyperavailable, hypervisible, and hypersexual. One of the ways in which black sexuality has been increasingly incorporated into the fetishistic genre of Hardcore, has been through the adult entertainment industry’s cooptation of Hip Hop. From the early *My Baby Got Back* series to contemporary productions such as Snoop Dog’s *Doggystyle* and *Hustlaz: Diary of a Pimp*, and Digital Underground’s *Sex and the Studio*, Hip Hop and Porn have joined in partnership to commodify black sexuality and use black women’s bodies as the hard currency of exchange. In this presentation I will interrogate the discourses constructed through the cultural production of Hip Hop Pornography in terms of narratives of race, gender, class and sexual politics. Underlining how these terms of power shape the formulation of pornography as a visual culture, an economy, and a site of sexual labor and exchange, I will examine how both dominant and African American heteropatriarchal discourses have been articulated through this new hybrid media of Hip Hop Porn. To what extent do the representations and labor politics of this genre expand the tradition of fetishizing black sexuality as a site of desire and disgust, expression and exploitation? How does the mythification of black sexuality function along lines of gender difference? What types of images, identities, and narratives are produced, and how do they echo longstanding discourses of masculinity, femininity, queer-space within black communities in America? In what ways may a liberatory politics of *counter-fetishization* (rather than *anti-fetishization*) be present or produced out of this

commodifying form? After all, according to my research, within the spaces of myth and economy are sex workers who use their sexuality for their professional and personal advantage and attempt to define themselves as *subjects* of fetishistic desire. My work attempts to create space for paradigms of counter-fetishism, sexual self-determination, and exploration within the voyeuristic and commodifying gaze of pornography. Not a simple story of domination or resistance, rather, I foreground the voices of black female sex workers and hardcore Hip Hop producers in order to understand how they both challenge and comply with the racialized and sexualized terms of representation in pornography, as they negotiate ways to *re-present* themselves. How does Hip Hop porn violate the taboos in black communities about, as Jeannie Pepper points out, “talking about liking sex,” because black are already assumed to be hypersexual? How can we produce a visual sexual economy outside of racist, capitalist, heterosexism?

Workshop 13: "THE PRAXIS OF DIASPORA: BLACK TRANSNATIONAL CULTURAL PRODUCTION." Chair: Keith M. Harris <harrisk1@ohio.edu>, Ohio University, USA. The three papers in this panel interrogate cultural production in the African Diaspora. Each of the essays furthers a conceptualization of diasporic cultural production from questioning hypervisibility as performative strategy to the commodification of gender and race in performance to postcoloniality and diasporic gender identity. The panellists deliberately situate the critical explorations of black cultural practices within a national, transnational and diasporic framework as not only to perform textual analysis, but also to raise the praxis of diaspora to that of historical and cultural critique. The media and productions discussed include film, photography, and music video. Furthermore, the panel and the essays raise the question of the efficacy of merging Black Studies with theoretical frameworks like queer theory, film theory, performance studies and aesthetics. For purpose of presentation the panellists request a slide projector, a video cassette recorder and monitor, and a LCD projector.

Keith M. Harris<harrisk1@ohio.edu>, Ohio University, USA. "THE BURDEN OF THE BEAUTIFUL BEAST: VISUALIZATIONS OF THE BLACK MALE BODY." This essay is an examination of the African-American male body in two recent visual texts: D'Angelo's music video for "Untitled: How does it feel" and the film *Belly* (Hype Williams, 1999). These texts are marked not only for the nudity of the images, but also for the visualization of the black male body as a desired erotic object. Traditionally, the black body (male and female) is alternatingly configured as monstrous, hypersexual or criminal. Furthermore, the black male nude is visualized within the national mythology of penis size and sexual stamina or as a sexual preference and proclivity (as in pornography and exploitation film). Both texts are in an American film tradition which foregrounds the male body, primarily in sex scenes, as a desiring sexual subject. In this tradition, there is male nudity, but in contrast to female nudity in film, the male body is de-eroticized in the form of the film. In other words, the male body is an accessory to the objectified female body and disavowed as an erotic object of the gaze. However, D'Angelo and *Belly* also offer visualizations of the black male nude, a visualization which operates in critical dialogue with two photographic traditions. In the first instance, D'Angelo's video positions the black male body in dialogue with the photographic and aesthetic standards of works like Robert Mapplethorpe's *The Black Book* and Geoffrey Holder's *Adam*. In the second instance, *Belly* positions the black male nude in relation to French fashion photography and the articulation of the *black female body* in the discourses of primitivism and negrophilia, as in *Soul* (Thierry Le Gous) and *Jungle Fever* (Jean-Paul Goude). In these traditions, the black body, however manipulated and sexualized, is the desired body. The result of the dialogue, overlap and conflict of these discursive visual traditions creates a spectatorial space from which the black pop cultural figure of the thug or gangsta is visualized as the eroticized and desired body, as the object of the gaze.

Virginia Smith <vsmith@uab.edu>, University of Alabama at Birmingham, USA. "W. E. DU BOIS'S VISION OF PAN AFRO-ASIAN UNITED IN *DARK PRINCESS: A POLITICAL NOVEL*." Long ignored by scholars in favor of more popular historical, sociological, and creative writings, essays, autobiographies, and biographical texts, W. E. B. Du Bois's 1928 novel *Dark Princess* has, in the words of scholar-critic Claudia Tate, received little attention because "few have understood its style or nature." However, it is because Du Bois uses an eclectic rhetorical style by integrating genres of the romance, social realism, and the slave narrative; redemptive elements of a

messianic figure to redeem African Americans from perishing under American racism as signified in Jean Toomer's 1923 novel *Cane*; and a fictive heroic representation of A. Phillip Randolph as a race leader and political activist to unionize the sleeping car porters in Chicago, that one is able to deconstruct and reassemble the global sweep and prophetic implication of *Dark Princess* as a romantic dream of intercontinental alignments and Pan Afro-Asian empowerment as borne out by the 1955 Bandung Conference in Indonesia. In reality, it was black writer Richard Wright, already self-exiled in Paris, who attended the Bandung Conference in Jakarta, Indonesia, and who witnessed the assemblage of black, brown, and yellow leaders from 29 countries meeting to entertain non-alignment against the West, and thus realizing the Red threat Du Bois had predicted in *Dark Princess* twenty-five years previously. The Afro-Asian leaders at Bandung knew that they had the ploy of Chairman Mao and Communist support as their weapons against western imperialism should they choose that direction. However, they voted for non-alignment, but this was exactly opposite the dream of intercontinental alignment espoused by W. E. Du Bois in 1928 in *Dark Princess*. In this paper, I will establish the "signifying" elements between *Dark Princess* and several intertexts which account for the unusual mixed genre and narratological structure of the work: namely, the theory of Robert Stepto about the contour of the slave narrative as modeled in Frederick Douglass's "classic" and exemplified by the structure of *Dark Princess*; the *imitatio* character and structural elements of Jean Toomer's novel *Cane* as redacted in *Dark Princess* but rustically handled by Du Bois; and finally, the integration of the real-life personage of A. Phillip Randolph as depicted in the film *10,000 Black Men*. Ultimately, Du Bois's fictive, Kabnis-Randolph syncretic character of Matthew Townes, the hero, emerges as a romantic-but-failed African American race leader eventually overshadowed by his Afro-Asian, newborn son. Why? Du Bois transcends the narrow limits of Randolph's race struggles in America to position a fictive version of himself—a man more globally connected to Europe and Berlin—who actually becomes the agent (or pawn?) or the missing "black" link to intercontinental alignment and political activism against western imperialism as orchestrated by Princess Kautilya of India and her Japanese and Indian supporters. Nonetheless, in Du Bois's foray into and explication of global politics between and among black, yellow, and brown peoples, there is an optimism of hope, unity, and empowerment of people of color as only, in the eyes of social realist Du Bois—America's premiere race leader of the twenty-first century—a political romance can portend.

Christopher Smith <christopher.smith@yale.edu> Yale University, USA. AN/OTHER BLACK SAN FRANCISCO: RACE, SEXUALITY AND HETEROSOCIAL BONDS IN FINA TORRES' "WOMAN ON TOP". This paper is an examination of a shift in independent film that exemplifies what Kobena Mercer has previously described as a "diaspora aesthetic". Torres' film "Woman on Top" is one of several films that have emerged in recent years that tackles the difficult questions of race-relations and migration to Western nation-states in a manner that prompts scholars to rethink the emotive as well as the philosophical import of filmic texts. Torres' film is unique in this regard as her protagonists Isabella (played by Penelope Cruz) and her transgendered childhood friend Monica (played by Harold Perrineau Jr.) have a relationship that re-maps and contests the popular mythology of San Francisco as *the* place to feel "liberated" – sexually or in terms of the mystique of San Francisco as a city-site that has been understood and fostered by popular historical memory as a site of political radicalism that is oftentimes nostalgic in nature. This is much attributed though not solely but in part because in the imaginary that Torres evokes, "liberation"

precedes arrival to a new geographic locale. Similarly, Torres' text calls into question notions of "origins" that have been a topic of recent cultural criticism on the subject of migration, as the character of Monica is ambiguously presented to the audience as a 'world citizen' that has a claim to the United States that is uncontested in the diagesis of the film. Through a succinct narratological analysis I explore the fore mentioned themes of the film.

Rinaldo Walcott <rwalcott@oise.utoronto.ca> University of Toronto, Canada. "BLACK MEN IN DRESSES: TRANSNATIONAL BLACK QUEER THINKING." In this paper I bring queer theory into conversation with Black Studies and diaspora studies to open up a conversation about the place of queer thought and ideas in Black Studies. This is not a paper that speaks to the queer poverty of Black Studies, nor the black poverty of queer studies, but rather it address itself to the context within which black queer studies might live a life within Black Studies. The paper pays particular attention to cinematic images of black queerness located in Black Canada. In particular it takes a look at six black drag queens from Canada, the Caribbean and the US who all now live in Toronto. Drawing on the hidden subtexts of black queer life in Black Studies the paper queers Black Studies and blackens queer theory. By working across Black Studies, queer theory and diaspora studies the paper stakes a claim for black queer life as the very pulse of a reinvigorated and innovative Black Studies and Queer Studies of the 21st century.

Workshop 14: “OUT / IN / INTO; OR SHIFTING THE CRITICAL GAZE: WHITENESS IN THE AFRICAN AMERICAN MIND'S EYE.” Chair: Jean-Paul Rocchi <jprocchi@wanadoo.fr> Paris University 7, France. Description: As a starting point for this workshop, we will focus on whiteness as the other presence / absence, best exemplified by denial in American consciousness and by the trope of ellipsis in literary and theoretical discourses on identity throughout the 20th century. What have African American writers perceived in the silences and the invisibility of whiteness, that self-sufficient consciousness in need of neither name nor color, existing per se beyond empirical determination? What are the literary strategies pursued by these authors in the representation of an abortive consciousness, maimed in its own reflexivity, and which brands identity instead of questioning it? How have Black letters responded to Americanness and to the self-erased whiteness of the blank page which is renewed in an immutable state just as the act of writing takes on its own shape? On the page, whiteness is made visible by means of various signifiers and takes on different if not contradictory meanings – the (white) master / father and, opposed to it, the (white) sails in Chesapeake Bay symbolizing freedom in Douglass' autobiographical narrative; (white) Americanness in Du Bois' double consciousness; (white) death in Richard Wright's *Black Boy*, the (white) God cursed by Rufus before jumping from Washington Bridge in Baldwin's *Another Country*, the (white) Man in *Going to Meet the Man*, (white) beauty in Toni Morrison's *The Bluest Eye* and Sethe's white milk taken away from her in *Beloved*, to name only a few. Does whiteness therefore remain unfathomable without blackness as its tape measure? Can their relationship be accurately labelled as interaction, possibly both political and esthetic, or is it just the shifting repetition of empowerment? Is there no other exit from this lethal sameness than to blow one's black brains out in reddening whiteness, as Horace does in Kenan's *Visitations of Spirits*? Has the room for a critical examination of whiteness vanished with the disillusionment of the agonizing century, as Melvin Dixon might have asked? This workshop aims at pondering the political import of whiteness, its possible reification and the importance it may have had regarding the artistic process of African American subjectivation as an ongoing process. Whiteness as either a political trope racially bound and estheticized or the imagined trace of a color line transcended via art.

Christina Sharpe <christina.sharpe@tufts.edu>, Tufts University, USA. “POST SLAVERY SUBJECTS” “Slavery Is The Ghost In The Machine Of Kinship,” Saidiya Hartman. I plan to interrogate the (ideological and actual) work that particular black bodies perform and the “freedom” that they exhibit and substantiate; while simultaneously interrogating the complementary construction of “white” subjects. In order to focus a project of such magnitude, I begin with the figure of the mammy, who, however historically and/or culturally based “she” may be, comes to stand for or in the place of what one accepts as history and its effects. Beginning with an analysis of the historical production of the mammy, in all her various ramifications, I can lay bare a multitude of ways in which “she” shores up racial divides and intimate intra- and inter-racial familial dynamics, at the same time that “she” figures to keep everyone in his or her place. She, in her place, secures all the other subjects in their positions in the social fabric. She is reanimated according to the work that she is being asked to do—refute or shore up particular readings of inter- and intra-racial violence and affection in slavery, abet consumption, internalize and articulate intra-racial tensions. It is on her body that one may see the fundamental sadomasochism of slavery, the ways that its horrors are made mundane, the ways that its traces persist in the present

in the everyday, in the intimate (and often monstrous) power relationships that secure the possibility of “freedom.” The “post-slavery subject,” is a concept that accounts for and articulates the complex knot of inter-and intra-racial, discursive, and extra-discursive relations (juridical-legal, historical relations, intimate, and familial) confederate with gender, class, and power during and since trans-Atlantic slavery. The post-slavery subject is an attempt to address the difficulty that one encounters in writing about the global and traumatic effects of slavery on black subjects, white subjects, the interracial subject, the enslaved subject, the enslaving subject, [and] on those that are neither slave nor free yet fully invested with the codes of the slavery/post-slavery subjectivity; it is not the “black” subject, but one that articulates the articulation of all subjects in the aftermath of slavery. That these traumatic effects are determined differently for and on different subjects does not negate what must be(come) a given: that slavery's traumatic impact was and is still felt world-wide, across race, ethnicity, and subjectivity—in national and international policy, and in the most intimate relations which are seemingly unrelated to the historical fact of slavery.

Jean-Paul Rocchi <jprocchi@wanadoo.fr> University of Paris 7, France. “WHITENESS AND THE POLITICS OF LITERARY INTERPRETATION.”

Simon Dickel <dickels@uni-muenster.de>, Muenster University, USA. “GAY WHITENESS IN TEXTS BY BLACK GAY CULTURAL ACTIVISTS FROM THE 1980s AND 90s.” Black men participated in the struggle for gay liberation that evolved since the late 1960s, but they soon were confronted with the fact that the emerging concept of gayness was constructed as a white identity. Political Strategies like “Coming Out” or early self-representations of gay men have their origin in a gay identity politics that did not put race on the agenda and, as a consequence, tended to make black men invisible. With regard to the gay community of the 1980s, Marlon Riggs claims in his film *Tongues Untied* that “in this great gay mecca, [he] was an invisible man, still” and Essex Hemphill’s poem “If his Name were Mandingo” reveals white gay racism in presenting the racist stereotypes that white gay men have when meeting black men. Riggs and Hemphill belong to a group of black gay cultural activist who began to organize around the categories blackness and gayness in the 1980s. They formed writers’ workshops, produced plays, and made films. In their texts, they began to negotiate the fact that their identities were determined by the often antagonistic constructions of blackness and gayness. In my presentation, I will consider constructions of gay whiteness in texts by black gay cultural activists from the 1980s and 90s. To what extent do white gay characters, e.g. Gary in Isaac Julien’s film *Looking for Langston*, represent the racist politics and objectifying gaze black men encounter in the gay subculture? How do the categories male homosexuality and class intersect in constructions of gay whiteness, e.g. in Metro, Jesse’s white lover in Melvin Dixon’s novel *Vanishing Rooms*? Do black gay representations of gay whiteness demonstrate the limits of traditional gay identity politics in favor of what is now called queer politics?

