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## CURRENT SERIES

### African Epic

Thomas A. Hale and John William Johnson, series editors

### African Expressive Cultures

Patrick McNaughton, series editor

### Global African Voices

Dominic Thomas, series editor

### World Philosophies

Bret W. Davis, D. A. Masolo, and Alejandro Vallega, series editors

For submissions, please contact:

Dee Mortensen  
Senior Sponsoring Editor  
Indiana University Press  
Office of Scholarly Publishing  
Herman B Wells Library 350  
1320 E. Tenth Street  
Bloomington IN 47405-3907
In the U.S. news media, Africa is often referred to as though it were a single country and its people were just exotic ethnicities. Africa is one of the most vibrant and diverse continents in the world and the field of African studies is one of the most dynamic and innovative in the academy today. Indiana University Press out-paces every other major university and commercial press in the depth, strength, and presence of its African studies list. Our books and journals break down stereotypes and focus on the struggles and aspirations of ordinary individuals. We emphasize new ideas and innovative, high-quality scholarship that sets the standard for the discipline. From novels in translation to the latest edition of our fully revised textbook, *Africa*, Indiana University Press is a fully-committed partner in building bridges to knowledge and inspiring fresh thinking about Africa and Africans, no matter where they reside.

*Dee Mortensen*
Senior Sponsoring Editor

“Our books and journals break down stereotypes and focus on the struggles and aspirations of ordinary individuals.”
“A rich primary source for urban anthropology in early 21st-century Accra. Effectively shows that theater arts and the National Theatre in particular have been central to Ghana’s cultural and political history.”

—Benjamin Talton, author of *Politics of Social Change in Ghana: The Konkomba Struggle for Political Equality*

**Trickster Theatre**

*The Poetics of Freedom in Urban Africa*

**JESSE WEAVER SHIPLEY**

*Trickster Theatre* traces the changing social significance of national theatre from its rise as an idealistic state project during independence through the revolutionary 1980s to its electronic adaptations in the neoliberal era. Jesse Weaver Shipley presents portraits of many key figures in Ghanaian theatre, describes theatre events and their political and social impact, and looks into the cultural conditions in which the Ghanaian theatre evolved. Tracing how performers, directors, culture workers, and playwrights developed theatre as a new form of critical public knowledge, Shipley shows how Ananse trickster storytelling traditions were repurposed in new contexts as expressions of national identity.

**JESSE WEAVER SHIPLEY** is Associate Professor of Anthropology at Haverford College. He is author of *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music* and has produced a documentary film with the same title.

World
May 2015
320 pp., 16 b&w illus.
paper 978-0-253-01653-9 $35.00
ebook 978-0-253-01659-1 $34.99
“Enriches our understanding of some very subtle and controversial cultural changes that have big political and health implications. The achievement of sexual minority rights will not be an easy or straightforward progress narrative.”

—Marc Epprecht, author of Sexuality and Social Justice in Africa

Namibia’s Rainbow Project
Gay Rights in an African Nation

ROBERT LORWAY

What are the consequences when international actors step in to protect LGBT people from discrimination with programs that treat their sexualities in isolation from the “facts on the ground”? Robert Lorway tells the story of the unexpected effects of The Rainbow Project (TRP), a LGBT rights program for young Namibians begun in response to President Nujoma’s notorious hate speeches against homosexuals. Lorway highlights the unintended consequences of this program, many of which ran counter to the goals of local and international policy makers and organizers. He shows how TRP inadvertently diminished civil opportunities at the same time as it sought to empower youth to claim their place in Namibian culture and society. Tracking the fortunes of TRP over several years, Namibia’s Rainbow Project poses questions about its effectiveness in the faces of class distinction and growing inequality. It also speaks to ongoing problems for Western sexual minority rights programs in Africa in the midst of political violence, heated debates over anti-discrimination laws, and government-sanctioned anti-homosexual rhetoric.

ROBERT LORWAY is Assistant Professor of Community Health Sciences at the University of Manitoba where he holds a New Investigator Award from the Canadian Institutes of Health Research.
“Ekotto and Harrow do an excellent job of contextualizing and framing the new parameters that must be part of the discussion when addressing African cultural production, critical theory, cultural studies, contemporary literature, film, media, the visual, cultural representation, and performance.”
—Odile Cazenave, Boston University

Rethinking African Cultural Production
EDITED BY FRIEDA EKOTTO AND KENNETH W. HARROW

Frieda Ekotto, Kenneth W. Harrow, and an international group of scholars set forth new understandings of the conditions of contemporary African cultural production in this forward-looking volume. Arguing that it is impossible to understand African cultural productions without knowledge of the structures of production, distribution, and reception that surround them, the essays grapple with the shifting notion of what “African” means when many African authors and filmmakers no longer live or work in Africa. While the arts continue to flourish in Africa, addressing questions about marginalization, what is center and what periphery, what traditional or conservative, and what progressive or modern requires an expansive view of creative production.

