

Race On The Qt Blackness And The Films Of Quentin

Visualizing Blackness and the Creation of the African American Literary Tradition Posthuman Blackness and the Black Female Imagination Blackness and Sexualities Blackness and Modernity Blackness and Jewishness - Ethiopian Jewry's Durability Reframing Blackness and Black Solidarities through Anti-colonial and Decolonial Prisms Blackness and la Francophonie Racial Blackness and Indian Ocean Slavery Staging Blackness and Performing Whiteness in Eighteenth-Century German Drama Islam and Blackness Violence, Visual Culture, and the Black Male Body Asian Americans and the Spirit of Racial Capitalism Black Women in Latin America and the Caribbean Black and Slave Modern Migrations, Black Interrogations Red and Yellow, Black and Brown The Specter and the Speculative Race and the Politics of Knowledge Production Letters in Black and White Homiletical commentary on the Song of Solomon Lena Hill Kristen Lillvis Michelle M. Wright Cecil Foster Danny B. Admasu George J. Sefa Dei Amal Madibbo Parisa Vaziri Wendy Sutherland Jonathan A.C. Brown Cassandra Jackson Jonathan Tran Melanie A. Medeiros David M. Goldenberg Philip Kretsedemas Joanne L. Rondilla Mae G. Henderson G. Mitchell-Walthour Winkfield Twyman, Jr. Thomas Robinson

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negative stereotypes of african americans have long been disseminated through the visual arts this original and incisive study examines how black writers use visual tropes as literary devices to challenge readers conceptions of black identity lena hill charts two hundred years of african american literary history from phillis wheatley to ralph ellison and engages with a variety of canonical and lesser known writers chapters interweave literary history museum culture and visual analysis of numerous illustrations with close readings of booker t washington gwendolyn bennett zora neale hurston melvin tolson and others together these sections register the degree to which african american writers rely on vision its modes consequences and insights to demonstrate black intellectual and cultural sophistication hill's provocative study will interest scholars and students of african american literature and american literature more broadly

posthuman blackness and the black female imagination examines the future oriented visions of black subjectivity in works by contemporary black women writers filmmakers and musicians including toni morrison octavia butler julie dash and janelle monáe in this innovative study kristen lillvis supplements historically situated conceptions of blackness with imaginative projections of black futures this theoretical approach allows her to acknowledge the importance of history without positing a purely historical origin for black identities the authors considered in this book set their stories in the past yet use their characters particularly women characters to show how the potential inherent in the future can inspire black authority and resistance lillvis introduces the term posthuman blackness to describe the empowered subjectivities black women and men develop through their simultaneous existence within past present and future temporalities this project draws on posthuman theory an area of study that examines the disrupted unities between biology and technology the self and the outer world and most important for this project history and potentiality in its readings of a variety of imaginative works including works of historical fiction such as gayl jones's *corregidora* and morrison's *beloved* reading neo slave narratives through posthuman theory reveals black identity and culture as temporally flexible based in the potential of what is to come and the history of what has occurred

with contributions from leading scholars from various disciplines this title offers analyses and critiques that span three continents and looks at topics such as the secret marketing of black female pornography to white american men and the eroticization of colonial legacies in contemporary german media

cecil foster presents a rigorous interdisciplinary analysis of blackness by challenging existing notions of blackness and arguing for the viability of a multicultural world in blackness and modernity foster traces the main philosophical anthropological sociological and mythological arguments that support views of modernity as a failed quest for whiteness he outlines how these views were implemented as part of a world history and shows how canada became the first country to officially reject this approach by adopting multiculturalism blackness and modernity presents four categories for understanding blackness and whiteness the somatic cultural status differential and the idealistic the somatic the colour of skin is merely one category and perhaps the least meaningful for while it may be the most important for some people foster argues that multiculturalism which he views as ontological blackness is an attempt to make rational idealism the only category that matters

how did israeli and western jews react to ethiopian immigrants in israel who are referred to as black jews the book addresses the question of what occurs when jews choose whiteness and black individuals choose blackness by examining the case of ethiopian jews and their immigration to israel from the mid 19th century to today this in depth holistic analysis of ethiopian jewish experience in israel by an ethiopian jewish scholar provides a fresh necessary perspective on black jewish diaspora experiences on jewish studies and black studies theory

this book grounds particular struggles at the curious interface of skin body psyche hegemonies and politics specifically it adds to current re theorizations of blackness anti blackness and black solidarities through anti colonial and decolonial prisms the discussion challenges the reductionism of contemporary polity of blackness in regards to capitalism globalization particularly when relegated to the colonial power and privileged experiences of settler