Suranyi Agnes <Suri@btk.pte.hu>, University of Pecs, Hungary. “THE REPRESENTATION OF RACE AND CLASS IN TONI MORRISON'S FICTION: FROM *THE BLUEST EYE* TO *LOVE*.” After giving an overview of critical interpretations that focus on Toni Morrison's representation of race and class, in my paper I will keep track of the shifts of emphasis that have occurred in the author's treatment of these concepts and the variety of narrative strategies she deploys in dealing with them. I have found an enormous difference between the author's initial engagement with the self-loathing of the black community in *The Bluest Eye* and her

focus on the passionate love-and-hate relationships depicted in her recent novel. A turning point in her dealing with race and class is her only existing experimental short story "Recitatif" and her novel, *Paradise*. Whereas in her first novel she deals with the devastating effects of the inculcation of white supremacy in the black community, in her short story-and later in *Paradise*-she deploys racial codes that might apply to both whites and blacks and creates ambiguity by constantly oscillating between white and black-first erasing then re-creating the characters' respective racial identity-challenging the reader's expectations and any solution that is based on stereotypes. By this means she emphasizes the constructedness of racial Otherness, its relevance and irrelevance with regard to subjectivity. Her fiction has ironical, lyrical, or even grotesque undertones achieved by narrative strategies such as allusion to racialism/racism (perception of the diversity of skin color), indirection, reversal, defamiliarization (literalization), and puns. Gradually distancing herself from the obligation to take the white gaze and the white reader into account, Morrison depicts African American characters whose identity is firmly rooted in blackness. Her focus is definitely on the African American perspective. Concerning class division more is unsaid than said in Toni Morrison's novels, with numerous allusions and surprising details that show her awareness of unequal opportunity, class privileges and deprivation. In *Song of Solomon*, *Paradise*, and *Love*, however, she introduces successful and prosperous African American characters and undermines the myth of the African American male as a failure. In several novels she explicitly critiques the black middle class who have lost their "funkiness" and connection with their own "tribe." *Love* is the peak of Toni Morrison's achievement, a synthesis of former concerns. Justine Tally noted in *Paradise Reconsidered: Toni Morrison's (Hi)stories and Truths* that "the central motif of *Beloved* is [. . .] maternal love which is 'too thick,' and *Jazz* examines romantic love, both licit and illicit" (17). The kind of obsessive love in *Paradise* has received various, often conflicting critical responses. Morrison's recent novel, however, is clearly about Christian love. In my investigation of the novel I will adopt some of the analytical tools the author uses in *Playing in the Dark: Whiteness and the Literary Imagination*. Rocchi Workshop.

Wolfgang Binder <Wolfgang.Binder@rzmail.uni-erlangen.de>, Erlangen University, Germany. "AFRICAN AMERICAN MANHOOD IN A WHITE DOMINATED WORLD--THE SELF AS OTHER." The paper will focus on a corpus of twentieth century male African American prose writing. It will first discuss the seminal work of James Baldwin, in particular his remarkably lucid essays ("Notes of a Native Son", "Many Thousands Gone", "A Question of Identity", "Freaks and American Ideal of Manhood") and his short story "Going to Meet the Man". A second group of texts selected for a study of the complexities of male African American identity/ies consists of John Edgar Wideman's autobiographical account *Brothers and Keepers* (1984) and Ernest Gaines' novel *A Lesson Before Dying* (1993). And as a third and most recent document the anthology *Black Men Speaking* (1997), edited by Charles Johnson and John McCluskey, Jr., will be used. Reference to Black Caribbean writers like Caryl Phillips (St Kitts/Great Britain), Luis Rafael Sánchez (Puerto Rico) and others will be made. Theoretical approaches from the fields of Masculinity Studies and Gay Studies are considered helpful in analyzing the self as Other, definitions of blackness through whiteness, the gendered measuring of power games, the African male body as prison house, weapon, and (mythified) glory and/or menace. Works by scholars such as David Berman, Leo Bersani, E. Anthony Rotundo and anthologies of criticism like *Revealing Male Bodies* (Nancy Tuana et als., eds.) are taken into consideration.

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“(RE)CONCEPTUALIZING BLACKNESS AND MAKING RACE OBSOLETE.”

The “race phenomenon” has dominated recent sociopolitical discourse because of its very strong influence on the distribution of social benefits and burdens. This distribution has largely favored whites by giving them undue and undeserving advantage over blacks (in the sense of people of color) and at the expense of the latter. But what is the solution to the social inequity wrought on by race? Some have argued for opening up space for more “races” in a non-hierarchical structure. Thus in addition to whites and blacks, we should have biracial etc. In this way, they contend, all “races” would be socially equal, and so, they believe (or hope?), would be the distribution of social benefits. My proposed aim is, first, to reject this view via an investigation of the concept of race itself. In particular, I will argue for the complete dismantling of the concept of race itself. As an alternative, I go on, second, to advance a reconceptualized view of blackness in which I take blackness to be a political concept. Drawing upon my reconceptualized view of blackness, I will then proceed to make the case for social justice that is non-racialized.

Workshop 15: "BETWEEN NATIONS: AFRICAN AMERICANS IN EUROPE AND AFRICA BEFORE 1900." Chair: Isabel Soto <isoto@flog.uned.es>, National University, Spain.

Maurice Jackson <Maujackson@aol.com>, Georgetown University Washington, USA.
"ANTHONY BENEZET AND THE FRENCH ANTISLAVERY MOVEMENT."

Anthony Benezet (1713-1784) was one of the most enlightened men of the eighteenth-century century. Born to French Huguenot parents who fled France due to religious persecution, his family settled in Philadelphia in 1731. Rejecting his father's desire to join the family business, Benezet became a school teacher. He taught Quaker girls and founded the African Free School. His students included James Forten, Absalom Jones and Richard Allen, who greatly appreciated his work as teacher and abolitionist. Unlike many of his contemporaries who were against the slave trade, Benezet fought actively to end slavery and proclaimed the complete equality for the African, free and enslaved. He wrote many pamphlets against slavery and corresponded with Benjamin Franklin, John Woolman, the Englishmen Granville Sharp and Thomas Clarkson and with French patriots like Mirabeau, Raynal and Brissot. Thousands of his pamphlets were distributed to Abolition Societies and to members of British Parliament and translated into the French and distributed by the Société des Amis des Noirs. When Benezet died Jacques-Pierre Brissot an ardent observer of North America and one of the founders of the Société, wrote: "what author, what great man, will ever be followed to his grave by four hundred Negroes, snatched by his own assiduity, his own generosity, from wretchedness, and slavery." He concluded "where is the man in all of Europe, of whatever rank or birth is equal to Benezet." Benezet's work affecting the Amis des Noirs in France and his correspondence with men like the Abbè Raynal has not been fully studied.

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"BLACKENED BEYOND OUR NATIVE HUE': CONTESTING RACE IN THE BLACK ATLANTIC, 1795-1800." Exiled and adrift in the North Atlantic World, the Trelawney Maroons of Jamaica found themselves in Nova Scotia, "a country" they described as "so severely cold, and so different in every Production, from Our native Climate, that Our Existence... must be attended with the utmost misery and Wretchedness." The British had removed the Trelawney Maroons from Jamaica to Nova Scotia after the Second Maroon War in 1796. This paper explores how once in Nova Scotia--a province also hosting recently exiled Black Loyalists from the American Revolution--the Trelawney Maroons abandoned a fierce, warrior-like identity constructed from their Akan and Coromantee warrior heritage. Instead, the Trelawney Maroons repeatedly described themselves as frail outside of their native environment. After surviving their first winter in the harsh climes of Nova Scotia, the Trelawney Maroons experienced a profound transformation in their identity. On the surface, the Maroons seemed to resign themselves to a fate outside their control. Yet upon closer examination, a more complex story of changing racial identities emerges. The Maroons, using older seventeenth-century racial concepts based on the idea that climate affected race and a body's corporal constitution, began to petition British officials to remove them from Nova Scotia to a warmer region of the Anglo-American Atlantic. These petitions, some of which were considered by the British House of Commons, represent the Trelawney Maroons' efforts to shape their future by means other than revolt. Their time in Nova Scotia also highlights changing racial discourse in the Anglo-American Atlantic World. As the Trelawney Maroons used the language of race to argue their case for a second removal in four years, officials were

confronted with questions concerning traditional Anglo-American racial concepts-- concepts already under fire from abolitionist groups in London as well as several new American state constitutions that outlawed slavery. This paper explores how Nova Scotia became a crossroads of sorts in the late eighteenth-century Atlantic World and African Diaspora, a sojourn for thousands of blacks on their way to Africa, but also a key site where Euro-Americans, Africans and African-Americans challenged the meaning of race, identity and blackness. The Trelawney Maroons were a small contingent in this steady stream of exiles in the African Diaspora who forced Anglo-American officials and the general public to consider key questions regarding race and identity: Could Africans' constitutions withstand the cold Nova Scotian winters? If not, what was the responsibility of public officials and sympathetic white citizens to rectify the situation? Why were the Black Loyalists better able to deal in a climate the Trelawney Maroons found so difficult to adjust to? And finally, how could a group of people who were considered so formidable on the battlefield in Jamaica become so fragile with the change of seasons and location? The Trelawney Maroons illustrate the fluidity of race and identity in the Anglo-American Atlantic World, redefining their racial selves as incapable of dealing with the same cold weather their white counterparts endured. Yet, at the same time, the Trelawney Maroons asserted claims of racial equality when they refused to work for less pay than their white counterparts. While in exile, the Trelawney Maroons exerted pressure on and expanded the boundaries of racial discourse in the Atlantic World by refusing to stand idly by while white officials considered their fate and the white public exploited their marginalized position in Anglo-American society. Though ironically, they did so by presenting themselves as a race weakened by an icy northern climate and further "blackened" by racist imperial policies.

Christopher Mulvey <christopher.mulvey@winchester.ac.uk>, University College Winchester, UK. "EUROPEAN REFLECTIONS OF AMERICAN RACISMS IN THE NINETEENTH-CENTURY." Post-the Civil War, there was a tacit agreement among white Americans that though the North had won the war, the South would write the history. It was part of an accommodation which guaranteed that African Americans should have no voice in the classroom and no part in the ballot. Senator Richard B. Russell of Georgia in office from 1938 to 1971. Only in the mid-1960s did an alternative historiography appear with a different telling of the story of slavery, secession and segregation at the same time that voter registration began to correct electoral fraud in the South. The new history heard the African American and was often written by the African American. John W. Blassingame's *The Slave Community: Plantation Life in the Ante-Bellum South* is a model. The old model was well represented by *The American Commonwealth* by the most distinguished of British commentators, James Bryce. In 1910, Bryce was arguing that electoral fraud-- Tammany-Hall style cheating--was widely condemned throughout the United States, but, he said, there was "one exception to the general condemnation of the practice." The exception was in Southern states where "Negro suffrage" and "military government" following the Civil War had produced "incredible mischief." Bryce followed white Americans in believing that fraud was a moral necessity in the South "in order, as they expressed it, 'to save civilization' [. . .] As few of the negroes are fit for the suffrage, these services to civilization have been leniently regarded even at the North, and are justified at the South by men above the suspicion of personal corruption" (Bryce 2: 242). Like Richard B. Russell, James Bryce was a commentator who narrowed race discussion in the hundred years between Civil War and Civil Rights. Senators Strom Thurmond of South Carolina and Trent Lott of Mississippi

continued that narrowing in the twenty-first century because “Dick” Russell had taught his students a senatorial tradition characterized by charming the ladies and denying the blacks. Trent Lott still represents Mississippi in the United States Senate where he chairs, by right of seniority, the Rules Committee (Trent Lott).

Katja Fuellberg-Stolberg <Cstolberg@t-online.de>, Humboldt University Berlin, Germany. “CROSSING OVER: AFRICAN AMERICANS IN THE NIGER VALLEY.” The paper deals with the role of African Americans in transatlantic relations in the mid-nineteenth century. The option of re-emigration, of the "African return", became a vital topic among free American Blacks who participated in the anti-slavery movement in the Northern States of the United States in the decades before the beginning of the Civil War. The paper focuses on the Niger Valley Expedition (1859) to the area around Abeokuta in what is today Nigeria that was the culmination of African emigrationism in the ante-bellum years. The expedition, one returning-to-Africa project, was initiated by three African Americans. They were Martin Robison Delany, Henry Highland Garnet and Robert Campbell. The paper also focuses on the African counterparts that were on the one hand the Crowther family who belonged to the Sierra Leone repatriates, that had developed their own cultural and commercial network along the West African coast and on the other hand on the Egba chiefs the rulers of Abeokuta. From an biographical approach the paper elaborates how the proponents of this re-emigration movement tried to combine their quest for a black nation with the establishment of transatlantic commercial networks. It becomes evident that the ensuing encounter was, in the first place, anything but an harmonious reconnecting ancestral links – depending on the ignorance of the African American returnees as to the political, social and cultural realities they were confronted with. But the paper also reveals to what extent its outcome was shaped by individual life strategies of the emigrationists. Even though the Niger Valley project failed to materialize, it confirmed the strong desire within the African diaspora to forge transatlantic links connecting both continents.

Workshop 16: "BEYOND SLAVERY: INTERACTIONS IN THE BLACK WOMAN'S ERA--PART 1." Chair: Paola Boi <boi@unica.it>, University of Cagliari, Italy.

Angelita D. Reyes, <AngelitaReyes@asu.edu>, Arizona State University, USA.

"INTERNATION AND BEYOND: IN THE FOOTSTEPS OF SARAH PARKER REMOND." This paper intends to explore the activist "interNation" consciousness of Sarah Parker Remond (1826-1894) in terms of her feminist abolitionist activism and in terms of theorizing the international or "interNation" consciousness and intellectualism that situates African American Diaspora at the advent of the twenty-first century. A contemporary of Douglass and Truth, Remond was also part of an activist, educated, interracial transatlantic community. This paper situates Remond in the context of an "already diaspora" that set the foundation for twenty-first century "globalization." Today, slavery as a very interdisciplinary subject is reassessed with remarkable energy and unprecedented scholarship because there are paradigms, social concerns, and unresolved issues that still resonate from that era. For example, there are active national dialogues about reparations for African Americans because of the free labor that slavery produced. In feminist, literary and cultural studies we talk about the intersection of race, class, sexuality and gender--a theoretical position that is referred to as intersectionality. By 1861 Remond was already an eloquent speaker in Europe speaking on "intersectionality"-- that is to say, she intersected the abolition of slavery, sexuality, women's rights and class issues that denied women as a legal group the right to pursue public and private fulfillment through education. To what extent will intersectionality be more or less appropriated the future of the larger African American diaspora? And to what extent does current scholarship inform the importance of the text of Remond the context of "internation"? Central questions to this current exploration include: how did Remond reconstruct her identity as an African American in Europe? How are African American identities constructed today through the forces of migration, immigration and global cultures? Decidedly, there is a re-articulation of African American research into extended fields and practices within the concepts of Diaspora. At this present historical juncture of paradigm shifts, new thinking, and transformation, scholarly inquiry emphasizes the significance of historical African American diasporic place and space outside of France, but still in Europe and connected to the United States. Remond fits into this category. With the above intellectual, historical and scholarly contexts summarized, this paper attempts to make an engaging shift with its focus on Remond's own move from abolitionist activism to current appropriations of diaspora, globalization, and intersectionality—race, class, sexuality and gender-- and meaning in where ever the "black world" is.

DoVeanna S Fulton <dsfulton@memphis.edu>, University of Memphis, USA. "STRONG DRINK AND STRONG WORK: FRANCES E.W. HARPER ON RACE AND TEMPERANCE." This presentation situates Frances E. W. Harper in the temperance movement. Critic Bettye Collier-Thomas identifies Harper as the "single most important Black woman leader to figure in both the abolitionist and feminist reform movements." Harper was the most prolific African American woman writer of the nineteenth century; her poetry, speeches, essays, and fiction have received scholarly attention in the context of abolitionism and women's rights activism. While Harper's membership in the Women's Christian Temperance Union (WCTU) is well known, her temperance activism and writings are not. The central focus of this presentation will be Harper's novel, "Sowing and Reaping". Scholar Frances Foster discovered this work in the 1876-1877 issues of the A.M.E. "Christian Recorder", the literary organ of the African Methodist Episcopal Church. Last year while conducting

research for my first book, I found a chapter of “Sowing and Reaping” in another publication produced in 1860. This discovery has significant and exciting implications for our understanding of African American literature, the larger field of American literature, and the history of African American social and political activism. With this publication, scholars must reconsider the development of African American literature. It demonstrates African Americans were not exclusively writing about slavery and abolition in the antebellum period. Moreover, the 1860 publication suggests publishing opportunities for Blacks were not limited to the Abolitionist or Negro presses. I consider how the publication of “Sowing and Reaping” in serialized format speaks to Harper’s concern for temperance and the material circumstances of her life that did not allow time for writing a long novel in book format. In 1860 Harper was newly married to farmer Fenton Harper and lived on a farm near Columbus, Ohio. Her political activities as an antislavery and women’s rights activist did not cease with marriage; rather the publication of this novel demonstrates Harper was not only engaged in social reform issues that concerned mainstream America, her activism occurred on the public stage of a mainstream newspaper. Harper’s choice to publish in this venue raises questions regarding her temperance activism and the construction of the text. First, did Harper’s distinction and influence as a temperance advocate extend beyond the Black community and in what dimensions? Second, did publishing in the newspaper demand or account for the racial ambiguity of the main characters in “Sowing and Reaping”? Finally, since this version is not identical to the “Christian Recorder” version, how did the audiences for these two radically different publications determine the novel? This paper is part of a larger work I am completing entitled, “Radical Prohibition: African Americans Writing Race and the Anti-drink Movement. “Radical Prohibition” is a literary history project that examines temperance work and writings by African American social activists such as Frances E. W. Harper, Ida B. Wells, Martin Delany, Henry Highland Garnet, and Amelia Johnson. Understanding these works sheds light on African Americans’ first involvement in an “anti-drug” movement and the manner in which activists negotiated the politics of race with struggles for moral reform.