FRIEDA EKOTTO is Professor of Afroamerican and African Studies, and Comparative Literature and Francophone Studies at the University of Michigan.

KENNETH W. HARROW is Distinguished Professor of English at Michigan State University. He is author of Trash: African Cinema from Below (IUP, 2013).

World
May 2015
214 pp.
paper 978-0-253-01600-3 $30.00
ebook 978-0-253-01603-4 $29.99
New Media and Religious Transformations in Africa
EDITED BY ROSALIND I. J. HACKETT AND BENJAMIN F. SOARES
FOREWORD BY FRANCIS B. NYAMNJOH

New Media and Religious Transformations in Africa casts a critical look at Africa’s rapidly evolving religious media scene. Following political liberalization, media deregulation, and the proliferation of new media technologies, many African religious leaders and activists have appropriated such media to strengthen and expand their communities and gain public recognition. Media have also been used to marginalize and restrict the activities of other groups, which has sometimes led to tension, conflict, and even violence. Showing how media are rarely neutral vehicles of expression, the contributors to this multidisciplinary volume analyze the mutual imbrications of media and religion during times of rapid technological and social change in various places throughout Africa.

ROSALIND I. J. HACKETT is Professor of Religious Studies at the University of Tennessee, Knoxville. She is author of Displacing the State: Religion and Conflict in Neoliberal Africa. She is President of the International Association for the History of Religions.

BENJAMIN F. SOARES is an anthropologist and Chair of the research staff at the Afrika-Studiecentrum in Leiden, The Netherlands. He is author of Islam and the Prayer Economy: History and Authority in a Malian Town.

World
Available
332 pp.
paper 978-0-253-01524-2 $35.00
ebook 978-0-253-01530-3 $34.99

“This collection considers Islam and Christianity, but also African indigenous religions and will be extremely useful to scholars in media studies, religious studies, and African studies, in sociology, political science and anthropology among other disciplines.”
—Robert Launay, Northwestern University
Oil Wealth and Insurgency in Nigeria  
OMOLADE ADUNBI

Omolade Adunbi investigates the myths behind competing claims to oil wealth in Nigeria’s Niger Delta. Looking at ownership of natural resources, oil extraction practices, government control over oil resources, and discourse about oil, Adunbi shows how symbolic claims have created an “oil citizenship.” He explores the ways NGOs, militant groups, and community organizers invoke an ancestral promise to defend land disputes, justify disruptive actions, or organize against oil corporations. Policies to control the abundant resources have increased contestations over wealth, transformed the relationship of people to their environment, and produced unique forms of power, governance, and belonging.

OMOLADE ADUNBI is Assistant Professor of Afroamerican and African Studies and Faculty Associate for Program in the Environment at the University of Michigan.

World  
July 2015  
316 pp., 6 b&w illus., 5 maps  
paper 978-0-253-01573-0 $35.00  
ebook 978-0-253-01578-5 $34.99

“Reveals the complex interrelationships and ambiguous borders between key groups of actors: NGOs, militants, youth groups, elders, the army, corporations, and the state, and looks specifically and uniquely at the centrality of oil in the production of social identity.”

—Kristin D. Phillips, Emory University
Evil in Africa
Encounters with the Everyday
EDITED BY WILLIAM C. OLSEN AND WALTER E. A. VAN BEEK
FOREWORD BY DAVID PARKIN

William Olsen, Walter Van Beek, and the contributors to this volume seek to understand how Africans have confronted evil around them. Grouped around notions of evil as a cognitive or experiential problem, evil as malevolent process, and evil as an inversion of justice, these essays investigate what can be accepted and what must be condemned in order to evaluate being and morality in African cultural and social contexts. These studies of evil entanglements take local and national histories and identities into account, including state politics and civil war, religious practices, Islam, gender, and modernity.

WILLIAM C. OLSEN lectures in the African Studies Program at Georgetown University.

WALTER E. A. VAN BEEK is Professor of Anthropology of Religion at Tilburg University.

Particularly valuable for the manner in which religious or mystical notions of evil are linked to more secular ones, notably violence and warfare, fetishes, gender constructs, psychoanalytic processes, personhood, theft, transnational connections, and apartheid.”

—Isak Niehaus, Brunel University

World
November 2015
432 pp.
paper 978-0-253-01747-5 $45.00
ebook 978-0-253-01750-5 $44.99
Staging Ghana
Artistry and Nationalism in State Dance Ensembles
PAUL SCHAUERT

The Ghana Dance Ensemble takes Ghana’s national culture and interprets it in performance using authentic dance forms adapted for local or foreign audiences. Often, says Paul Schauert, the aims of the ensemble and the aims of the individual performers work in opposition. Schauert discusses the history of the dance troupe and its role in Ghana’s post-independence nation-building strategy and illustrates how the nation’s culture makes its way onto the stage. He argues that as dancers negotiate the terrain of what is or is not authentic, they also find ways to express their personal aspirations, discovering, within the framework of nationalism or collective identity, that there is considerable room to reform national ideals through individual virtuosity.