the book does so by arguing that this practice perpetuates procedures of violence and social injustice upon black and african peoples the book brings critical readings to black racial identity representation and politics informed by pertinent questions what are the tools frameworks black peoples in euro american canadian contexts can deploy to forge community and solidarity and to resist anti black racism and other social oppressions what critical analytical tools can be developed to account for black lived experiences agency and resistance what are the limits of the tools or frameworks for anti racist anti colonial work how do such critical tools or frameworks of blackness and anti blackness assist in anti racist and anti colonial practice the book provides new coordinates for collective and global mobilization by troubling the politics of decolonizing solidarity as pointing to new ways for forging critical friends and political workers the book concludes by offering some important lessons for teaching and learning about blackness and anti blackness confronting some contemporary issues of schooling and education in euro american contexts and suggesting ways to foster dialogic and generative forums for such critical discussions

this book uncovers intricate convergences and divergences among blackness canadian ness and la francophonie positing anti black racism linguistic discrimination slavery and colonialism and neo colonialism as sites of identity exclusion however black agency reconstructs and renegotiates identity meanings and praxis to strengthen belongingness and pave the way for inclusion in the future

rethinking the history of african enslavement in the western indian ocean through the lens of iranian cinema from the east african and red sea coasts to the persian gulf ports of bushihr kish and hurmuz sailing and caravan networks supplied iran and the surrounding regions with african slave labor from antiquity to the nineteenth century this book reveals how iranian cinema preserves the legacy of this vast and yet long overlooked history that has come to be known as indian ocean slavery how does a focus on blackness complicate traditional understandings of history and culture parisa vaziri addresses this question by looking at residues of the indian ocean slave trade in iranian films from the second half of the twentieth century revealing the politicized clash between commercial cinema fi lmfa rsi and alternative filmmaking the iranian new wave she pays particular attention to the healing ritual zār which is both an african slave descendent practice and a constitutive element of iranian culture as well as to cinematic siyāh bāzī persian black play moving beyond other studies on indian ocean and trans saharan slavery vaziri highlights the crystallization of a singular mode of historicity within these cinematic examples one of absence that reflects the relative dearth of archival information on the facts surrounding indian ocean slavery bringing together cinema studies middle east studies black studies and postcolonial theory racial blackness and indian ocean slavery explores african enslavement in the indian ocean through the revelatory and little known history of iranian cinema it shows that iranian film reveals a resistance to facticity representative of the history of african enslavement in the indian ocean and preserves the legacy of african slavery s longue durée in ways that resist its overpowering erasure in the popular and historical imagination retail e book files for this title are screen reader friendly with images accompanied by short alt text and or extended descriptions

focusing on eighteenth century cultural productions wendy sutherland examines how representations of race in philosophy anthropology aesthetics drama and court painting influenced the construction of a white bourgeois german self sutherland positions her work within the framework of the transatlantic slave trade showing that slavery

colonialism and the triangular trade between europe west africa and the caribbean function as the global stage on which german bourgeois dramas by friedrich wilhelm ziegler ernst lorenz rathlef and theodor körner and a novella by heinrich von kleist on which körner's play was based were performed against a backdrop of philosophical and anthropological influences plays had an important role in educating the rising bourgeois class in morality sutherland argues with fathers and daughters offered as exemplary moral figures in contrast to the depraved aristocracy at the same time black female protagonists in nontraditional dramas represent the boundaries of physical beauty and marriage eligibility while also complicating ideas of moral beauty embodied in the concept of the beautiful soul her book offers convincing evidence that the eighteenth century german stage grappled with the representation of blackness during the age of goethe even though the german states were neither colonial powers nor direct participants in the slave trade

it is commonly claimed that islam is antiblack even inherently bent on enslaving black africans western and african critics alike have contended that antiblack racism is in the faith's very scriptural foundations and its traditions of law spirituality and theology but what is the basis for this accusation bestselling scholar jonathan a c brown examines islamic scripture law sufism and history to comprehensively interrogate this claim and determine how and why it emerged locating its origins in conservative politics modern afrocentrism and the old trope of barbary enslavement he explains how antiblackness arose in the islamic world and became entangled with normative tradition from the imagery of blackened faces in the quran to shariah assessments of black women as undesirable and the assertion that islam and muslims are foreign to africa this work provides an in depth study of the controversial knot that is islam and blackness and identifies authoritative voices in islam's past that are crucial for combatting antiblack racism today

from early photographs of disfigured slaves to contemporary representations of bullet riddled rappers images of wounded black men have long permeated american culture while scholars have fittingly focused on the ever present figure of the hypermasculine black male little consideration has been paid to the wounded black man as a persistent cultural figure this book considers images of wounded black men on various stages including early photography contemporary art hip hop and new media focusing primarily on photographic images jackson explores the wound as a specular moment that mediates power relations between seers and the seen historically the representation of wounded black men has privileged the viewer in service of white supremacist thought at the same time contemporary artists have deployed the figure to expose and disrupt this very power paradigm jackson suggests that the relationship between the viewer and the viewed is not so much static as fluid and that wounds serve as intricate negotiations of power structures that cannot always be simplified into the condensed narratives of victims and victimizers overall jackson attempts to address both the ways in which the wound has been exploited to patrol and contain black masculinity as well as the ways in which twentieth century artists have represented the wound to disrupt its oppressive implications