Hanna Wallinger, hanna.wallinger@sbg.ac.at, (Univ. of Salzburg, AUSTRIA. "TOWARDS A THEORY OF RACE LITERATURE: VICTORIA EARLE MATTHEWS (1861-1907) From the 1880s to the 1930s a generation of African American writers saw it as the duty of the race woman to engage in literary work in order to demonstrate the "bond of brotherhood of all classes and all complexions", as Pauline Hopkins states in her preface to *Contending Forces*. In the opinion of engaged writers and activists, such as Hopkins, Anna Julia Cooper, Gertrude Bustill Mossell, and Victoria Earle Matthews, literature was a means of education and possessed a social and political function. It should be committed to the common cause of teaching a lesson in antiracism. Victoria Earle Matthews spoke at the First Congress of Colored Women of the United States, in Boston, about "The Value of Race Literature", a speech that has been called "the manifesto of the black women's movement" (Elizabeth McHenry). Repeatedly and insistently she wrote against prejudice and injustice, thereby always defending the rights of women. Matthews's career and work will be the focal point in this paper about a generation's manifestation of a theory of race literature.

John Gruesser <jgruesse@kean.edu> Kean University, USA. “‘A Visit to England’ and the Shift in Purpose and Tone in Chapters 30-41 of *INCIDENTS IN THE LIFE OF A SLAVE GIRL*.” In the dozens of essays devoted to Harriet Jacobs' *INCIDENTS IN THE LIFE OF A SLAVE GIRL* published in the last twenty-five years, critics have

investigated a wide variety of subjects. Surprisingly, the last quarter of the book, which describes the experiences of the main character and narrator, Linda Brent, as a fugitive slave in the North and a traveler to England, has rarely been commented upon. This scant critical attention can perhaps be explained by the fact that the most sensational events in the narrative, Linda's sexual harassment by her master, Dr. Flint, her relationship with Mr. Sands with whom she has two children, and her seven-year confinement in an attic crawl space, occur in the first twenty-nine chapters. However, the last twelve chapters are unique in their own right, exposing the lack of freedom in the North, not only for fugitive slaves and free blacks but even for white people themselves. Chapter 37, "A Visit to England," and the strategic part it plays in Jacobs' narrative illustrate the validity of Paul Gilroy's contentions in *The Black Atlantic: Modernity And Double Consciousness* about the effects of foreign travel on black Americans, establishing that African American women who journeyed abroad experienced the same kind of political transformations as their male counterparts. Charting the evolving relationship between Linda and her target audience, especially the shift in purpose and tone in the final twelve chapters, reveals the forcefulness of Jacobs' indictment of the Northern mentality that abetted slavery. Her experiences in England, in terms of the freedom she enjoyed and the religious conversion she underwent there, contribute significantly to these changes.

Jean Fagan Yellin <jfyellin@yahoo.com>, Pace University, USA. "HARRIET JACOBS AND THE 'EDUCATED PEOPLE.'" "I have not the Courage to meet the criticism and ridicule of Educated people."--Harriet Jacobs to Amy Post, Jan 1, 1854. Just as attention to the concept of "race" has transformed liberal studies among "Educated people" both in Europe and in the United States since the 1960s, so the concept of "gender" is transforming the study of African American and diasporic literatures and cultures. In the past few years, Harriet Jacobs's life and work have challenged historiography and the literary canon. For the better part of a century, her slave narrative *Incidents in the Life of a Slave Girl* (1861) was denied legitimacy within both the dominant culture and African American and diasporic studies. The work to authenticate the identity and integrity of *Incidents* as a woman's autobiography on the subject of her struggle against her oppression as an African American slave has not only established it within the canon of African American literature, women's literature, and American literature, but also has helped establish the significance of women's writings within African American and diasporic letters. With the publication of the scholarly edition of her book and of the biography of her life, and with the completion of the scholarly edition of her papers, Jacobs will be fully established within African American literature and culture, diasporic literature and culture, women's literature and culture, and American literature and culture. This paper will discuss the creation of the scholarly edition and the biography, and the current status of the Harriet Jacobs Papers, with an eye to this triple product functioning as a model for future work in African American and diasporic studies.

Isabel Soto <isoto@flog.uned.es>, National University of Distance Learning, Spain. "'THE SPACES LEFT': STRUCTURE, AGENCY, MOVEMENT IN AFRICAN AMERICAN NARRATIVE." This paper addresses the concept of space in works by African American authors. Functioning as a major organizing principle in these works, space also provides the occasion for an exploration of agency: who or what defines and controls space? Who or what determines its entry and, indeed, its exit? What is the performative content of space? The examples I consider – from Douglass's 'spaces left' in the primary copy- book where he learns to write, to Baby Suggs's appropriation of the Clearing in order to re-claim the black body – are

frequently expressive of individual and collective empowerment. At the same time, space is not unproblematically enabling; witness Linda Brent's forced retreat into ever-receding spaces in order to escape Dr. Flint's unwelcome advances. While marking the endpoint of Linda's defensive retreat, the cramped garret is also a site of resistance, chosen by the protagonist herself as the place from which to plan her children's and her own final bid for freedom. Finally, I consider the relation of space to movement. Space is invariably not single but multiple and individuals proceed not through space but spaces. Much African American narrative is articulated through the paratactical arrangement of spatial configurations: that is how the story is told. Throughout I draw on previous space theories such as Paul Gilroy's by now axiomatic Black Atlantic and Robert Stepto's symbolic geography, itself an "extension of what Victor Turner has termed 'ritual topography.'"

Workshop 17: "PAULINE E. HOPKINS: INTERACTIONS IN THE BLACK WOMAN'S ERA--PART 2." Chair: Hanna Wallinger <hanna.wallinger@sbg.ac.at> University of Salzburg, Austria. When Pauline E. Hopkins was active as performer, editor, journalist, race historian; and writer in Boston in the late-nineteenth century and early-twentieth century, she was one voice among many active African American women writers, clubwomen, historians, educators, teachers, etc. This workshop welcomes contributions focusing on Hopkins and her contemporaries, such as Josephine St. Pierre Ruffin, Victoria Earle Matthews, Gertrude Bustill Mossell, Anna Julia Cooper, Emma Dunham Kelley, Amelia E. Johnson, Frances Ellen Watkins Harper, Alice Moore Dunbar Nelson, to name only a few of the many other women active in this period between 1880 and roughly the 1930s. Papers will be welcome that focus on the many interactions with male and female, white and black, African and American and European writers and thinkers of the period.

Lauren Kientz <kientzla@msu.edu>, Michigan State University, USA. "DIALOGUE AND INTELLECTUAL EXCHANGE AFRICAN AMERICANS AND EUROPE IN THE NINETEENTH CENTURY." Ho Chi Minh and Mahatma Gandhi began to think about nationalism and independence in Europe's intellectual environment; precisely in the European context, they developed their own paradigms against European imperialism. My dissertation analyzes African American intellectuals, artists and activists who traveled and lived in Europe and in so doing refined a critical vantage point on the United States. While the dissertation covers the nineteenth and twentieth centuries, this paper will emphasize the encounters between African Americans and Europe in the second half of the nineteenth century. These individuals need to be placed in multiple contexts. On the one hand, they were part of a broader phenomenon of Americans who continued to look to Europe for intellectual and cultural guidance despite the United States' growing cultural and political independence. As members of an "African American aristocracy," they--like their white counterparts--valued European high culture and treasured the cultural capital of a European education. On the other hand, like Ho Chi Minh and Gandhi later, they used the encounter with Europe to expose the injustices in the U.S. and the glaring gap between democratic ideals and actual practice. Thus, through education, travel, activism and a dialogue about injustice, nineteenth-century African Americans, particularly those with means and opportunity, set a precedent of interaction with the whole of Europe that would culminate in the jazz artists and literary expatriates of the twentieth century. Europe became a selecting mechanism for the black elite and the context for the blossoming of self-consciousness, identity and status. I propose to explore the nature of the relationship between African-Americans and Europe in the nineteenth century, including its tensions, its fecund intellectual exchange, and its reverberations in American and European culture through a close examination of the autobiographies and letters of seven key individuals within the broader context of African American-European exchange.

Ira Dworkin <idworkin@miami.edu> University of Miami, USA. "PAULINE E. HOPKINS, WILLIAM MONROE TROTTER, AND BLACK LEADERSHIP IN THE EARLY TWENTIETH CENTURY." This paper suggests the centrality of Pauline E. Hopkins to the movement of Boston-based black activism that emerged in opposition to the policies endorsed by Booker T. Washington. While the dynamics of black leadership during the early twentieth century are commonly reduced to a W. E. B. Du Bois-Washington split, this paradigm erases the important contributions of many others, particularly women, to the field. Even William Monroe Trotter, the Boston Guardian

editor who sometimes appears in this context, was part of a larger network of activists and intellectuals that included Hopkins, a charter member of the Boston Literary and Historical Association, which Trotter founded. Before her editorship of the *Colored American Magazine* and continuing after Washington's surrogates took over the magazine and fired her, Hopkins was a popular figure in Boston-based progressive circles. Through a reading of Hopkins's non-fiction, my paper recovers her interactions with this community, not only to reinscribe her in the canon of Washington's critics (from which she has largely been erased), but also to consider the broader based culture of activism and dissent which the proposed workshop will examine.

Alisha Knight <aknight2@washcoll.edu>, Washington College, USA. "FURNACE BLASTS FOR THE TUSKEGEE WIZARD: REVISITING PAULINE HOPKINS AND BOOKER T. WASHINGTON." My paper discusses Hopkins's interactions with John C. Freund, a white philanthropist and "Bookerite," and it examines the circumstances surrounding Hopkins's dismissal from her post as Editor of the *Colored American Magazine*. Although scholars have come to accept that Hopkins did not leave the magazine due to "poor health," as reported in the November 1904 issue of the magazine, the circumstances leading to her departure continue to be debated and discussed. Jill Bergman, for example, has argued that the reason for Hopkins's departure was complicated by her gender as much as it was by the shift in the magazine's focus from a female- to a male-centered audience. I use recently discovered evidence (Hopkins's own correspondence) to offer a more definitive explanation: in addition to Hopkins's gender and politics, her insistence on producing a literary journal--instead of a business or current events magazine--put her at odds with Washington and his camp. The quest to find information about Hopkins's interactions with her contemporaries (white and black, male and female) has been elusive, at best. By examining her role as the literary editor of the *Colored American Magazine*, we can gain valuable insight into her intellectual life and activism that has made her so important to African American literary history.

M. Giulia Fabi <fbg@unife.it>, University of Ferrara, Italy. "ALTERNATIVE BLACK WORLDS: REDISCOVERING NINETEENTH-CENTURY AFRICAN AMERICAN UTOPIAN FICTION." In my presentation I will analyze late-nineteenth-century African American contributions to a literary genre that in the United States reached a peak of popularity in the 1880s and 1890s: utopian fiction. First, I will briefly discuss how best-selling white American utopian authors such as Edward Bellamy actively supported contemporary segregationist practices and eugenist tendencies by projecting them into the future. Second, I will focus on how African American utopian authors like Sutton E. Griggs, Frances E. W. Harper, Edward A. Johnson, or Pauline E. Hopkins developed an alternative, racially liberatory utopian tradition that was innovative in form and content. Capitalizing on the sociologic digressions characteristic of utopian fiction as a genre, African American authors articulated a detailed analysis of the personal and social impact of segregation that ran counter prevailing pseudo-biological rationalizations of the color-line. African American utopian novelists defamiliarized contemporary American society by presenting it from the marginalized perspective of African Americans and by foregrounding the parallel, but dramatically different, worlds in which blacks and whites lived. In so doing, they operated a radical revision of the formal conventions of utopian fiction and opened new perspectives on the participation of blacks in American literature and society, projecting visions of a more egalitarian future that, to this day, remain largely unrealized.

Workshop 18: "1920s AND 1930s." Chair: Mar Gallego <stemar@teleline.es>, University of Huelva, Spain.

Paola Boi <boi@unica.it>, University of Cagliari, Italy. "EUROPE AND POWER RELATIONS IN DU BOIS'S ROMANTIC UTOPIAS. FROM KNOWLEDGE RESISTANCE TO THE EROTICS OF COUNTERKNOWLEDGE" Du Bois's epistemic vision of race and culture would undergo considerable mutations upon his first visit to Europe from 1892 to 1894. Not only did Europe unfold for him the freedom to enjoy cosmopolitan international modernity, making him pluralize a "new conceptual framework for American history", but it would also allow him to "understand the real meaning of scientific, economic and social research" as he recalls. The sexualized analysis of history and politics that he proposes in his 1928 fiction are the outcome of this new theoretical and political awareness.. The effort to transcend racial, gender and sexual inequalities, the availability of culture, the dream of "divine anarchy," the utopia of a globally democratized world, the vitality of black culture as female all appear in his romanticized narratives "Dark Princess" and the "Quest for the Silver Fleece". My attempt at reading Du Bois's fictional projections will trace his philosophical groundings under the light of the European theories he came in contact with, and which accordingly seem to have affected him most.

Charles Molesworth <cmole@earthlink.net>, . "TOWARDS A BIOGRAPHY OF ALAIN LOCKE." Why do we need a biography of Alain Locke? Long widely regarded as one of the leaders of the Harlem Renaissance, Locke was a polymath whose contributions extended well beyond his role in that notable cultural movement. But because there is no full length biography of Locke available, his contributions and achievements remain at best partially known and understood. As a young professor at Howard, he began his public career with a strikingly comprehensive survey of racism. His later commentaries on African American literature, in the form of year-end omnibus reviews, are just one example of his active and on-going engagement with his culture. Also, his work as a serious philosopher, studying the value theory he first learned at Oxford while a Rhodes Scholar, as well as his signal work on African art and African American music and the visual arts, add to his importance as a cultural critic. His identity as a homosexual - an open secret during the Renaissance and after - may account for some of the neglect that has caused him to be underestimated, while it also complicates his biography. Only a full length biography, based on the extensive archive of personal papers at Howard University, will bring this important figure into full light and recognition.

Eva Boesenberg <EvaBoese@aol.com>, Independent Scholar, Germany. "Mobility and Exchange: Rudolph Fisher's Harlem." Rudolph Fisher's novel *The Walls of Jericho* (1928) paints an uncommonly nuanced portrait of Harlem in the 1920s, representing its African American residents as "both a divided and a connected people" (Bremer). Its narrative of geographic and upward social mobility suggests a pattern of fruitful economic and emotional exchanges that function to reduce internal divisions, be they social or psychological. Framed by the African American lawyer Fred Merrit's defiance of residential segregation, his transgression of the barriers erected by white racism, related plot lines focus on the transcendence of class prejudice between upper middle- and working class blacks and the relinquishment of the emotional compartmentalization that characterizes the black male protagonist's "cool pose" (Majors and Billson). Instead of segregation and segmentation, the text champions a quintessentially modern unlimited circulation of financial resources as well as erotic and emotional energies. Its revisionary economies are paralleled by its representation

of signifying as a potent medium of both inter- and intraracial communication. Despite its masculinist bias, the novel offers an instructive analysis of gender that explicitly addresses homophobia and the centrality of economics in heterosexual romance. Its central female character Linda may not yet emerge as an economic actor in her own right, but neither is she limited to the role of a housewife. With her partner Joshua, she embarks on an open-ended journey that promises to traverse new social as well geography and emotional terrain.