PAUL SCHAUERT is a lecturer in Ethnomusicology at Oakland University (Michigan).

ETHNOMUSICOLOGY MULTIMEDIA
World
August 2015
352 pp., 18 b&w illus., 1 map
paper 978-0-253-01742-0 $30.00
ebook 978-0-253-01749-9 $29.99

“I have long thought that a book on the Ghana Dance Ensemble should be written. Paul Schauert’s argument that nationalism becomes a resource in the performances of individual artists is strong and coherent.”
—Cati Coe, Rutgers University
Ethnomusicology Multimedia (EM) is a collaborative publishing program, developed with funding from the Andrew W. Mellon Foundation, to identify and publish first books in ethnomusicology, accompanied by supplemental audiovisual materials online at www.ethnomultimedia.org.

A collaboration of the presses at Indiana and Temple universities, EM is an innovative, entrepreneurial, and cooperative effort to expand publishing opportunities for emerging scholars in ethnomusicology and to increase audience reach by using common resources available to the presses through support from the Andrew W. Mellon Foundation. Each press acquires and develops EM books according to its own profile and editorial criteria.

EM’s most innovative features are its web-based components, which include a password-protected Annotation Management System (AMS) where authors can upload peer-reviewed audio, video, and static image content for editing and annotation and key the selections to corresponding references in their texts; a public site for viewing the web content, www.ethnomultimedia.org, with links to publishers’ websites for information about the accompanying books; and the Avalon Media System, which hosts video and audio content for the website. The AMS and website were designed and built by the Institute for Digital Arts and Humanities at Indiana University. Avalon was designed and built by the libraries at Indiana University and Northwestern University with support from the Institute of Museum and Library Services. The Indiana University Libraries host the website and the Indiana University Archives of Traditional Music (ATM) provides archiving and preservation services for the EM online content.
Queen of Flowers and Pearls

A Novel

GABRIELLA GHERMANDI

TRANSLATED BY GIOVANNA BELLESIA-CONTUZZI AND VICTORIA OFFREDI POLETTO

Mahlet, a young Ethiopian girl with a gift for storytelling, has a special bond with Yacob, the oldest in her household. When Yacob tells her stories of how he and the other warriors fought in the resistance against the Italian occupation of Ethiopia, Mahlet vows to become the keeper and teller of her family’s stories. From the time of Menelik to the present, Mahlet’s long voyage through time and space links thousands of stories between Africa and Europe. Intensely personal, this powerful and beautifully narrated novel tells the story of the Italian occupation of Ethiopia as well as of others around the globe who have suffered under colonialism or have been forcibly exiled from their homelands.

GABRIELLA GHERMANDI was born in Addis Ababa and lives in Bologna, Italy. She writes and acts in narrative plays that she produces in Italy and Switzerland.

GIOVANNA BELLESIA-CONTUZZI is Professor of Italian Language and Literature at Smith College. She is translator (with Victoria Offredi Poletto) of Little Mother (IUP, 2011).

VICTORIA OFFREDI POLETTO is Senior Lecturer in Italian Emerita at Smith College.

GLOBAL AFRICAN VOICES, DOMINIC THOMAS, EDITOR

World
Available 2015
296 pp.
paper 978-0-253-01547-1 $22.00
ebook 978-0-253-01548-8 $21.99

“Gabriella Ghermandi is one of the authors most invested in exploring the postcolonial dimension of contemporary Italian multiculturalism, and she is to my knowledge the only one who has taken on Italy’s occupation of Ethiopia as the subject of fiction.”

—Allison Van Deventer, Harvard University
“From the dictator’s mouth, it signifies the inhumanity and intolerance—but also fear—of the regime toward those who dare to criticize, question, or oppose it. From the mouth of others, prisoners, the tortured, and those condemned to death, it is the denunciation before the forum of all humanity of all forms of barbarism, racism, humanity’s exploitation of other human beings, and all attacks on freedom.”

—Janos Riesz, Research in African Literatures

The Shameful State
SONY LABOU TANSI

TRANSLATED BY DOMINIC THOMAS, FOREWORD BY ALAIN MABANCKOU

Set in a fictitious African nation, this novel by the distinguished writer Sony Labou Tansi takes aim at the corruption, degeneracy, violence, and repression of political life in Africa. At the heart of The Shameful State is the story of Colonel Martillimi Lopez, the nation’s president, whose eccentricity and whims epitomize the “shameful situation in which humanity has elected to live.” Lopez stages a series of grotesque and barbaric events while his nation falls apart. Unable to resist the dictator’s will, his desperate citizens are left with nothing but humiliation. The evocation of this deranged world is a showcase for the linguistic and stylistic inventiveness that are the hallmark of Sony Labou Tansi’s work.