any serious consideration of asian american life forces us to reframe the way we talk about racism and antiracism the current emphasis on racial identity obscures the political economic basis that makes racialized life in america legible this is especially true when it comes to asian americans this book reframes the conversation in terms of what has been called racial capitalism and utilizes two extended case studies to show how asian americans perpetuate and resist its

political economy

black women in latin america and the caribbean critical research and perspectives employs an intersectional and interdisciplinary approach to examine black cisgender women s social cultural economic and political experiences in latin america and the caribbean it presents critical empirical research emphasizing black women s innovative theoretical and methodological approaches to activism and class based gendered racism and black politics while there are a few single authored books focused on black women in latin american and caribbean the vast majority of the scholarship on black women in latin america and the caribbean has been published as theses dissertations articles and book chapters this volume situates these social and political analyses as interrelated and dialogic and contributes a transnational perspective to contemporary conversations surrounding the continued relevance of black women as a category of social science inquiry many of the contributing authors are from latin american and caribbean countries reflecting a commitment to representing the valuable observations and lived experiences of scholars from this region when read together the chapters offer a hemispheric framework for understanding the lasting legacies of colonialism transatlantic slavery plantation life and persistent socio economic and cultural violence

studies of the curse of ham the belief that the bible consigned blacks to everlasting servitude confuse and conflate two separate origins stories etiologies one of black skin and the other of black slavery this work unravels the etiologies and shows how the curse an etiology of black slavery evolved from an earlier etiology explaining the existence of dark skinned people we see when where why and how an original mythic tale of black origins morphed into a story of the origins of black slavery and how in turn the second then supplanted the first as an explanation for black skin in the process we see how formulations of the curse changed over time depending on the historical and social contexts reflecting and refashioning the way blackness and blacks were perceived in particular two significant developments are uncovered first a curse of slavery originally said to affect various dark skinned peoples was eventually applied most commonly to black africans second blackness originally incidental to the curse in time became part of the curse itself dark skin now became an intentional marker of servitude the visible sign of the blacks degradation and in the process deprecating black skin itself

this edited collection applies theories and lessons from the study of antiblack racism to the study of migration and movement it locates often hidden legacies resonances and influences of antiblackness in contemporary migratory regimes

red and yellow black and brown gathers together life stories and analysis by twelve contributors who express and seek to understand the often very different dynamics that exist for mixed race people who are not part white the chapters focus on the social psychological and political situations of mixed race people who have links to two or more peoples of color chinese and mexican asian and black native american and african american south asian and filipino black and latino a and so on red and yellow black and brown addresses questions surrounding the meanings and communication of racial identities in dual or multiple minority situations and the editors highlight the theoretical implications of this fresh approach to racial studies

the specter and the speculative examines how historical subjects and texts within the african diaspora are re fashioned re animated and re articulated as well as parodied nostalgicized and defamiliarized the

essays by emergent and established scholars explore how living archives circulate and haunt the popular imagination engendering afterlives and liberating prior narratives from their original context

in this co edited volume gladys l mitchell walthour and elizabeth hodge freeman have invited contributors of african descent from the united states and brazil to reflect on their multidimensional experiences in the field as researchers collaborators and allies to communities of color contributors promote an interdisciplinary perspective as they represent the fields of sociology political science anthropology and the humanities they engage w e b du bois notion of second sight which suggests that the unique positionality of black researchers might provide them with advantages in their empirical observations and knowledge production they expose the complex and contradictory efforts discourses and performances that black researchers must use to implement and develop their community centered research agenda they illustrate that second sight is not inevitable but must be worked at and is sometimes not achieved in certain research and cultural contexts

unsatisfied with the relentless pace and narrow constraints of social media two americans winkfield twyman jr and jennifer richmond a black man and a white woman rediscovered the art of letter writing and maintained a years long correspondence about race in the united states in letters in black and white they share for the first time their exchange in full charting their journey from wary strangers to trusted confidants at a time when many americans are dazed confused and angered by the country s current state of race relations they offer a model not only for having needed but difficult conversations but also for a better way forward marked by well crafted turns of phrase sharp wit and sober reflection they do not rely on those fashionable words and phrases that have been drained of real meaning or are hopelessly saddled with excessive baggage such as antiracism white fragility and allyship rather on topics ranging from the murder of george floyd and the launch of the 1619 project to the debate over reparations and the nature of elite black organizations like jack and jill of america they tell the truth as they see it in their own uncorrupted language speaking for no one but themselves particularly critical of both the ideological battles that fuel media programming and entrench political rivalries and the noble sounding social and cultural projects that fail time and again to offer any meaningful solutions they identify productive ways to unify across our differences ways to find our common humanity and to mend america s divided soul ultimately they offer an inspirational message of hope and optimism for all one that does not allow the past to define our present or predetermine our future

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