Ivy Wilson <wilson.166@nd.edu>, Notre Dame University, USA. "Staging Revolution: Performance, Nationalism and the New Negro Movement." The specter of Toussaint Louverture loomed large in the African American cultural imagination in the antebellum United States. Its dissipation during Reconstruction, however, was overshadowed by the radical staging of Toussaint Louverture and the Haitian Revolution as iconography in the early decades of the twentieth century. This talk, "Staging Revolution: Performance, Nationalism and the New Negro Movement" uses drama to theorize the performative aspects of revolution. Although its primary focus is on the W.P.A. Negro Theater Unit's production of *Haiti: The Story of Pierre-Dominique Toussaint L'Ouverture* performed in Harlem, the talk contextualizes this examination of race and revolution with Orson Wells' production of *Macbeth* set in Haiti and C. L. R. James' 1936 play *The Black Jacobins*. Indeed, the latter play allows for an extended claim on the residues of the Haitian Revolution by mapping the performances of Paul Robeson in both C. L. R. James' play and the earlier *The Emperor Jones*. As a particular engagement, "Staging Revolution" deciphers the ways that Toussaint Louverture became a kind of trope not only available to African Americans but simultaneously to white Americans who employed the image of Louverture as a vehicle through which to hypothesize about the contemporary United States.

Renee M. Baron <rbaron@juilliard.edu>, Juilliard School, USA. "PAN-AFRICAN BIRTH THROUGH *TROPIC DEATH*: ERIC WALROND'S INFLUENCE ON THE HARLEM RENAISSANCE." On October 17, 1926, the *New York Times* reviewed Eric Walrond's *Tropic Death* stating, "*Tropic Death* takes rank with Jean Toomer's *Cane* as a bravely beautiful collection by a man of negro blood. Eric Walrond illumines the life of the negro in the American tropics as Mr. Toomer visualized the ways if being in the Southern country and the Northern cities of the Unites States." Like *Cane*, *Tropic Death*'s impressionistic style, considered avant garde, was widely praised in both the African American and mainstream American communities. Indeed, in spite of its "primitive" stance, it won the approval of W.E.B. Du Bois, who wrote that *Tropic Death* was a "human document of deep significance and great promise." However, even with this auspicious beginning, Eric Walrond and his first collection of fiction are virtually absent from contemporary discussions of the Harlem Renaissance. While Toomer's *Cane* enjoys a prominent place within the Harlem Renaissance literary canon, *Tropic Death* is out of print, and except for Louis Parascondola's anthology of Walrond's work, Walrond's artistry and vision of black life has been expurgated from the African American literary canon. There is little recognition that Walrond played a significant role in the Harlem Renaissance as a journalist or business manager for *Opportunity* magazine or that *Tropic Death* was once considered a major work. Although impossible to account definitively for the lacunae surrounding Walrond and his work, his pan-Caribbean ethnicity and the world view derived from it might explain part of Walrond's disappearance from Harlem Renaissance discourse. His experience of black life stemmed from a different source than his African American contemporaries, and his politics often ran contrary to

theirs. *Tropic Death*, Walrond's collection of short fiction about the quotidian world of blacks in Barbados, Guyana, and Panama complicates many of the assumptions about, and representations of, Black life held by his Harlem Renaissance contemporaries. First, by presenting the diversity of black experience in the Caribbean region, Walrond deconstructs the prevailing stereotypes about Caribbean immigrants and restores some of the historical misinformation about the realities of Caribbean experience. Second, Walrond ties Caribbean labor to American interests in Panama, thus connecting the exploitation of blacks in the United States to the exploitation of blacks on a larger world stage. Third, Walrond challenges the popularly held beliefs about primitivism and Western experience particularly as it pertains to syncretic epistemologies such as voodoo and obeah. Influenced by Martiniquan Rene Maran's groundbreaking novel *Batouala*, a novel Walrond reviewed for *Negro World* in 1921, Walrond offers a black world from the point of view of black people -- without explanation, without translation. If the reader is to understand, s/he must enter that world and decipher its cultural mores. In doing so, s/he is induced into a new broader pan African sensibility.

Mark Whalan <m.whalan@exeter.ac.uk> University of Exeter, UK. "‘THE LAST GOODBYE--OVERSEAS’: THE GREAT WAR AND AFRICAN AMERICAN MEMORIAL PHOTOGRAPHY." This paper will examine the work of James Van DerZee, one of the most important portrait photographers working in Harlem in the 1920s and 1930s, and in particular his memorial photographs of African American soldiers who served in France during the Great War. The war offered both opportunities and harsh experiences to its African American servicemen--it promised newly assertive, martial models of masculinity, the possibility of fuller inclusion into the national community, and the benefits of a cosmopolitan sensibility gained from exposure to the very different racial politics of France. It also offered the experience of a U.S. Army disproportionately under the control of a Southern White officer cadre, the indignities of what often amounted to slave labour in army support units, harsh justice from Military Police, and of course the danger posed by front line combat. As the 1920s progressed the issue of how this conflict would be remembered, what function it would play in the collective memory and collective narrative of African American life in the twentieth century, became central, and it was these questions which were mediated in the extraordinary body of work produced by James Van DerZee. Van DerZee had got his start in Harlem by making portrait photos of soldiers departing for the war, and he expressly linked his self-image to the new spirit of African American subjectivity that the conflict ushered in. In his later portraits of soldiers Van DerZee presented young men in ways which explicitly countered many white visual representational traditions of African American soldiers. Moreover, he posed them in positions of ambivalence to national symbols, a relation exemplifying the persistence of the conflict of identification involved in "double consciousness" which the war had made painfully obvious. Yet through the frequently-used technique of combination printing, his memorial photos construct a non-literary narrative of mourning and memorial which both remained in keeping with African American oral traditions of mourning, and made these images available for different viewers to invest with their own stories of loss and grief. In doing so he produced work which exemplifies bell hooks's point that photography has been "a powerful location for the construction of an oppositional black aesthetic," and which also exemplifies the political significance of collective mourning in shaping historical narratives.

Theresa Runstedtler <theresa.runstedtler@yale.edu>, Yale University, USA.

"JOURNEYMEN: BLACK BOXERS AND THE TRAVELING SPECTACLE OF

RACE.” Using primary research from the African American press, white American newspapers, foreign press sources, and various boxing publications, my paper traces the debates surrounding black heavyweight boxer Jack Johnson’s seven-year exile from the United States to interrogate the transnational dimensions of race, manhood, and empire in the early 20th century. In 1913, three years of intense scrutiny for his lavish lifestyle and penchant for white women culminated in Johnson’s bogus conviction under the federal Mann Act against white slavery. A fugitive from U.S. justice, Johnson left the country until 1920, leading a migratory life as both an international celebrity and infamous pariah throughout Europe (England, France, Spain) and the Americas (Barbados, Argentina, Mexico, Cuba), inspiring numerous debates over race and geopolitics. Viewing the furor over Johnson within the context of his travels illustrates that, while boxing was an integral part of the continuing effort to graft race onto the imagined community of the U.S. nation, it was also a pop cultural mode of competition that exemplified the transnational scope of modern raciology. I begin with a brief historical background of black boxers in the late 1800s and early 1900s to highlight the connections between the political economy of late imperialism/urban industrialism, the rise of commercial culture, and the construction of a transnational color line. While the African American press followed black boxers, the audiences for their fights, exhibitions, and vaudeville (often minstrel) skits defied racial, class, and national boundaries. For example, during the late 19th century black heavyweight Peter Jackson, a native of St. Croix, moved to Australia where he began his boxing career as a young deckhand, later traveling to the United States, Britain, and France in search of opponents. By the early 1900s the itineraries of black boxers included Latin America and the Caribbean. Thus, the popular spectacle of prizefighting served to dramatize the transnational construction of race, gender, empire, and biopolitics. The bulk of my paper then turns to Johnson’s exile as a case study. First, I examine his travels to uncover the connections between Jim Crowism and the color line in Europe. Yet, at the same time, Johnson also became an icon and friend of the Parisian avant-garde, inspiring men like Arthur Cravan and Guillaume Apollinaire. In turn, Johnson’s followings in places like Barbados, Mexico, and Cuba suggest that global cultural forms provided a reservoir of resistance for everyday people of color. In 1915 when Johnson stopped in Barbados on his way to Cuba for his title match against white American Jess Willard, a huge throng of black fans greeted his ship and later packed the island’s London Electric Theatre to watch his exhibition. Similarly, beginning with the Johnson-Willard fight in Havana, boxing provided a subversive space in which Afro-Cubans and African Americans forged networks of diasporic communication and consciousness. Overall, this paper provides a model for integrating the fields of African American history, postcolonial studies, biopolitics, and foreign relations to help build on current discussions of transnational racial formation and black Atlantic culture.

Brenda Gayle Plummer <bplummer@wisc.edu>, University of Wisconsin-Madison, USA. “THE UNTOUCHABLES: CASTE, RACE, AND NATIONALISM IN AFRICAN AMERICAN AND INDIAN COOPERATION, 1916-1965.” This paper examines a little recognized history of communication and support among activists, intellectuals, and political leaders in the first half of the twentieth century. Networking among African Americans and Indians arose in the context of the Great War and declined with the respective maturation of the U.S. civil rights movement and Indian statehood, as African American and Indian activists subsequently went their separate ways. The three pillars of the connection were caste, race, and nationalism. U.S. social scientists in the 1930s and 1940s debated the viability of caste as a useful concept to understand

and interpret the seemingly intractable issue of prejudice, especially in the American South. During this era, the outcaste Indian barrister and community leader Bhimrao Ramji Ambedkar, a graduate of Columbia University in New York City, maintained a correspondence with W. E. B. Du Bois and other African Americans. High caste Indians traveling in the United States encountered racial discrimination because of their complexions, raising the issue of race and confirming a solidarity between them and educated members of the black upper strata whose education and attainments did not shield them from bias. After India's independence, high-ranking diplomats, including Nehru's sister, continued to experience incidents. The Indian press and public opinion counterattacked with scathing indictments of American practices. Nationalism came into play in the aftermath of the Great War when Garveyism joined other burgeoning nationalist movements of the time in assaults on colonialism. There was considerable ideological and tactical borrowing among many of these formations. This paper will not address the subject of the philosophy of nonviolence, or the Indian influence on civil disobedience in the U.S., because those subjects have already been well researched by other scholars.

Workshop 19: "WIDEMAN IN THE CITY." Chair: Keith Byerman
<ejkeb@scifac.indstate.edu>, Indiana State University, USA.

Karen Jahn <kjahn@assumption.edu>, Assumption College, USA. "EXPLORING SPIRITUAL TRUTH IN THE CITIES THROUGH JAZZ IN MORRISON AND WIDEMAN." American Literature Association, USA. "Using jazz techniques as well as subjects, Wideman and Morrison explore the African American urban experience in *Hoop Roots* and *Jazz*. This strategy engages the black aesthetic, using the tradition of its music to critique and celebrate urban African American life. Experiencing diverse subjectivities of the characters, readers are denied an abstract view of "the problem". In this talk, I'd like to show how Toni Morrison in *Jazz* and John Wideman in *Hoop Roots* improvise on twentieth century African American life to provide a richer heritage for us to honor and uphold. In each case, this compositional technique provides a subjective experience of the past the mainstream has missed through its hegemonic accounts. The Jazz Age immortalized in night clubs, novels, and films is brought down to earth through the blues story that emerges from Morrison's jazz riffs of the Harlem folk. The theme, tersely given as gossip on page one, is taken through a series of variations which fracture time, narrative sequence, place, and character, to explore the multiple variations on the motherless children who have migrated to Harlem. As in the "rememories" of her novel, *Beloved*, this complex process gives the characters new life, in love with themselves and therefore each other. Here I will explore how Morrison uses variation and voice to weave the folk into our view of Harlem and all its jazz. Although 'invented' and institutionalized by the white establishment, basketball has been closely associated with its black players for the past three decades. In *Hoop Roots*, Wideman plays the changes on hoop, the playground game, to explore how his identity emerges from his life of play, to mourn for his having to leave the court. In the process he improvises, much like the playground player, making the game, its history, and our history his own. As in his other memoirs--*Brothers and Keepers* and *Fatheralong*--Wideman creates his own persona, but he connects historical events from the debut of the Harlem Globetrotters in Hinckley, Illinois to the performers on the wharves of New York with his own biography. Like the riffs of a jazz musician, he claims African American cultural history as his own.

Jacqueline Berben-Masi <Jacqueline.Berben@unice.fr> "JOHN WIDEMAN."

Keith Byerman <ejkeb@scifac.indstate.edu>, Indiana State University, USA. "URBAN LEGENDS: BLACK IDENTITY AND THE CITY."

Mary Conde <m.e.conde@qmul.ac.uk>, University of London UK. "THE CITY AND THE SUBURBS IN AFRICAN AMERICAN WOMEN'S DETECTIVE FICTION." Nikki Baker's Virginia Kelly, Eleanor Taylor Bland's Marti MacAlister, Valerie Wilson Wesley's Tamara Hayle and Grace F. Edwards' Mali Anderson, all heroines of a series of adventures, all reflect during the course of these adventures on the differences between the American city and the American suburb. Of prime importance are the shifting implications of family and especially of motherhood.

Jenny Terry <jenny_terry@hotmail.com>, University of Durham, UK. "'ALWAYS OUTNUMBERED, ALWAYS OUTGUNNED': LAW ENFORCEMENT IN THE FICTION OF WALTER MOSLEY AND PATRICK CHAMOISEAU." Taking a comparative approach by examining together French Caribbean and US literature, this paper will explore depictions of crime and the law in contemporary black fiction. In Patrick Chamoiseau's novel *Solibo Magnifique* (1988) the death of a master storyteller at carnival time in the city of Fort-de-France occasions an official and

officious, as well as brutal murder enquiry. Chamoiseau's portrayal encompasses scathing indictments of police corruption and ambition, and of a bureaucracy that perpetuates colonial structures of power. In *Little Scarlet* (2004), the latest novel in Walter Mosley's popular Easy Rawlins series, the private eye's murder investigation takes place against the tumultuous backdrop of the Los Angeles riots of 1965. Here institutional racism, economic deprivation and haunting legacies from the past are explored through the mystery plot. Both novels draw upon the detective genre and evoke violent urban realities. Yet their shared focus on interactions with crime and law enforcement, in particular, I will argue, enables investigation of twentieth-century oppression that can, in part, be traced back to the history of racial slavery in the Americas. I would suggest that such inflections are reinforced by the strategy used by both Chamoiseau and Mosley of setting up an opposition between oral and vernacular, and written and official discourses.

Cindy Hamilton, <cashamilt@aol.com>, Manchester Met. University, UK. "PAULA L. WOODS AND THE POLITICS OF MARGINALITY IN DETECTIVE FICTION."

Workshop 20: "WRITING THE INNER SPACE: RELIGION, SPIRITUALITY AND BELIEF IN AFRICAN AMERICAN WRITING." Chairs: Walter W. Hoelbling, <walter.hoelbling@uni-graz.at>, Graz University, Austria, and Shirley Anne Stave <stavesh@nsula.edu>, Northwestern State University, USA. Workshop Description: The rejection of Western discourses to describe an inner reality conditioned by distinctly different origins and historical contexts has led many African American writers to embrace an African cosmology and philosophy in their work. Though certain of these writers eschew the term "magic realism," their concern with different ontologies lends itself to a discussion of techniques and strategies using this concept. Rejecting white Western discourse, however, does not mean that theoretical approaches developed in the West cannot be fruitfully used to examine the texts. This workshop aims to look at how the two worlds both clash and mesh in fiction which explore religious, philosophical and cosmological concepts as alternative visions of the inner space.

Patricia Rosa-Nuñez <paronu19@yahoo.es>, Universidad de La Laguna, Spain: "THE SIMPLE TRUTH: A FOUCAULTIAN APPROACH TO THE TRUTHS OF GLORIA NAYLOR'S *MAMA DAY*" Michel Foucault proposes in his work a new plural conception of the notion of 'truth' in relation to his theory of power. Throughout the different stages of his theory, Foucault makes remarks which, as a whole, constitute a veritable analysis of the linguistic nature of truth. Starting from an antiessentialist perspective, Foucault contributes to the ideas of other thinkers like John Dewey and Richard Rorty about this topic, in considering truth as a product of the type of power he promotes, that is, a nonsubjective and impersonal power. The interest of the application of Foucault's thought to the work of this Afroamerican author is that the five notions of truth in which Foucault's comments are categorised, following Carlos G. Prado, are present in *Mama Day*. This novel, published in 1988, portrays the exceptional community of Willow Springs, which is based on an unusual balance of power relations and an alternative conception of truth. This results in the dominance of a group traditionally marginalized, that of black women, which, curiously enough, favours the equilibrium among the power positions of the members of the community. Thus, Willow Springs represents an option different from that of Western thought in lacking a "will to truth", which is, according to Foucault, "one of the fundamental problems of Western philosophy", and is part of a wider criticism of the rationality of post-Enlightenment society which instead of increasing human beings' freedom, generates and maintains asymmetrical social relations.