SONY LABOU TANSI (1947–1995) was a Congolese novelist, playwright, and poet whose groundbreaking work transformed postcolonial francophone African literature. He is author of Life and a Half (IUP, 2011).

DOMINIC THOMAS is Madeleine L. Letessier Chair in French and Francophone studies at the University of California, Los Angeles.

ALAIN MABANCKOU is Professor of French and Francophone studies at the University of California, Los Angeles and the author of several prizewinning novels. He is author of Blue White Red (IUP, 2013).
“Matthias Krings has brilliantly fused together vignettes of contemporary African visual mediascapes that cause us to revise our perceptions of eddies and translocations of transnationally mediated popular culture to Africa and within Africa.”

—Adballa Uba Adamu, Bayero University, Kano

African Appropriations
Cultural Difference, Mimesis, and Media
MATTHIAS KRINGS

Why would a Hollywood film become a Nigerian video remake, a Tanzanian comic book, or a Congolese music video? Matthias Krings explores the myriad ways Africans respond to the relentless onslaught of global culture. He seeks out places where they have adapted pervasive cultural forms to their own purposes as photo novels, comic books, songs, posters, and even scam letters. These African appropriations reveal the broad scope of cultural mediation that is characteristic of our hyperlinked age. Krings argues that there is no longer an “original” or “faithful copy,” but only endless transformations that thrive in the fertile ground of African popular culture.

MATTHIAS KRINGS is Professor of Anthropology and African Popular Culture at Johannes Gutenberg University in Mainz. He is editor (with Onookome Okome) of Global Nollywood: The Transnational Dimensions of an African Video Film Industry (IUP, 2013).

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR

World
June 2015
328 pp., 33 b&w illus.
paper 978-0-253-01629-4 $30.00
ebook 978-0-253-01640-9 $29.99
“Tsika makes a convincing case that one cannot fully understand Nollywood without a thorough and rigorous examination of its stars. He offers a complex, powerful, detailed, and engaging consideration of the actors’ performances and films, addressing their many points of intersection with technology, advertising, music, the corporate realm, and various formations of cultural and economic imperialism.”

—Christina Lane, University of Miami

Nollywood Stars

Media and Migration in West Africa and the Diaspora

NOAH A. TSIIKA

In this comprehensive study of Nollywood stardom around the world, Noah A. Tsika explores how the industry’s top on-screen talents have helped Nollywood to expand beyond West Africa and into the diaspora to become one of the globe’s most prolific and diverse media producers. Carrying VHS tapes and DVDs onto airplanes and publicizing new methods of film distribution, the stars are active agents in the global circulation of Nollywood film. From Omotola Jalade-Ekeinde’s cameo role on VH1’s popular series Hit the Floor to Oge Okoye’s startling impersonation of Lady Gaga, this book follows Nollywood stars from Lagos to London, Ouagadougou, Cannes, Paris, Porto-Nov, Sekondi-Takoradi, Dakar, Accra, Atlanta, Houston, New York, and Los Angeles. Tsika tracks their efforts to integrate into various entertainment cultures, but never to the point of effacing their African roots.

NOAH A. TSIIKA is Assistant Professor of Media Studies at Queens College, City University of New York.

NEW DIRECTIONS IN NATIONAL CINEMAS, JACQUELINE REICH, EDITOR
“African Fashion, Global Style establishes that modernity is not just a Western phenomenon, and provides examples of conceptual designers and smart consumers on the world’s second largest continent, offering readers new insights and hard data. It confirms that the intriguing topic of fashion is also serious business in Africa.”
—Joanne B. Eicher, Editor-in-Chief, Encyclopedia of World Dress and Fashion

**African Fashion, Global Style**  
*Histories, Innovations, and Ideas You Can Wear*

**VICTORIA L. ROVINE**

*African Fashion, Global Style* provides a lively look at fashion, international networks of style, material culture, and the world of African aesthetic expression. Victoria L. Rovine introduces fashion designers whose work reflects African histories and cultures both conceptually and stylistically, and demonstrates that dress styles associated with indigenous cultures may have all the hallmarks of high fashion. Taking readers into the complexities of influence and inspiration manifested through fashion, this book highlights the visually appealing, widely accessible, and highly adaptable styles of African dress that flourish on the global fashion market.

**VICTORIA L. ROVINE** is Associate Professor of Art History at the University of North Carolina at Chapel Hill. She is author of *Bogolan: Shaping Culture through Cloth in Contemporary Mali* (IUP, 2008).