Justine Tally, University of La Laguna, Spain: "POSSIBILITIES OF TRUTH: FOUCAULT AND THE GHOST STORY IN MORRISON'S *BELLOVED*."

Shirley Anne Stave <stavesh@nsula.edu>, Northwestern State University, USA: "OPEN."

Hanna Reinikainen <hanna.reinikainen@joensuu.fi>, Joensuu University. "REREADING THE IDEAL BODY: IDENTITY-MAKING IN TONI MORRISON'S *JAZZ* AND *PARADISE*." Toni Morrison's novels *Jazz* (1992) and *Paradise* (1998) are situated in two black communities. *Jazz* depicts the segregated urban ghetto of Harlem in the 1920s and *Paradise* a self-segregated all-black town in Oklahoma from the 1890s through the 1970s. Both communities emerge as a result of the mass migration of black people from the violence and poverty of the post-Reconstruction South. Both destinations are spaces where black people are free from direct contact with racist whites and where they set to create themselves anew. My aim in this paper is to examine how Morrison uses and comments on different kinds of body styles connected to the historically varying politics of identity-making in her novels. In *Jazz*,

whereas the hair-straightening and skin-bleaching of the characters is often seen as a manifestation of their “desire to be white,” their growing of “hips” and their liking for jazz is seen to function as a proof of their appreciation of “black roots”. In *Paradise*, “whiteness” seems to be realized in a reverse fashion. The violent racist exclusionism makes the “blue-black” people’s town “become the world they had escaped.” They themselves become what whiteness denotes to them. The kind of middle-class propriety that used to function as a means of psychic and material survival turns stifling as the 20th century progresses. The loss of sexuality and semiotic life-force associated with this kind of “dignity” is countered in *Jazz* as well. Morrison does not, however, simply engage in a celebration of “jazz rhythms” or black “authenticity”. By contrast, Morrison deconstructs many so-called positive self-images, and reproduces and inverts cultural codes that have been identified as conservative or radical. In addition, Morrison’s novels do not depict any single idea of what it was like in those times, but several perspectives at the same time.

Workshop 21: "MORRISON AND BAMBARA--Temporary Title." Chair: Justine Tally <jtally@ull.es>, University of La Laguna, Spain.

Ada Vilageliu-Diaz <avilageliu-diaz@howard.edu>, University of La Laguna and Howard University USA. "COMMUNAL HEALING IN TONI CADE BAMBARA'S *THE SALT EATERS*." In Toni Cade Bambara's *The Salt Eaters* the confluence of diverse themes, voices, perspectives become overwhelming for the reader as well as for some critics. The lack of an extensive study and coverage of the multiple reading of Bambara's novel shows that the difficulty of the text is still problematic. There is definitively a need for more critical attention to uncover or emphasize and identify the difficulties inherent in the structure and language, especially in relation to her feminist message. In response to Butler-Evans' assumption of a unified feminist response in the novel, I intend to show how most feminist studies of *The Salt Eaters* claim a unified feminism that ignores the diversity and polyphony of women's positions in the novel. *The Salt Eaters* offers an ensemble of characters and stories that are linked to the theme of healing. The novel seems to be framed by the healing process and ritual of Velma Henry enacted and staged by Minnie with the guidance of the spirit of her deceased friend, Old Wife. The presence of disruption of self and community is evident throughout the novel, and is connected by the need of healing and wholeness. The mental process of the characters leads the progression of the novel into a communal and individual search of meaning and restoration of body and soul. The spiritual journey for wholeness is mirrored in the physical body as it moves from illness and dysfunction into an embracement of the self and community in all its possibilities. The importance of resistance and struggle is represented in the need of achieving control of language, of the power of naming in order to achieve an ancestral immunity and strength as that found in salt. This search for strength to overcome confusion, pain, and disruption is reflected in the confluence of different ways of knowing, seeing, healing, and dreaming that provide an alternative to The Brotherhood as representative of an assumed unified society based on race and that ignores gender. This stresses the fact that there is not unified method or process of healing, and that there is no reconciliation of visions or perspectives. The novel's ending is open to myriads of interpretations at the same time that healing is still an ongoing process that resists closure.

Patrycja Kurjatto Renard <patrycja.renard@wanadoo.fr>, Independent Scholar, France.

"CROSSING TIME AND SPACE: THE FLUIDITY OF BOUNDARIES." Octavia Butler's *Kindred*, published in 1979, is a mixture of a feminist text, a slave narrative and a science fiction novel (if the latter term is used in its wider meaning). It reads easily, but is a telling of "unspeakable things unspoken", the story labeled as unbelievable by the character-narrator. Perhaps the most striking element of the novel is the description of the discovery by the narrator of the ease with which the past can substitute itself to the present. The world of the narrator stops being the orderly place she knows; instead, it becomes a place where the boundaries between the present and the past, here and there, have become fluid. The distance, both spatial and temporal, that divides her own house from a plantation in the antebellum South, becomes erased owing to the force of the mind. This psychological (?) force proves to be uncontrollable and damaging to the traveller. The character narrator, Edana, discovers however that the division between black and white remains strong and that the links of blood are stronger than the passing of time. I would like to look at the text from both feminist and socio-historical perspective.

Wen-ching Ho <wcho@sinica.edu.tw>, Academia Sinica, china. "RACE, GENDER AND CLASS IN RELATION TO THE ETHICS OF *LOVE*: TONI MORRISON'S *LOVE*."

This paper attempts to explore the interlocking issues of race, gender and class in Toni Morrison's latest novel *Love* (2003) as they relate to the ethics of *Love*. My exploration will grapple with the following vital questions. Why does Bill Cosey, the wealthy owner of the Cosey Hotel and Resort, decide to marry his granddaughter Christine's 11-year-old playmate named Heed the Night, who comes from a poor underclass family? Besides the ethics of *Love*, do racism, sexism and classism play a part in leading to the making and unmaking of the black entrepreneur? Why does Bill Cosey in the will notarized by the wife of Sheriff Buddy Silk in 1964 leave everything to the mysterious sporting woman called "Celestial" rather than his wife Heed, his daughter-in-law May, or his granddaughter Christine? What prompts L., the hotel's former cook whose soliloquies frame the novel, to destroy the real will shortly after the death of Bill Cosey in 1971, an act that reveals the true identity of what Bill Cosey means by "my sweet Cosey child"? Does class prejudice give rise to May's decision to break up Christine and Heed? What is L.'s relationship with Bill Cosey, besides being a loyal cook? In what ways are the women--May, Christine, Heed, L., Vida Gibbons, and even Junior Viviane--obsessed with Bill Cosey, who is in turn haunted by a troubled past? My answers to these questions seem to indicate that by adopting the metaphor of *Love* to dramatize the family saga of the black Coseys, Morrison has probed the many facets of the interrelationship of racism, sexism and classism in modern African American society.

Yogita Goyal <ygoyal@humnet.ucla.edu>, UCLA, USA. "Diasporic Subjects in Toni Morrison's *Tar Baby*." In her 1981 novel, *Tar Baby*, Toni Morrison stages a passionate conflict between the two main characters, Jadine, a light-skinned model in Paris, and Son, a representative of black masculine nationalism, who feels most at home in the small town of Eloie in Florida. As Morrison delineates their romance to explore tensions both within the African-American community and its relationship to the white community, she further expands her focus to include the African diaspora by choosing to place the action of the novel on a fictional Caribbean island, Isle des Chevaliers. In so doing, Morrison presents her readers with an opportunity to excavate a theory of diaspora. Most critics, however, have directed their attention to matters of race, class, and gender in the novel. In this paper, I want to suggest that *Tar Baby* directs us in an equally compelling manner to the vexed questions of nationalism and diaspora. Reading this novel through the lens of black diaspora theory produces new interpretations of the novel's central conflicts. When viewed as a diasporic or black Atlantic subject, Jadine appears, not simply as inauthentic or rootless, but as the locus of a gendered critique of black nationalist ideology, embodied in Son. Rather than presenting the conflict between nationalism and diaspora in the form of conventional gendered oppositions, Morrison presents an infinitely complex schema where the realm of myth intersects with realist representations of various sites of the black diaspora. Thus, the Caribbean, Paris, New York, and Florida, all become sites of the discursive struggle over the meaning of diaspora. Situating Jadine as a cultural mongrel can help redefine the picaresque black Atlantic hero as well as illuminate the complex imagining of home in black diasporic fiction. Reading Morrison's novel in dialogue with such theorists of diaspora as Paul Gilroy, Carol Boyce Davies, and Stuart Hall, my paper will thus reconceptualize Morrison's relationship to dominant theories of diaspora.

Wen-Chi Yuan <ywchi@sinica.edu.tw>, Academia Sinica, Taiwan. "THE ALCHEMY OF WORDS: TONI MORRISON'S NEOLOGISM ON AFRICAN AMERICAN

DISCOURSE.” As a Nobel Prize Laureate in Literature, Toni Morrison is widely known for her poetic language and prose style in her oeuvres, especially in her representations of the traumatic experiences of her race as a whole. Through one of the personae in the last book of her trilogy, *Paradise*, the novelist exclaims, “Lack of words... Lack of forgiveness. Lack of love” (Plume 1999: 303). For Morrison, the performance of language and the rhetoric of words are the last weapons that the exploited and subaltern would have recourse to in the American society. Therefore, she was actively participating in discussing the controversial cases of Anita Hill vs. Clarence Thomas and O. J. Simpson trial. Her effort is to demystify the stereotypes and misunderstanding surrounding the ethnic cultural icons, while depicting the status and future of the African American community in the era of globalization. In addition to exploring the trilogy (*Beloved*, *Jazz*, *Paradise*), the paper will also deal with her critical works.

Workshop 22: "AFFIRMATIVE ACTION AND THE SIXTIES--Temporary Title."

Benjamin Evayoulou <bevayoulou@yahoo.fr>, Marien Ngouabi University, Congo.

"MARTIN LUTHER RE-REMEMBERED: AN EXPLORATION OF *DREAMER* AND *ALL OUR WOUNDS FORGIVEN*. The perspective of the paper will be comparative, and my aim is to see how King's life and national events like the civil rights movement are contextualized in the two novels. The paper will show that the Charles Johnson and Julius Lester use sequences of King's life and the history of the civil rights movement as discursive tools. This intertwining between fiction, King's life, and the history of the civil rights movement will be the leitmotiv of my analysis.

Lisa Gill <lmgchick@aol.com> (Graduate Student) University of Maryland, USA. "THE LEGEND OF MALCOLM X: IMAGE TRANSFORMATION OF MALCOLM X IN THE 1990S." Since the time of his death, the public and private fascination with El-Hajj Malik El-Shabazz has continued to grow. A once hated and feared man, Malcolm X has become a symbol of American individuality, a champion of human rights and freedoms. The primary focus of this work is to chart the emergence of the transformation of Malcolm X, as the "Angriest Black Man in America" during his lifetime, to the intellectual, political American leader of the 1990s – almost forty years after his death. In this transformation, many things are done to the image of Malcolm X to render him consumable to a variety of groups within and without the United States. The focus of this paper will be the transformation within the United States. What do symbols using Malcolm X's image connote to the dominant culture? Or the marginalized Black culture from whence Malcolm emanated? How has that symbolism remained the same and how has it changed? In order to fully appreciate the transformation of Malcolm, I will be looking at two major images of Malcolm X produced during the last decade of the twentieth century. The first image is the portrayal of Malcolm X directed and partly scripted by Spike Lee. With his movie Malcolm X, Lee sparked a mass marketed revival in Malcolm only to be rivaled with some of the notoriety Malcolm himself generated during his lifetime. As such, I will be discussing in detail the phenomenon of the X-memorabilia. The second symbol to be discussed will be the appropriation of the image of Malcolm X to a United States Postal Stamp. Released in January of 1999, the stamp is the singular most significant sign of Malcolm's transformation as an American icon.

Mary Barr <mary.barr@yale.edu> Yale University, USA. "VIRTUAL INTEGRATION: A DISJUNCTION BETWEEN DISCOURSE AND EXPERIENCE" In November of 1966 the Evanston Board of Education unanimously approved a plan to integrate all of its elementary schools, voluntarily ending de facto segregation in its public institutions by establishing student bodies that reflected the community's racial make-up. Because Evanston, located on Chicago's north shore, had a liberal-minded school superintendent and a relatively large black population, who, along with white residents, favored integration policy, the suburb was positioned to develop a desegregation plan, which would later be hailed as a model for emulation. The collaborative effort began in 1964 with the appointment of a citizens' advisory commission, which was put in charge of developing the schematic. Throughout the process the community at large was regularly informed by way of newsletters, and opinions were solicited from parents through surveys. Additionally, those directly effected were prepared for the transition well ahead of time, using a number of pre-emptive strategies. For example, during the year preceding integration, children visited their new schools several times, meeting with future classmates. Similarly, teachers took part in a federally funded program to prepare them for desegregation the

summer before the plan took hold. Overall, the community's intentions were admirable and based on beliefs that both "races" would benefit; white children would learn to live in a world that was becoming increasingly multiracial and multicultural, while disadvantaged black children would be exposed to advanced academic study. The city's residential practices were also progressive, attempting to ameliorate racial inequality by diversifying neighborhoods. In 1968 a housing act was passed that forbade discrimination on all fronts when it came to the buying and selling of property. However, and despite these dual efforts, it became clear that something was terribly wrong when in 1974 a standardized aptitude test administered to sophomores at Evanston Township High School revealed that 92% of blacks scored below the national average, while 88% of whites scored above it. At its most fundamental level this paper will examine the processes, both structural and subjective, that propagated racial inequality despite efforts otherwise. Using government documents, newspaper articles, life story testimony and visual images as sources to examine the interplay between both society and the self, the paper will concentrate on the lives of the first generation to experience Evanston as an integrated community, both real and imagined.

Paul Lauter <paul.lauter@trincoll.edu> Trinity College, USA. "MUSICAL IMAGERY IN BALDWIN'S *SONNY'S BLUES*." This paper will provide a close reading of the musical imagery in Baldwin's *Sonny's Blues*. In the story, music in a variety of forms is set over against what gets referred to again and again as "it," that is, the oppressive world of the street, of drugs, of separation. Music become the means for reconnecting, of establishing community, that enables people not to "transcend" conditions but to survive them and to thrive. The other element of this would be the importance of providing the sounds of the music for the ears of students, and why that's a problem, not just with students outside the US.

Stephanie Shaw <shaw.1@osu.edu> Ohio State University, USA. "W. E. B. DU BOIS AND THE SOVEREIGNTY OF THE SOUL." Last year marked the one-hundredth anniversary of the publication of W. E. B. Du Bois' masterwork, *The Souls of Black Folk*. Diverse organizations around the world held conferences to commemorate the occasion. Publishers issued special editions of the volume with new introductions by leading thinkers. And scholars collected and published essays that explored anew the book's initial impact and lasting importance. This paper, too, looks back at *The Souls of Black Folk* and addresses one aspect of its message related to the imagery and use of "the soul." Although focused on a single aspect, this is not a narrow paper. Indeed, looking at Du Bois' use of "soul" allows us to revisit discussions and debates related to his apparent nationalism, elitism, Eurocentrism, etc. It also allows a new discussion of his interdisciplinary approach by viewing the volume simultaneously (and uniquely) as a work of history, literature, sociology, political science, psychology, and philosophy. But perhaps most important of all, this paper decentralizes the usual focus on "the color line," "the veil," and "double consciousness" and directs attention to what this presentation argues was most important about this volume--its discussion of "the soul." This paper seeks to establish that nearly all of Du Bois' images, metaphors, and "riddles" in *Souls* ultimately related to his effort to establish, emphatically, the sovereignty of the soul. The 1960s-era political and social upheavals that launched the civil rights and black power movements contributed in important ways to intellectual and academic developments, including the spawning of cultural studies programs throughout the USA. For Black Studies programs, especially, *The Souls of Black Folk* quickly became mandatory reading. Interpretations of Du Bois' "double consciousness" became especially important as teachers and students alike

grappled with the meaning of being “black,” and “American,” too. Academics in other area studies (ethnic studies, women’s studies, etc.) easily adopted the metaphor, if not the book, to their way of thinking. And subsequent developments in critical theory have made the ideas of veils and double consciousness apart of even more diverse intellectual traditions. *The Souls of Black Folk* indeed had, and still has, much to offer to many people. That offering comes most clearly in the discussion of the soul, in its insistence that the soul should be inviolable, and that only the soul is sovereign. In the time and space allowed, this presentation will discuss those aspects of the book with particular attention paid to how the methods of different disciplinary fields contributed to Du Bois’ establishing the soul as sovereign.

Magdalena J. Zaborowska <mzaborow@umich.edu> University of Michigan, USA.

“TRAPPED IN THE ‘OLD COUNTRY’: JAMES BALDWIN, INNER CITY, AND THE AMERICAN NORTH-SOUTH-NORTH AXIS.” As Toni Morrison remarked in her eulogy in 1987, James Baldwin’s life “refused summation.” In his last interview with Quincy Troupe in the same year, Baldwin offers a premonition of this reading: “It’s unbearable, the way the world treats you” and especially if you’re black “because time is passing and you are not your legend, but you’re trapped in it.” This presentation focuses on Baldwin’s works and visual material that relate his and his characters’ various trips to the American South--from an early essay, “A Journey to Atlanta,” through *Another Country* (1961), *Blues for Mister Charlie* (1964), to *No Name in the Street* (1972), *Going to Meet the Man* (1965), *If Beale Street Could Talk* (1974) and *Just Above My Head* (1979). I will focus on two concepts that I find key to reading Baldwin as a useful thinker on urban space. First, I analyze “tectonics of race,” which I discuss in the context of Baldwin’s rich spatial imagery and emerging scholarship on race, architecture, design, and built environment. Second, I explore what I term Baldwin’s theory of “erotics of space,” which I contextualize within the larger fields of feminist theory and gender and sexuality studies. These concepts help us to understand that Baldwin’s migrant journeys to the American South, where he went “to do a story and avoid becoming one,” provide not only compelling theorizations of the psychosexual specters haunting the region’s built environment during the Civil Rights period, but also a rich commentary on the ways in which the North/South divide has manifested itself in racialized urban spaces across the whole country. While combining close readings of texts and images, I will argue and show that Baldwin’s mappings of southern cities torn by racial strife and northern inner cities marked by segregation and less visible, but no less pervasive, manifestations of racism provide a rich context for Henri Lefebvre’s claim, that space “signifies power at the same time as it enacts prohibitions and commands bodies,” while the making of nationhood through architecture “implies violence “ of the state.” In Baldwin, the northern American city and southern urban fabric are both linked inextricably to southern rural landscape, where the tragic, familial black-white bonds were first forged. Baldwinian North-South-North trajectory of travel and imagery brings together the “paved”/inner city and “pastoral”/southern land as architectonic extremes of Americanness, where the legacies of violence against African Americans, Native Americans, Jews, and other minorities are literally written in stone and soil and have permanently, if not always visibly, marked American concepts of place. Baldwin’s works are vital to understanding how textual and spatial/visual representations of the South and the inner city as racial hell have profoundly shaped the hegemonic constructions of American national identity.

Workshop 23: "RACE POLITICS IN THE 1990s." Chair: Berndt Ostendorf

<b.ostendorf@lrz.uni-muenchen.de>, University of Munich, Germany

Ashraf Rushdy <arushdy@wesleyan.edu>, Wesleyan University, USA. "THE NEW APOLOGISTS FOR SLAVERY: FORGIVENESS AND OTHER OCCASIONS OF RACE." This paper examines the emergence of a new global political discourse of apology. For the past twenty years, we have witnessed the institution of truth and reconciliation commissions in well over a dozen nations where a prominent feature of the public hearings is often the aggressors' apologizing to their victims. Also during the past twenty years, we have seen national heads of state and religious leaders issue numerous apologies for what their nations and churches did to aggrieved peoples in the near and distant past. My concern in this project is to explore how these episodes define political subjects through the ethics of the apology-forgiveness dynamic as a form of international, inter-denominational, and inter-ethnic diplomacy. What does it mean for heads of state or churches to apologize for events in which they did not materially participate? What do such acts of apologizing tell us about the contemporary meaning of the events themselves, about a nation's or church's sense of corporate identity that extends to the past, and about the role of the aggrieved people in this discourse? I will look in particular at four cases involving slavery, two religious and two political. First, I will look at the apology offered in 1995 by the Southern Baptist Convention for its role in perpetuating American slavery and the apology extended in 1992 by Pope John Paul during his visit to Goree Island, Senegal for the Vatican's complicity in the international slave trade. Then, I will explore the dynamics of the apology attempted by the House of Congress in 1997 for Congress's role in the maintenance of American slavery and the apology contemplated by President Clinton for his 1998 visit to Goree Island. Through an exploration of a series of such public apologies for past events, I want to show how these episodes affect ongoing reparations movements and how they are "occasions of race," events that generate and rearticulate "race" in a way that makes it a salient category in contemporary thought through a discursive act that simultaneously represents and atones for the past."

James Lance <taylorlj@usfca.edu>, University of San Francisco, USA. "Contextualizing the Million Man March Ten Years Later: A Postmortem on Black Politics and Black Religion in Terrorized Supernation." This paper focuses on the contextual exigencies leading up to the political advent of the 1995 "Million Man March/Day of Absence" and assesses subsequent developments in the social, cultural, political, economic, and penal realms of African American life. The study also analyzes the religious dimensions of Black politics which informed the social, cultural, and political tradition of Black Nationalism during the civil rights epoch and the extent to which 1960s "Black Power" served to undermine the movement prerogative which African American religious elites had previously enjoyed. The study further explores the religious and political implications of the Million Man March and the extent to which the 9-11 attacks on the United States served to undermine the heightened sense of racial consciousness which contributed to the MMM/DOA; the extent to which Black Americans have had to weigh national patriotism (American nationalism) against Blacks' sense of racial solidarity."

Karin Pleasant <kpleasant5@yahoo.com>, Pasadena Art Collaborative M.U.L.E., USA.

"CASHING IN ON IRREVERENCE: THE NEW BLACK POWER MOVEMENT." The current black revolutionary multitasks in a high stakes capitalist game with one goal in mind: mo' money. In this paper, I will discuss how the INTERAction within

the black community in the United States evolved from the civil rights and black power movements of the 1960s into the cash-rules-everything-around-me movement that led into the 21st century. The struggle for social equality for more than 200 years has taken the form of legal battles, public protests, riots and martyrdom--all, in the opinion of some black people, which have been in vain. This black contingent, which has always been more interested in self-preservation than integration, has finally taken the stronghold in the black political movement in the United States, rejecting the idea of white acceptance to embrace the ideals that guide dominant culture and ultimately focus on individual economic wealth. At the forefront of the current revolution is another black cultural phenomenon: hip-hop. The difference with this genre and the people who employ it for their own gain versus other black contributions to American culture, such as jazz and rock 'n roll, is that hip-hop has (1) gone beyond its pure entertainment value with artists incorporating ever-changing signifiers of black ghetto culture, (2) employed and made rich more black Americans than any other cultural form in the music, fashion and film industries and (3) repeatedly saved itself from outright appropriation from the dominant culture through reinvention and increasing blatant opposition to assimilation while simultaneously dominating and feeding the capitalist machine. Hip-hop may not be transgressive in the traditional banner-waving, fist-raised sense, but what could be more transgressive in American culture than black achievement within the global economic arena?

Richard Pierce <rpierce@nd.edu>, University of Notre Dame, USA. "IF IT DON'T FIT, DON'T FORCE IT: INNER AND INTER-CITY APPROACHES TO URBAN SCHOLARSHIP." I pray that in the call for papers the cities listed in the section "INNERCity" was not complete for a portion of my study is a critique of the attention scholars continue to afford large cities when the majority of African Americans do not live in large cities. In my manuscript, *Polite Protest: The Political Economy of Race in Indianapolis, 1920-1970*, and in other writings, I have argued that paradigms designed to analyze large cities are an uneasy fit for medium and small cities. Rather, we are in need of paradigmatic models that allow us to make connections between cities, inter-city, and within those cities that have avoided critical detection or have been studied through an analytical lens that was not form fitting. My paper builds on existing literature of individual cities and proposes paradigmatic models appropriate to the study of cities in regional and international context. Doing so, I argue, will allow us to make coherent arguments regarding quality of life components, protest, violence, and unequal conditions. The study is focused on regions in the United States and forged using both secondary and primary sources.

Tommie Shelby <tshelby@fas.harvard.edu>, Harvard University, USA. "BLACK POLITICS AFTER BLACK POWER." For many decades, there have been groups of blacks living in America, the Caribbean, and Africa who have fought for freedom and social equality under the banner "black self-determination." In this paper I reconsider the conception of self-determination that black power advocates urged and that still defines the political orientation of many blacks. I examine the analytic and normative underpinnings of this frequently invoked black nationalist credo, to ask whether it symbolizes a conception of black solidarity that is not only of historical interest but of continuing significance to the politics of black Americans today. In particular I am interested in whether the slogan expresses a popular political ideology that can be given rigorous philosophical foundations. My goals, then, are primarily interpretive and evaluative. After offering a critique of black power, I sketch an alternative conception of black political solidarity. I will argue that the most defensible form of black power politics entails a sharply delimited, non-corporatist, and trans-

institutional form of black political solidarity. This group solidarity must not be understood as an end in itself, but as a collective strategy for bringing about a state of affairs where black individuals can autonomously define and pursue their conception of the good life without their “blackness” being a limitation or burden.

Yu-cheng Lee <ychee@sinica.edu.tw> Academia Sinica, Taiwan. “BELL HOOKS ON CLASS.” This paper intends to investigate African American feminist cultural critic bell hooks’ concept of class based primarily on her *Where We Stand: Class Matters* (2000). I argue that bell hooks’ book is basically an attempt to demystify the popular view that there is no class problem in American society, a society completely dominated by what hooks refers to as consumer capitalism. I suggest that hooks’ book, unlike the traditional project of political economy, be read as a class autobiography because her concept of class is formulated according to her life experience and personal observations. Hooks’ class discourse, as a matter of fact, resembles more a kind of local knowledge rather than a social-political thesis. This study then looks into how racial and gender consciousness which hooks had cultivated as a young girl growing up in the segregated American South helps shape her idea of class. I then conclude by situating *Where We Stand* as a utopian project which aims to bring about changes in social consciousness, hence the birth of a new society. What characterises this new society is what hooks calls communalism, the form of which, ironically, can be found in black America during the years of segregation.

Christina Michelle Greer <cmg2003@columbia.edu>, Columbia University, USA. “INTRA-RACIAL DIFFERENCES IN AN INCREASINGLY INTER-RACIAL WORLD: NATIVE-BORN BLACK AMERICAN AND AFRICAN AND AFRO-CARIBBEAN INTERESTS IN GOVERNMENT AND PARTICIPATION IN THE U.S.” This study aims to unfold and determine the attitudinal similarities and differences between the three ethnic groups as well as seek to better understand the future of black racial classification in the U.S. Are there significant attitudinal and participation differences between native-born black Americans and African and Afro-Caribbean immigrants? Has the increased heterogeneity of the black population actually gone relatively unnoticed by political scientists, elected officials, and the general population until recently? The three groups chosen for this research exhibit substantial ethnic differences. These differences range from their geographic and cultural histories, to their current political practices and activism. This study aims to unfold and determine the attitudinal similarities and differences between the three ethnic groups, as well as observe and better understand the comparability of ethnicities within a black racial classification. Numerous scholars have attempted to better evaluate the behavior of blacks in the electorate. However, too often black Americans are treated as a homogeneous racial and ethnic group and little attention has been given to the increasing ethnic differences within the larger phenotypically “black” population. Several scholars have also chosen to compare native-born black Americans with either Afro-Caribbean immigrants or African immigrants, but very rarely have all three groups been compared and contrasted, the exception being sparse sociological and economically-based scholarship. It is imperative to differentiate between the African and Afro-Caribbean immigrant groups due to not only their historical understandings and negotiations with race, but also because of their treatment once they arrive in the U.S. Preliminary research indicates that African and Afro-Caribbean immigrants do not follow the same paths of incorporation, attitudes toward the government, and interest in participation as their race sharing native-born black American counterparts. African and Afro-Caribbean immigrants have largely found ways to circumvent traditional notions of representation and promote their own

personal, cultural, and economic interests. My proposed plan of research seeks to overcome some of the shortcomings within the literature by exploring the increasingly multi-ethnic black America. Unfortunately, the extensive National Black Election Study does not illuminate the ethnic differences of its black survey respondents, therefore, I will utilize the National Election Study (NES) data from 1972-2002 in order to uncover differing public opinion stances between the three groups for this initial analysis.

Workshop 24: "POST-COLONIAL POLITICS--Temporary Title." Chair: Fritz Gysin <gysin@ens.unibe.ch>, University of Berne, Switzerland.

Frank Martin <fmart77@hotmail.com>, South Carolina State University, USA. "THE IMPACT OF POST-COLONIALIST THOUGHT IN THE VISUAL ARTS: THE WORK OF LEO TWIGGS." This paper will discuss the impact of post-colonialist thought in the visual arts as demonstrated in works by Leo Twiggs, an American artist of African descent working in South Carolina. Twiggs employs use of emblems associated with white supremacy in his batik painting works. Ironically, his art is, quite surprisingly, not perceived as "controversial". In this instance the "text" and context of the artist and the "text" and context of his patrons may often be antithetical, and yet the support of this social protest art is often condoned by the very group for whom it could be construed as antagonistic. This is a peculiar phenomenon in this particular instance of interaction stemming from constructs of "race" within the visual arts.

Laura Gillman <lgillman@vt.edu>, Virginia Tech University, USA. "WOMANIST IDENTITY POLITICS AT THE INTERSTICES OF DISCIPLINES AND NATIONS." This paper looks at how shifts in the theoretical approaches to identity politics in Women's Studies and African-American Studies converge within the liberatory project of radical Black subjectivity. The influence of ethnic, diaspora and postcolonial studies in these and a broad range of science and humanities disciplines, is felt in the way these disciplines explore the means by which travel, nomadism, diaspora, and cultural hybridity--produced by movement through space--have now become a material reality and a political urgency. What has been affected as a result of these new modes of inquiry is a shift from notions of identity in terms of 'cores' and 'centers'--the knowable self that is yet to be fully revealed or represented within a static space--to notions of identity centering on 'transdifference'. Identities are now configured as transnational, transcultural, and ultimately translatable. Identity is no longer seen as "pure," "authentic," "coherent," or "whole," but always already heterogeneous. As such, identity as intrinsic difference results both in identity dislocations and ultimately in the disjuncture in what had been understood as an easy correlation between one's identity and one's (political) allegiances. What is emphasized herein is the nature of cultural grafting that is the consequence of geographical migration. This paper analyzes tensions surrounding the notion of the postmodern, post-colonial (hybrid) Black female subject at the interstices of disciplines and nations and how such tensions create new ideological assaults on a radical politics of difference as a source of Black women's empowerment. On the one hand, there is a recurring desire stated within the literature on postmodern Blackness to supersede a fundamentalist identity politics in order to allow for the salience of intracommunal difference and, concomitantly the emergence of multiple axes of emancipatory politics. As bell hooks suggests in her essay on Black postmodernism, making salient intracommunal difference compels recognition of multiple identities and divergent interests that are ignored in the realm of Black nationalism and that could thus allow for the emergence of radical Black female subjects and enactment of a politics that would allow for a transcendence of cultures bounded by nationalistic demands. On the other hand, even while de-essentializing the Black subject, hooks still refuses to relinquish the notion of an empirical Black subject, preferring instead to abide in the notion of authenticity within the category of Blackness. Thus, while identifying what he refers to as "the end of the innocent notion of the essential Black subject," Paul Gilroy also notes that authenticity debates around Blackness cannot be

easily dispensed with since hybridity--which is formally intrinsic to Black culture (e.g. hip-hop)--cannot be prevented from being used as an especially potent sign and symbol of racial authenticity" (*The Black Atlantic* 107). In closing, some problems this paper will pose and wrestle with, therefore, in light of the aforementioned tensions are: (a) anti-essentialism as a dangerous game; (b) Blackness as a response to lived realities; and (c) the notion of hybridity as the common condition of all human beings.