**AFRICAN EXPRESIVE CULTURES, PATRICK MCNAUGHTON, EDITOR**

World  
Available  
328 pp., 97 color illus.  
paper 978-0-253-01409-2 $40.00  
ebook 978-0-253-01413-9 $39.99
Africa’s Past, Our Future
Kathleen R. Smythe

Africa’s Past, Our Future engages the history of the African continent through the perspective of global issues such as political instability, economic development, and climate change. Since the past may offer alternative models for thinking about our collective future, this book promotes an appreciation for African social, economic, and political systems that have endured over the long-term and that offer different ways of thinking about a sustainable future. Introducing readers to the wide variety of sources from which African history is constructed, the book’s ten chapters cover human evolution, the domestication of plants and animals, climate change, social organization, the slave trade and colonization, development, and contemporary economics and politics.


World
May 2015
244 pp., 10 maps, 2 b&w illus., 4 tables
paper 978-0-253-01655-3 $30.00
ebook 978-0-253-01661-4 $29.99

“An impressive synthesis of current literature in African history, making it understandable and relevant to undergraduates.”

—Jan Bender Shetler, author of Imagining Serengeti: A History of Landscape Memory in Tanzania from Earliest Times to the Present
West Africa’s Women of God
Alinesitoué and the Diola Prophetic Tradition

ROBERT M. BAUM

West Africa's Women of God examines the history of direct revelation from Emitai, the Supreme Being, which has been central to the Diola religion from before European colonization to the present day. Robert M. Baum charts the evolution of this movement from its origins as an exclusively male tradition to one that is largely female. He traces the response of Diola to the distinct challenges presented by conquest, colonial rule, and the post-colonial era. Looking specifically at the work of the most famous Diola woman prophet, Alinesitoué, Baum addresses the history of prophecy in West Africa and its impact on colonialism, the development of local religious traditions, and the role of women in religious communities.

ROBERT M. BAUM is Associate Professor of African and African American Studies and Religion at Dartmouth College. He is author of Shrines of the Slave Trade: Diola Religion and Society in Precolonial Senegambia.

World
October 2015
336 pp., 6 b&w illus., 4 maps, 1 table
paper 978-0-253-01788-8 $32.00
ebook 978-0-253-01791-8 $31.99

“A masterful book that explores a little known part of Africa and makes it the showcase for transformative changes involving colonial agents, local subjects, religious narratives, and unpredictable outcomes.”
—Bruce Lawrence, Duke University
Building a New South Africa
One Conversation at a Time

DAVID THELEN AND KARIE L. MORGAN

Once a thriving, multiracial community, the Sophiatown suburb of Johannesburg was home to many famous artists, musicians, and poets. It was also a place where residential apartheid was first put into practice with forced removals, buildings bulldozed, and the construction of new, cheap housing for white public employees. David Thelen and Karie L. Morgan facilitate conversations among today's Sophiatown residents about how they share spaces, experiences, and values to raise and educate their children, earn a living, overcome crime, and shape their community for the good of all. As residents reflect on the past and the challenges they face in the future, they begin work together to create a rich, diverse, safe, and welcoming post-Mandela South Africa.

DAVID THELEN is Emeritus Professor of History at Indiana University.

KARIE L. MORGAN is a postdoctoral fellow in history at the University of Johannesburg.

“Building a New South Africa is quite wonderful. It’s one of the few books I know that can breathe life into that worn word ‘community’ and do it with eloquent specificity.”

—Jackson Lears, Board of Governors Professor of History, Rutgers University

North America
August 2015
202 pp., 87 color illus., 1 map
paper 978-0-253-01784-0 $30.00
ebook 978-0-253-01790-1 $29.99
“I am a teacher-scholar and a lifelong student of Africa. Yes, I see myself more as a student because of my unending quest to learn more about the past and how the present came into existence.

In order to learn about Africa’s deep past, I trained to become an archaeologist. I soon realized that the questions that I am interested in cannot be effectively answered by one method or discipline. So, I trained to become a cultural historian. The latter allows me to seek answers to my questions across multiple disciplines, from folklore to geography, history to geochemistry, philosophy to archaeology. I have come to realize that the more answers I dig up, the more questions are raised. This is exciting! I have been fortunate to work with different casts of colleagues and students united in the quest for more and better answers to old and new questions. Indiana University Press has given me the opportunity to share my research, discoveries and ideas with a vast community of people across the globe. Through the press’s excellent and outstanding publication platforms, my collaborators and I have been able to answer questions that would have otherwise preoccupied the entire career of one person. This allows me to move on to the next frontiers of knowledge to answer new questions about Africa’s past, its present, and its unfolding future.”

AKINWUMI OGUNDIRAN
Materialities of Ritual in the Black Atlantic
EDITED BY AKINWUMI OGUNDIRAN AND PAULA SAUNDERS

Focusing on everyday rituals, the essays in this volume look at spheres of social action and the places throughout the Atlantic world where African-descended communities have expressed their values, ideas, beliefs, and spirituality in material terms. The contributors trace the impact of encounters with the Atlantic world on African cultural formation, its entanglement with commerce, commodification, and enslavement as well as how colonialism, emancipation, and self-rule manifested itself in the shaping of ritual acts such as those associated with birth, death, healing, and protection. Taken as a whole, the book offers new perspectives on what the materials of rituals can tell us about the intimate processes of cultural transformation and the dynamics of the human condition.

AKINWUMI OGUNDIRAN is Professor of Africana Studies, Anthropology, and History and Chair of the Africana Studies Department at the University of North Carolina, Charlotte. He is editor (with Toyin Falola) of Archaeology of Atlantic Africa and the African Diaspora (IUP, 2007).

PAULA SAUNDERS is Assistant Professor of Anthropology at the City University of New York.

“Promises to become an essential work for Black Atlantic/African Diaspora scholars from a variety of disciplinary backgrounds. Unique in its singular focus on both spiritual-religious and quotidian ritual practices and actions.”
—Walter Rucker, University of North Carolina, Chapel Hill
“Cutting across the endless association of Africa with pandemic and global intervention, Donna A. Patterson offers a compelling account of robust, home-grown health professions that shows that the continent is firmly a part of the international medical industrial complex. What is more, women have played a major role in this development. This timely book has a great deal to teach us—not least, about innovative approaches to extending care and securing community health.”

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Pharmacy in Senegal
Gender, Healing, and Entrepreneurship

DONNA A. PATTERSON

Pharmacy in Senegal explores the rise and expansion of pharmacies in Senegal in the 20th century. In Senegal, as in many African nations, the pharmacy is often the center of biomedical care, where pharmacists provide examinations and diagnoses and prescribe medicines. Donna A. Patterson notes that many pharmacists are women, which adds an important dimension to this story about medical training and the medical profession. In a health care landscape that includes traditional healers, herbalists, and Muslim healers, women pharmacists have become a mainstay of the local standard of care. Patterson provides a greater understanding of the role pharmacists play in bringing health care to the people they serve.

DONNA A. PATTERSON is Assistant Professor of Africana Studies at Wellesley College.

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—Jane Guyer, Johns Hopkins University

Economic and Political Reform in Africa
Anthropological Perspectives

PETER D. LITTLE

What are the local effects of major economic and political reforms in Africa? How have globalized pro-market and pro-democracy reforms impacted local economics and communities? Examining case studies from The Gambia, Ghana, Mozambique, Kenya, Ethiopia, and Somalia, Peter D. Little shows how rural farmers and others respond to complex agendas of governments, development agencies, and non-governmental organizations. The book explores the contradictions between what policy reforms were supposed to do and what actually happened in local communities. Little’s bold vision of development challenges common narratives of African poverty, dependency, and environmental degradation and suggests that sustainable development in Africa can best be achieved by strengthening local livelihoods, markets, and institutions.

PETER D. LITTLE is Professor and Chair of Anthropology and Director of the Program in Development Studies at Emory University.

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EDITED BY MARIA GROSZ-NGATÉ, JOHN H. HANSON, AND PATRICK O’MEARA

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MARIA GROSZ-NGATÉ is an anthropologist and Associate Director of the African Studies Program at Indiana University. She has conducted long-term research in Mali and Senegal with a focus on rural social transformations, gender, and Islam.

JOHN H. HANSON is Associate Professor of History at Indiana University and an editor of History in Africa. His research concerns the history of West Africa Muslim communities during the past 200 years.

PATRICK O’MEARA is Special Advisor to the Indiana University President, Vice President Emeritus and Professor of Public and Environmental Affairs and Political Science. He was the editor (with Phyllis Martin) of all of the previous editions of Africa.

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“An ideal undergraduate text for interdisciplinary courses or courses in history or politics. It could be used at an introductory graduate level, or by students of African studies wanting a brief background in another discipline . . . also an excellent book for non-academic purposes, simply for enjoyable reading.”

—Canadian Journal of African Studies, reviewing a previous edition
“I have been involved with IU Press for more than 40 years.

As an assistant professor, I was concerned with newly independent African countries, South Africa, democratic institutions, and military rule. Later in my career, my courses dealt with structural adjustment, economic development, civil society, weak states and strong states, and human rights. A number of the press books dealt with these important issues and were in the forefront with new approaches and ideas. They reflected profound and dynamic changes that were taking place on the continent, and played an important role in helping me, and countless scholars and students, to understand and interpret different trends, events, and theoretical perspectives. They helped to shape my academic identity and inspired me as a teacher and as an administrator. I know that colleagues in the arts, anthropology, history and religion were equally engaged with books and journals from the press. Working on the four editions of Africa drew me in to ever deeper interdisciplinary thinking and a widening understanding of the complexities and possibilities of the continent.