Maria Frias <mariaf@udc.es>, University of Coruna, Spain. "MADNESS AND PROSTITUTION AS METAPHORS FOR AFRICAN WOMEN'S MIGRATIONS TO THE CITY: AMMA DARKO'S *BEYOND THE HORIZON*, AND KEN BOGUL'S *LE BAOBAB FOU*." The trope of the madwoman has been widely identified with a resisting/transgressive female protagonist. In the African literary tradition, both madness and prostitution are recurrent themes, and several African women writers have dealt with female protagonists who undergo a physical and emotional journey from Africa to Europe that is most painful and traumatic--albeit regenerative. Deeply hurt in their bodies--in their sexuality in particular--and in their psyches (and like Dangaremba's heroine), these African women fight their "nervous condition" the best they can. The purpose of this paper is to look at Ken Bogul's autobiographical novel *Le Baobab Fou* [*The Mad Baobab*], and to Amma Darko's *Beyond the Horizon* to see to what extent madness and prostitution work as metaphors for the narratives of emigration and diaspora when African women travel to European countries--Bogul's Senagalese protagonist in Belgium, and Darko's Ghanaian protagonist in Germany. I will try to show that these African women, though psychologically injured, physically exhausted, emotionally disillusioned, and culturally alienated do choose a liberating but somewhat tragic ending.

Mark A. Reid <mreid122@aol.com>, University of Florida, USA. "AFRICAN AMERICAN FEMALE PROTAGONISTS ON FILM: BLACK WOMEN IN THE CITY." This paper discusses a representative group of major motion pictures set in urban America that feature black women in leading and supporting roles. The paper analyzes how mainstream urban film narratives construct certain types of black female protagonists. This study is interested in the narrative processes of specific film genres that allow and, at other times, restrain certain representation of black womanhood. The personal life of any black film actress is of minor importance unless their personal life helps explain the film roles they are offered or not offered. Consequently, the paper includes an analysis of how black female film protagonists represent certain national sentiments held by the American film industry and its public. The paper concludes with a discussion of black-oriented and white mainstream films that feature Halle Berry in roles similar to her black female predecessors--Hattie McDaniels, Lena Horne, Dorothy Dandridge, and Whoopi Goldberg. Finally, it is not the purpose of this paper to equate a role performed by an actress with her moral, political or psychological constitution; the role is more a moral, political and socio-psychological statement about the Nation at a particular moment in its history.

Rebecca Peabody <rebecca.peabody@yale.edu>, Yale University, USA. "VISUAL POLITICS: NEGOTIATING RACE AND SUBJECTIVITY IN THE ART OF KARA WALKER" Kara Walker's black and white silhouette cut-outs have generated tremendous controversy since she began exhibiting in 1995. Critics debate whether she is profiting from the use of recycled stereotypes, or attempting to divest them of social power. In this paper I argue that identifying Walker's motive is only one part of the story. It is, I believe, more useful to consider what public and art-critical response to her work can tell us about the ways Americans think about race. To begin, I locate

Walker's work in relation to other African American artists who've worked with stereotypes; then I locate her work in relation to post 1970s artists who've worked with concepts such as the grotesque or the object in art. My goal is two-fold: I want to begin to deconstruct the false dichotomy that currently separates "African American artists" from "contemporary artists". I also want to point out that it is not so much the content of her work, but rather Walker's particular positioning in terms of race, gender and generation that makes her work controversial. Next, I discuss the gender politics that characterized the Civil Rights movement. I ask how Walker's art interrogates the politics of solidarity that obtained, in different ways at different moments, and how those political expectations have changed, fractured and reformed in the post-Civil Rights moment. Critics of Walker have largely neglected the poetry and prose with which she often contextualizes her silhouettes. Redressing this problem, I argue for a conception of Walker as an intellectual with a sophisticated understanding of how visual culture and identity politics, sharply deployed, might best interrogate American thinking about racial identity.

Rosa Figueiredo <rosa.figueiredo@netc.pt>, Polytechnic Institute of Guarda, Portugal. "RITUAL IN THE BLACK WORLD: WOLE SOYINKA'S THEATRE." This study pursues the relationship between some post-colonial and performance theories as they relate to African drama in general, and Wole Soyinka's theatre in particular. We intend to explore many ways in which theatre acts as a resonant site for resistance strategies employed by colonised subjects. The reclamation of, for example, pre-contact forms of performance, ritual, song, dance, music, language, history, and storytelling facilitates the foregrounding of indigenous cultures in spite of imperial attempts to eradicate that which was not European and ostensibly civilised and controlled. Drama is, in fact, the most primal mode of artistic expression; it communicates directly through the raw material of the pulsating human body, its rhythmic movement, sounds and presence. Soyinka's Yoruba World has always been rich in these elements. And in his plays he presents ceremonial masques where personality transformations are conjured by costume, and vocal projections and distortions by masks; then the effect is a powerful combination of the consecrated and the comic, involving both ecstatic possession and satiric entertainment, solemn and acrobatic dance. Dance is, in fact, an integral part of African ritual. Addressing metaphysical beings or powers, it is a poetic, non-verbal expression continually created and re-created by countless performer/interpreters over generations. In its formulations of time, space and dynamics, dance transmits a people's philosophy and values. Finally, what we intend to show is that as a culturally coded activity, dance has a number of important functions in drama: not only does it concentrate the audience's gaze on the performing body/bodies, but it also draws attention to proxemic relations between characters, spectators, and features of the set. Splitting the focus from other sorts of proxemic and kinesic - and potentially, linguistic - codes, dance renegotiates dramatic action and dramatic activity, reinforcing the actor's corporeality, particularly when it is culturally laden.

Terri Francis <terri.francis@yale.edu>, Yale University, USA. "Paris, Paradise on Earth: Sound and Landscape in *Touki Bouki*." What can we learn about black filmmaking of the 1970s if we move against nationalist canons that would separate black films made in the United States, France and Africa from each other? What would it mean to think about black urban landscapes in films across the African Diaspora? How can we begin to work through ideological divides that manifest in sometimes unproductive divisions between what is ideologically right on and what is exploitation? How does the score function in black filmmaking of the 1970s? Djibril Diop Mambety's 1973

Senegalese film *Touki Bouki: Journey of the Hyena*, is not normally considered in the context of those films known as “blaxploitation” or, in a move to separate exploitative films from perhaps more serious ones, as “black action films” of the 1970s, but this is precisely what I propose to do. Like *Cotton Comes to Harlem*, *Sweet Sweetback’s Badaaas Song*, *Friday Foster* and *Shaft*, Mambety’s film uses location shooting and long tracking or wide establishing shots at key moments in order to establish characters’ intimate relationship to the urban landscape. In the American films I have just mentioned, particularly *Cotton Comes to Harlem*, segments of black community, including the main characters are pictured emerging from the urban landscape, dominated by people (usually pictured in friendly/aggressive factions: church folk, militant folk, hippie folk, et cetera) and characterized by diversity with coherence. These examples of black screen heroes have control, purpose, and, as the narrative unfolds, guts, brains and style. *Touki Bouki*’s nonnarrative, performance sequences, and nearly painterly shots establish it as, in part, an exercise in style that perhaps shares aesthetics with other black urban-focused filmmaking such as black action films and Blaxploitation. They present a black urban selfhood emergent from and in reference to the urban black Atlantic world. My reflection on *Touki Bouki* focuses in many ways on a rupture in this idealization. As Blaxploitation films evoke a black ideal self, so too do they position and shape this ideal in confrontation with The Man, Mr. Charlie, Whitey i.e. oppressive structures of race-gender-and-class. In *Touki Bouki* the opening sequence offers its rupture through a kind of trick on the viewer: a pastoralist scene that turns into a bloody montage of oxen being slaughtered. The density of the references and style in this film call for an integrated analysis that draws on understandings of black performance, black filmmaking and politics of the 1970. In my paper, I use a comparative analysis to unpack the dense layering of sound and landscape in *Touki Bouki*.

Tobe Levin <Levin@em.uni-frankfurt.de>, University of Maryland in Europe and University of Frankfurt, Germany. “ALICE WALKER IN THE BUNDESTAG.” In the early 1990s, as both activist and artist, Alice Walker became the first personality of world renown to publicly oppose female genital mutilation. Her novel *Possessing the Secret of Joy* (1992) and documentary (with Pratibha Parmar) *Warrior Marks* (1993) did more than decades of international and grassroots agitation by “ordinary” citizens to bring the dimensions of the problem to the attention of law- and policymakers in Africa and the African diaspora. Before the 1990s, FGM could still be considered a taboo subject, the number of academic and popular articles remaining shamefully small. Walker’s intervention changed that, and a wealth of information followed. In the United States, however, where an estimated 20,000 girls of African origin are at risk, problems in reception of Walker’s efforts immediately surfaced. While in the USA the novel received mixed reviews at best, the film incurred outright hostility. Led by African women intellectuals residing in North America, voices of resentment against Walker’s violation of boundaries resonated loudly and painfully. *Newsweek*, for instance, quoted Sudan’s premier female surgeon alleging that only because Walker’s popularity had suffered did she take on FGM; a “falling star,” she was trying to get back “into the limelight.” More to the point, Walker, it was said, failed at empathy, her accusatory finger not illuminating but condemning and, therefore, alienating the audience she claimed to address, the African women perpetrator-victims. How different was reception in Europe, particularly in Germany, where a similar number of African girls are at risk. Walker’s input has not only been welcomed and praised in the Bundesrepublik but also transformed into concrete action. In the “Antwort der Bundesregierung”--the regime’s answer to parliament--

following a major interpolation in 1998, for instance, Walker is named as an inspiration in asylum debates. The decision to offer sanctuary to African women fleeing the threat of excision is, in part, based on Walker's work. Or, even earlier, in 1997, at a preparatory multi-partisan hearing organized by the Green Party in Bonn, Dr. Angelika Köster-Lossack, MdB (Member of Parliament) included the German title of Walker's film -- *Narben* -- in the title of her talk. Alice Schwarzer, Germany's "first" feminist, tv personality, author, and editor of *EMMA*, has featured Walker and *Narben* in her magazine's pages. In 1996, Christa Müller, wife of Oskar Lafontaine, former head of the Social Democratic Party, advertised *Narben* on the program of her association's inaugural conference, the keynote address delivered by Comfort Ottah who appears in Walker's film. In fact, *Warrior Marks* has been distributed throughout the entire nation; nearly every major university and *gymnasium* has the film in its archives or has shown it at film festivals and other events. This astonishing diffusion and approval have not been due to suppression of resident African women's voices, for their opinions have been sought. They are engaged in many of the NGOs feeding into governmental agencies concerned with refugees and women. What, then, has made such a tremendous difference? Why should Alice Walker be shunned in the USA for dealing with this issue but celebrated in Europe, especially in Germany? Reasons are, of course, complex, and have to do with the development of the women's movement on both continents; on what has been learned, in Germany, from the Holocaust; on what is permitted in terms of who may speak "for" whom, and on the preference for human rights discourse in Europe as opposed to post-structuralist shattering of needed coalitions in the USA. In sum, the paper is a contribution to studies of African Americans' influence in Europe; to analyses of fiction's role in politics, and to our concerted efforts to save African girls from the knife.

Workshop 25: "INNER SPACE--INNERSCAPE: THE CONSTRUCTION OF THE SACRED SPACES OF THE RELIGION(S) OF BLACKNESS." Chair: Françoise Clary <Lameu@aol.com>, University of Rouen, France. If, in America, from inner city to inner space interconnections have to be recognized, the construction of the sacred spaces--dreamscapes, innerscapes--of the religion(s) of blackness from and within the religious traditions must be brought into focus. What are the roots of Black Diasporan consciousness? What about the push and pull of intercontinental alignments? In the mighty saga of the Black Experience, the Faith of the Fathers and the Faith of the Mothers will be brought to light: Black Magic religion, African American conjuring tradition, African Survivals, Black Liberation theology, Spirituals, Gospels, Storefront churches, Ethiopianism, African American Islam, Pan-africanism versus Pan-islamism, Afro-Asian, Afro-Cuban solidarity: What kinds of interactions are influencing the living of African American soul, psyche and mind? How and why is Black Sacred Ancestry reclaimed? Is there any paradigmatic expression of Black spirituality?

Francoise Clary <Lameu@aol.com>, University of Rouen, France. "FROM AFRICAN AMERICAN ISLAM TO AFRO-CARIBBEAN VERSIONS OF CHRISTIANITY: THE DIALECTICS OF CULTURAL SELF-EVALUATION." This paper aims at providing critical perspectives on the history and development of the African American Muslim identity and its formative experience as African Americans were faced with fundamental existential questions: why do black people suffer? How can this suffering be brought to an end? African Americans are heirs to a triple heritage: African, Islamic and Western, the source both of alienation and integration as well as conflicting philosophical and political ideologies (nationalism / separatism and integration / assimilation) manifested today in the tension between westernization and re-Islamisation. The origins and causes of the conversion of African Americans to Islam have to be understood first. While most discussions of the origins of African American Islam focus on the role of early charismatic figures and their syncretistic, heterodox forms of Islam, it will be argued that what can be regarded as more orthodox Islamic influences preceded these heterodox movements, among them Edward Wilmot Blyden and Noble Drew Ali who provided a bridge between black cultural nationalism and Islamic pan-Africanism. On the other hand, considering interconnections and the way the spiritual world of self occupies spaces across the boundary lines of religion and art (more specifically literature), the links with Afro-Caribbean versions of Christianity in the re-imagination of God as black will be examined referring both to Marcus Garvey's writings and Derek Walcott's *Dream on Monkey Mountain*. Finally, in the dialectics of cultural identity, taking into account such statements as "Allah is a Black man" (Elijah Muhammad) and "We must see Christ as a Black man and all the Holy Angels as negroes" (Onunwa Udobata), spiritual self-understanding and self-evaluation will be explored.

Hugh R. Page, Jr. <Bard4@aol.com>, University of Notre Dame, USA. "HOODOO BLUES, THE BIBLE, AND THE QUEST FOR A 21ST CENTURY BLACK DIASPORAN CONSCIOUSNESS." The recent work of scholars such as Theophus Smith (*Conjuring Culture: Biblical Formations of Black America*) and Yvonne Chireau (*Black Magic: Religion and the African American Conjuring Tradition*) has shed new light on African American religious praxis and its impact on the ethnogenetic impulse in the Black Diaspora. Moreover, both raise awareness of the complex relationship that exists between African American "conjure" and the Blues tradition. Chireau's research, in particular, has noted the ways in which one Blues sub-genre--so called

Hoodoo Blues--served as a mechanism for the reclamation of indigenous conceptions of the supernatural and the construction of what amounted to a modern Blues faith. This paper builds on the work of Chireau by examining the implications of the use of this sub-genre for: (1) the formulation of principles for the hermeneutical engagement of the Bible and other ancient Near Eastern texts; (2) scholarship on the nature and scope of esoteric traditions in the Black Diaspora; (3) the construction of 21st century Afrodiasporan spiritualities of resistance; and (4) the use of blues music and blues poetry as artistic and literary media for the fostering of a 21st century Diasporan Consciousness that celebrates the unity and diversity that obtain in Black culture globally.

Jualynne E. Dodson < dodsonj422002@yahoo.com >, Michigan State University, USA.

“SACRED SPACES OF ORIENTE CUBA: NEW WAYS OF

CONCEPTUALIZING?” The construction of sacred spaces within and from the distinct religious traditions of Cuba are inner world arenas of self, minimally located in academic and disciplinary spaces of philosophy, religion, sociology, and art.

However, these aesthetic and sacred sites of Oriente Cuba -- the eastern region -- have yet to be explored by serious research. The proposed paper is based on five years of field research conducted among practitioners of Regla Conga/Palo and Espiritismo, two of seven distinct religious tradition of Cuba. Research was completed between 1999 and 2004 in the eastern region of Cuba, known as Oriente, as this area has not been included in previous investigations. The proposed paper will present philosophical commonalities shared by the two traditions, as well as the other distinct religions of Cuba. The commonalities will be explored for how they suggest a serious paradigmatic shift in how we envision sacred spaces, religion, and religious practices. Accompanying the conceptual explorations will be color photographs that were made as part of field research activities. The photos are of sacred spaces of the two religious traditions and exemplify the philosophical perspectives that suggest paradigmatic shifts in our conceptual thinking.