I recently looked at the list of books on Africa published by the press, and I was amazed at the range and depth of the subjects that they covered. Forthcoming titles are equally rich, and I am looking forward to exploring the ideas in them. I am so glad that the dialog with scholars from Africa, the United States, Europe and other parts of the world is continuing.”

PATRICK O’MEARA
In many African countries, mental health issues, including the burden of serious mental illness and trauma, have not been adequately addressed. These essays shed light on the treatment of common and chronic mental disorders, including mental illness and treatment in the current climate of economic and political instability, access to health care, access to medicines, and the impact of HIV-AIDS and other chronic illness on mental health. While problems are rampant and carry real and devastating consequences, this volume promotes an understanding of the African mental health landscape in service of reform.

EMMANUEL AKYEAMPONG is Professor of History and of African and African American Studies at Harvard University.

ALLAN HILL is Andelot Professor of Demography at the Harvard School of Public Health.

ARTHUR KLEINMAN is the Esther and Sidney Rabb Professor of Anthropology, Harvard University, and Professor of Medical Anthropology in Global Health and Social Medicine and Professor of Psychiatry at Harvard Medical School.
Modernization as Spectacle in Africa
EDITED BY PETER J. BLOOM, STEPHAN F. MIESCHER, AND TAKYIWAA MANUH

For postcolonial Africa, modernization was seen as a necessary outcome of the struggle for independence and as crucial to the success of its newly established states. Since then, the rhetoric of modernization has pervaded policy, culture, and development, lending a kind of political theatricality to nationalist framings of modernization and Africans’ perceptions of their place in the global economy. These 15 essays address governance, production, and social life; the role of media; and the discourse surrounding large-scale development projects, revealing modernization’s deep effects on the expressive culture of Africa.

PETER J. BLOOM is Associate Professor of Film and Media Studies at the University of California, Santa Barbara. He is editor (with Ch. Didier Gondola and Charles Tshimanga) of Frenchness in the African Diaspora (IUP, 2009).

TAKYIWAA MANUH is Emeritus Professor of African Studies at the University of Ghana, Legon. She is editor (with Catherine M. Cole and Stephan F. Miescher) of Africa after Gender? (IUP, 2006).

STEPHAN F. MIESCHER is Associate Professor of History at the University of California, Santa Barbara. He is author of Making Men in Ghana (IUP, 2005).

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“How do people come to an awareness of being 'behind'? What is the value of huge industrial development projects? These essays show that local announcements of the modern, modernization, and modernity have had monumental consequences for Africa since independence.”

—Donald Donham, University of California, Davis
“Changes the ways in which we understand the practice of indirect rule and balances the formal structures of colonial power against less formal correlates such as trade. A fundamentally new reading of colonialism in the region.”
—Steven Pierce, University of Manchester

“Without exaggeration, this book has transformed the way I think about Northern Nigeria and the Middle Belt. It will reshape how I teach British indirect rule.”
—Douglas Anthony, Franklin and Marshall College

**Colonialism by Proxy**

*Hausa Imperial Agents and Middle Belt Consciousness in Nigeria*

**MOSES E. OCHONU**

Moses E. Ochonu explores a rare system of colonialism in Middle Belt Nigeria, where the British outsourced the business of the empire to Hausa-Fulani subcolonials because they considered the area too uncivilized for Indirect Rule. Ochonu reveals that the outsiders ruled with an iron fist and imagined themselves as bearers of Muslim civilization rather than carriers of the white man’s burden. Stressing that this type of Indirect Rule violated its primary rationale, *Colonialism by Proxy* traces contemporary violent struggles to the legacy of the dynamics of power and the charged atmosphere of religious difference.

**MOSES E. OCHONU** is Associate Professor of African History at Vanderbilt University and author of *Colonial Meltdown: Northern Nigeria in the Great Depression.*

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“Oral storytelling, robust debate, and the ability to communicate a perspective with persuasive vigor and rhetorical flair are all essential elements of African traditional intellectual practice.

The field of African history for me mirrors the African intellectual traditions to which I was introduced in my formative years as both a formal and informal student of the African past. I am passionate about professional African history because, like these forms of African organic intellection, the field thrives on the dynamic and dialectical interplay between the oral and the written, the substantive and the symbolic, the illuminating and the didactic. The idea of history as an informed perspective on the past excites me, as I am a connoisseur of sound, compelling argumentation. The African past is highly contested, and history is often called upon to settle or shine a light on contemporary political disputes. Being part of this process of making sense of the African present through a careful reconstruction of the past is a privilege and a burden that I treasure. I am attracted to narrative storytelling because of its capacity to document, inform, humanize, and captivate; and to rigorous analysis of evidence because it is a window onto the complexity of the past. I love being able to recreate the distinct flavors, struggles, interactions, and politics of the African past. Assembling fragmented corpuses of evidence to tell a coherent story is fulfilling. Even more rewarding is the liberty to generate arguments and conceptual statements that you can own and for which you are accountable.”