Leah Mancina Khaghani <leah.mancinakhaghani@yale.edu>, Yale University, USA. “DUSE MOHAMED ALI AND THE ROOTS OF AFRO-ASIAN SOLIDARITY.” I plan in this paper to re-examine the scholarly treatment of noted pan- Africanist Duse Mohamed Ali in light of recent theoretical interventions in black Atlantic studies and the study of transnationalism. Duse Mohamed Ali has traditionally been perceived with some frustration by pan-Africanist scholars due to his nebulous ethnic and familial background and his transnational upbringing. By his own account, Mohamed Ali was born in Egypt in 1866 to an Egyptian father and Nubian Sudanese mother. At ten he traveled to Great Britain to study, returning to Egypt only briefly several years later where he lost his father and his brother, and where he would lose touch with his extended Egyptian family. Mohamed Ali would live the majority of his adult life in Great Britain (later moving to the United States and finally settling in Lagos, Nigeria), ultimately losing his command of Arabic. While Mohamed Ali's steadfast commitment to Egyptian nationalism and his Muslim roots underscored his joint advocacy of Afro-Asian solidarity and pan-Islamism alongside pan-Africanism, his hybridity--ethnically, nationally and intellectually--has frustrated scholars, confounding attempts to neatly categorize him as an “African” (a group that has largely been defined as sub-Saharan or “black” African) and a “pan-Africanist” in the conventional (again) largely sub-Saharan sense. Thus, while Mohamed Ali generally has been understood as a pan-Africanist, as reflected in the inclusion of his writings in numerous pan-African collections and the chronicle of his life's work in Ian Duffield's two- volume dissertation, he remains one of the least understood and most

underappreciated radical political figures of the pan-African movement. In this paper, I will reconcile some of these perceived “problems” in Mohamed Ali’s personal and intellectual biography. Rather than discounting his hybridity as an obstacle to understanding his intellectual, political and popular significance, I view Mohamed Ali’s mixed ethnic background and his cross-continental existence as central to his innovative and transformative approach to issues of race, anti-colonialism and (trans)national belonging that was later reflected in the Afro-Asian solidarity movements of Bandung, the Non-Aligned Movement, and the third worldism of the 1960s.

Nebet ChenziRa Kahina <perankh1@yahoo.com>, Per Ankh Institute, US Virgin Islands. “RECLAMATION OF SACRED ANCESTRY THROUGH NATURAL TRANSFORMATIONAL RHYTHMS.” Natural Transformational Rhythms (a spirituo-social therapeutic paradigm rasyntesized by Dr. Nebet ChenziRa Kahina) provides pragmatic and spiritually centered lifestyle strategies for increasing holistic wellness for one’s body, mind, soul, spirit & consciousness. As we study, learn, research, implement and practice a way that allows each of us to “Know Yourself” , we increase our abilities to positively and productively contribute to our local, national and international family and communities. By embracing our sacred spiritual rhythms, ancestral legacies, traditions, customs and paradigms needed for our individual and familial “natural transformations”, we reclaim cornerstones of our greatness, knowledge and value of the paths of our ancient Mothers & Fathers through careful examination and exploration of Afrakan people’s contribution to the culture, arts, technology and spirituality (CATS) that have impacted all civilizations. An intensively researched exploration of sacred, historical and contemporary scriptural and literary resources will be utilized to provide philosophical supports addressing self-development , civilization modifications, and exemplary inner growth. Universal arts and sciences grounded within the ancestral legacies of the Afrakan Nubian Kushianu Khamitik Heritage (ANKKH) and its multidimensional manifestations and impact upon continental and diasporic Afrakans will be presented. This workshop incorporates an interactive lecture-demonstration fusing the spirituo-cultural arts systems and sciences of continental Afraka, the Caribbean & the Americas and the historical impact these experiences have upon natural wellness & transformative improvements needed amongst Afrakans and humanity.

Radhouan Ben Amara <radhouan@tiscali.it>, University of Cagliari, Italy. “LANDSCAPES AND INNERSCAPES OF THE DESERT IN THE NORTH AFRICAN.” In this essay, I enquire into the different metaphors of the Desert in North African Literature, asking how and when notions of placement and displacement, dwelling and travel, location and dislocation, immobility and nomadism, may suggest that we are fascinated by the experience of distance and estrangement, exile and journeying, reproducing these notions through articulations of subjectivity and poetics. In the North African imaginary, the Desert (“this pale soap bubble in the mist”) is the nucleus of a cluster of traditional associations: the desert-image as primarily related to the idea of justice or the place outside the law. It comes under no geography, no geometry, or geophysics; it is not that in which is found a subject or an object, but it is a figure of stamping where rethinking the space or topology of writing becomes a deadening urge. In North African Literature, the Desert is a refined place where we could read the secrets of the formal composition and the constraints of art, a natural programme whose logic is imposed on us. It is the other Name, if not the Proper Name of desire. The desert calls any traveller for solitude, forces the vigilant to pass from outsidership to insidership, from lightness or nimbleness to interior intensity,

from exteriority to the other face of the mirror, from carefree life to a life of contemplation and meditation. Nomadic consciousness is as a matter of fact, akin to what M. Foucault called “counter-memory”, a form of resisting assimilation or homologation into the dominant war of representing the Self. While counter-memory may appear to be a form of negation, it becomes here the affirmation of the particularities that attend any practice, and perhaps the activity that permits new practices to emerge. At this point, intellectual nomads are therefore individuals whose memory is activated against the stream. The Desert consists through its claim to depart from all consistency, in a language that does not cease testing the very limits of language, and exemplarily those of proportional, theoretical, or constative language. With North African writers, this spatial metaphor is certainly very important in describing how the force and duration are at the same time contained and located in a place characterised by illocality, where the character of Being is stamped upon Becoming. Maybe the Desert is the pretext of the text, the truth that precedes the text and the condition of the text. With authors such as M. Dib, T. Ben Jelloun, A. Memmi, A. Djébar, K. Yacine, E. Jabes, we are struck by the metaphor of the Desert which is reproduced everywhere like a seal. The desert as the beyond of God, a paradoxical figure of aporia: in the Desert there is no marked out or assured passage, no route in any case, at the very most trails that are not reliable ways. But isn't the uncleared way also the condition of decision or event, which consists in opening the way, in sur-passing, thus in going beyond? Surpassing the aporia? How is one to map this exchange of terms and texts, and how will this economy of the desert, the marginal, the unnamable operate within the aesthetic space of writing and reading? If, as Baudrillard has said, humanity's language, technology, and building are an extension of its constructive faculties, the desert alone is an extension of its capacity for absence, the ideal schema of humanity's disappearance.

Carl Christopher <kakhris@yahoo.com> Per Ankh Institute, US Virgin Islands. GLOBAL HARMONY IN SMAI TAWI: UNITY OF THE TWO LANDS--DIMENSIONS--NATIONS.” It is common for positive contributions of certain people to be disregarded, ignored, dishonored and not given respect for encouraging global and cultural unity that foster “intercontinental alignments.” This paper on “Global Harmony in Smai Tawi” will explore the natural courses of action and principled methodologies that have been and are continuing to be reinitiated in North America, the Caribbean and Afraka as foundation points for the short and long term design, planning and implementation for the re-establishment of respectful and pragmatic unity amongst Afrakans and humanity. This paper will include the comprehensive compilation of research and social development systems brought forth through ancestors: Drusilla D. Houston, Dr. John Henrik Clarke, Dr. Cheik Anta Diop, Marcus Garvey, Hubert Harrison & Edward W. Blyden (from the perspective of a living native descendant of the Virgin Islands); elders: Hru Ankh Ra Semahj se Ptah, Dr. Arthur Dennery, Dr. Ben Jochannan, Ayi Kwei Armah, Dr. Theophile Obenga, Ankh Mi Ra & Dr. Frances Cress Welsing; and contemporaries: NbtHet Queen Afua, Dr. Darkwah & others. This paper shall present a comprehensive investigation of the thoughts, voices, cultural nationalist perspectives and practical actions of women and men: exemplifying conscious wisdom and knowledge in the social sciences and humanities; engaging in skill development and training options to increase global communications; utilizing linguistic research and pragmatic resourcing to assist in unifying Afrakans globally; converting historical and contemporary theories into modern and 21st century appropriate community/national improvements; introducing and implementing sustainable technologies for natural resource developments that

promote life; and maintaining and creating systems that foster a balance and harmony between the spiritual, mental and physical development and continuity of Smai Tawi. An overview of current examples of long-term & generational courses of action that compliment global harmony with the restoration of respect and discipline for and by Afrakans & humanity will be identified with practical visual experiences shared.

Workshop 26: “INTERpreting Race, INTERrogating Religion, and INTERjecting Rebellion: The Curse of Blackness and Other Religious Myths.” Chair: Anthony Pinn <pinn@rice.edu>, Rice University, USA. While the stories of Black peoples are presented in a rather “thin” manner in biblical texts, the notion of blackness has received a good deal of attention from scholars over the centuries in ways that have negatively impacted the perception of those of African descent. From the early writings of church fathers, through nineteenth century pro-slavery modes of interpretation, as well as modernist discourses in the humanities, social sciences, and fine arts, that which is presented as an African is considered deviant at best and depraved at worst. Yet, African American scholars have given the religious origins of such interpretations and their death-dealing ramifications limited credence. The historical implications of the Hamitic curse, in particular, caution against the easy dismissal of interrogating the supposed sanctity of biblical interpretation. The ramifications have been too extensive and damaging for this since distance from God and denial of the more positive trajectories of “salvation” history are attached to Black skin. The manner in which the suspicion against Ham, Nimrod, the Canaanites, Cushites, and subsequently all people of African descent, serving in part as the theological rationale and justification for the oppression of black bodies and the suppression of African cultural creativity, demand consideration as a means of correction. Throughout their presence in the United States, African American activists have fought this warped depiction, challenging scriptural interpretation and struggling for full humanity. One need only think about David Walker’s Appeal, the public lectures by Maria Stewart, the work of Frederick Douglass, the violent revolutions undertaken by Nat Turner, and the praxis of more recent figures such as Martin Luther King, Jr., and Barbara Jordan. Much of their work is clearly premised on a claiming of scriptures’ liberating potential. And, while the struggles undertaken by these figures have often involved a signifying against white arrogance and assumed superiority, it has seldom entailed an effort to “rescue” and “redeem” biblical figures such as Ham and Nimrod from socio-economically and politically motivated manipulation. This panel, through an interdisciplinary exploration of denigrated Black biblical characters and religious figures provides a way to investigate various socio-cultural and religious issues as they impact the development of pan-African religious thought and life.

Carol B. Duncan <cduncan@wlu.ca>, Wilfrid Laurier University, Canada. “Beyond Mammy: Spiritual Mothers in an African Diasporan Religion.” With reference to ongoing field research on the Spiritual Baptist religion in the Caribbean diaspora in Toronto, Canada, and feminist perspectives on mothering, gender and race this paper will explore the emergence of an indigenous African Diasporan feminism rooted in the spiritual motherwork performed by black church women in this tradition. Rather than symbolizing mammy, in this religious tradition, the performance of mothering work and the visual signs (long skirts and head ties) usually associated with mammy have been reinscribed as the basis of an empowering identity which has implications for community activism. Thus, this paper will examine spiritual motherhood outlining its ritual enactment and rich symbolism which draws on both Roman Catholic and Orisha traditions. In doing so, spiritual motherhood is discussed as both religious identity and social practice especially in the development of church-affiliated community service. The latter, in particular, points to the emergence of an indigenous feminism rooted in the mothering work of the spiritual mothers which is both attentive to the ongoing social and political realities of Caribbean people's everyday lives in Toronto as well as

consciously referencing the larger historical tradition of community mothering and social activism.

Anthony B. Pinn <pinn@rice.edu>, Rice University, USA. “Building Towers Without Shame: African American Humanism and the Challenge of Nimrod's Irreverence for Black Religious Life and Thought.” Black religious life and thought have been dominated by assumptions concerning the proper posture concerning the universe (or god) premised in part on subtle reference to the “crime” of human self-importance chronicled in the story of Nimrod. This has resulted in a down-playing of human ingenuity within black religious life and thought for fear that humans might think too highly of themselves and fall out of favor with the divine. I suggest that such a posture has damaged efforts for social transformation by limiting human creativity with regard to thought and modes of action. However, I assert in this presentation that there is an alternate reading of Nimrod that promotes a positive type of irreverence by bringing into question efforts to limit human growth. This perspective is present in African American humanist praxis, and it poses a helpful challenge to traditional modalities of black religious life and thought. In this paper, using the writings of Richard Wright and other African American humanists, I provide a discussion of what black religious life and thought can learn from African American humanism's alternate perspective on Nimrod.

Juan Floyd-Thomas <j.floyd-thomas@tcu.edu>, Texas Christian University, USA. “‘Lest We Be Scattered Abroad’: The Black Radical Humanist Tradition in Early 20th Century Harlem.” Using the “Tower of Babel” biblical narrative as a metaphoric allusion, this essay provides a general overview of Hubert Harrison, Rev. Ethelred Brown, Noble Drew Ali, Sweet Daddy Grace, Father Divine, and other key figures as they demonstrate the emergence of a variegated yet clearly articulated humanist project in Harlem during the first half of the 20th century. Merging the urgency of the “New Negro” militancy with the rising tide of religious and ideological diversity within the heart of Black America's most renowned urban community, this article will illustrate how the proliferation of diverse, politicized communities of faith during this period represents an early attempt to radically upset the modes of “ontological blackness” which held the Black sacred cosmos of Black New Yorkers (and, by extension, countless other African Americans) strictly bound to the experiences, expression, motivations, intentions, behavior, and aesthetics of white dominant culture in the United States.

Allen Callahan <acallahan@hds.harvard.edu;allen_callahan@hotmail.com>, Harvard Divinity School, USA. “The Blessing of Babel.” In the Bible, Nimrod is, in the words of Gerhard von Rad, “the first in the series of those great men whose will became determinative for the fate of entire nations.” He is presumed to be the ruler of the land of Shinar, the venue of the Tower of Babel in Genesis 11. The story of the ill-fated Tower is perhaps most famous account in world literature of the limitless possibilities that concerted human action affords. Such unity empowers humanity to take heaven by storm. But this unity has a sinister side. Babel is not so much an assault on heaven as an assault on difference. It supplants all those many and varied names, all those proper nouns, with one, indefinite name and one personal yet indefinite pronoun--“let us,” the nameless builders declare, “make a name for ourselves.” They do not take the name of neither their forbears nor their locale, but have become an anonymous collectivity of “us,” and merely a single name that the builders nonetheless fail to achieve in the course of their heady labors. In this essay I argue that the confusion wrought by God at the construction site of the Tower of Babel was a divine counter-offensive against the occlusion of difference and the potentially limitless power of

that occlusion. In the ancient story of the Tower of Babel the biblical writer makes the narrative argument that difference, real difference, is one of our most potent weapons against hegemony. Difference: not mere personal idiosyncrasy or deviance, but the variety of collective identity rooted in history. This diversity makes for plenty good room at the Table of Nations and the many names occluded by a nameless, monolingual collectivity. As the names are occluded, so are the identities and interests that give each of them and all of them their place and space in the human family. The God of Genesis, who mercifully covers the nakedness of the fallen Adam and Eve and commutes the death sentence of Cain, saves humankind from itself by foiling the grandiose erasure of human diversity that is the Tower of Babel.

Stacey Floyd-Thomas <s.floyd-thomas@tcu.edu>, Texas Christian University, USA. “‘I am Black, and Beautiful, O Ye Daughters of Jerusalem’: African American Virtue Ethics and Womanist Biblical Interpretation.” This paper develops a methodological and conceptual framework for dismantling the dominant Western notions arguing that sin and evil are most appropriately embodied when using the figures of women and Black people respectively. Of particular importance for womanists is the way in which these ideas collide with and confound the existence of African American women who are trapped in the double-bind of sexism and racism. Feminist theologians and ethicists have discerned a recurring pattern of biblical presentations of female characters. Whereas women characterized in the Bible have been both portrayed and interpreted negatively, in spite of possessing virtuous characteristics, male characters are either historically portrayed or interpreted positively, in spite of their obvious shortcomings or character flaws. In a related fashion, throughout their presence in North America, African Americans have been saddled with biblical depictions of Blackness that justify white supremacy and domination. This struggle has been due not only to the social ramifications of racism and xenophobia, but also to the ongoing justification of white supremacy as the enduring basis of divine preordination and biblical prophecy. Whereas depictions of feminine beauty, perceptions of public decorum, and attitudes towards social progress in the Judeo-Christian scriptures are typically interpreted positively, once Blackness is associated with any of these characteristics or attributes, those virtues are deemed as vices within normative Western religious ethics. In response to this situation, womanist approaches to biblical hermeneutics and virtue ethics unites the liberationist strands intrinsic to both concerns with the intention of exposing the double-standard that has been applied to biblical female characters of color, who have been interpreted negatively not only as women, but also as women of color, in a world that seeks to attack their very essence and being in devastating ways. By using the moral evaluation and discernment central to womanist hermeneutics, this paper seeks to assert a religious ethical paradigm that finds African American women’s reality as the core of a more meaningful virtue ethics.