MOSES E. OCHONU
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*Peasants and Politicians in Postcolonial Tanzania*

**LEANDER SCHNEIDER**

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**LEANDER SCHNEIDER** is Associate Professor of Political Science at Concordia University.
“Most certainly, *Identity, Citizenship, and Political Conflict in Africa* is a useful publication, which contributes to the disciplines of African studies, history, and politics and should benefit students, general readers, and scholars with interdisciplinary academic interests.”

—*Africa Today*

**Identity, Citizenship, and Political Conflict in Africa**

**EDMOND J. KELLER**

Reflecting on the processes of nation-building and citizenship formation in Africa, Edmond J. Keller believes that although some deep parochial identities have eroded, they have not disappeared and may be more assertive than previously thought, especially in instances of political conflict. Keller reconsiders how national identity has been understood in Africa and presents new approaches to identity politics, intergroup relations, state-society relations, and notions of national citizenship and citizenship rights. Focusing on Nigeria, Ethiopia, Cote d’Ivoire, Kenya, and Rwanda, he lays the foundation for a new understanding of political transition in contemporary Africa.

**EDMOND J. KELLER** is Distinguished Professor of Political Science at the University of California, Los Angeles. He is author of *Revolutionary Ethiopia: From Empire to People’s Republic* (IUP, 1988) and “Trustee for the Human Community”: Ralph Bunche and the Decolonization of Africa.

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“This is a little book with very big and controversial ideas. It draws a bold, clear line in the sand. African scholars everywhere on the continent will acutely recognize themselves and their condition of work in this. They cannot disagree with the truth of this book, but only with how too fearfully truthful it is.”

—Tejumola Olaniyan, author of Arrest the Music: Fela and His Rebel Art and Politics

Africa Must Be Modern
A Manifesto
OLUFÉMI TÁIWÒ

In a forthright and uncompromising manner, Olúfémi Táiwò explores Africa’s hostility toward modernity and how that hostility has impeded economic development and social and political transformation. What has to change for Africa to be able to respond to the challenges of modernity and globalization? Táiwò insists that Africa can renew itself only by fully engaging with democracy and capitalism and by mining its untapped intellectual resources. While many may not agree with Táiwò’s positions, they will be unable to ignore what he says. This is a bold exhortation for Africa to come into the 21st century.

OLÚFÉMI TÁIWÒ is Professor of Africana Studies at the Africana Studies and Research Center, Cornell University. He is author of How Colonialism Preempted Modernity in Africa (IUP, 2010).

World excluding Sub-Saharan Africa
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256 pp.
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Market Imaginary
WRITTEN, DIRECTED, AND PRODUCED BY JOANNA GRABSKI

Dakar’s famous Colobane market is characterized by the saying, “You can find anything in the world at Colobane Market.” This DVD explores the market in relation to its neighborhood, the city, and the human imagination. The objects populating the stalls—used clothing, shoes, watches, radios, and cell phones—oblige the eye and the imagination, inviting visitors to speculate about the networks and histories that have brought these people and these objects together in this place. A 53-minute film, Market Imaginary explores an alternative world of commerce and the possibilities it offers for the transformation of secondhand goods.

JOANNA GRABSKI is Warner Professor and Chair of the Department of Art History and Visual Culture at Denison University. She is editor (with Carol Magee) of African Art, Interviews, Narratives: Bodies of Knowledge at Work (IUP, 2013).

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“Significant intellectually and compelling visually. The film will be of potential interest beyond African studies to those who are interested in urban life, social practices, and the relation of urban markets to the global economy in other parts of the world.”

—Mamadou Diouf, Columbia University
Cruel City

A Novel

MONGO BETI
TRANSLATED BY PIM HIGGINSON

Under the pseudonym Eza Boto, Mongo Beti wrote *Ville cruelle* (Cruel City) in 1954 before he came to the world’s attention with the publication of *Le pauvre Christ de Bomba* (The Poor Christ of Bomba). Cruel City tells the story of a young man’s attempt to cope with capitalism and the rapid urbanization of his country. Banda, the protagonist, sets off to sell the year’s cocoa harvest to earn the bride price for the woman he has chosen to wed. Due to a series of misfortunes, Banda loses both his crop and his bride to be. Making his way to the city, Banda is witness to a changing Africa, and as his journey progresses, the novel mirrors these changes in its style and language. Published here with the author’s essay “Romancing Africa,” the novel signifies a pivotal moment in African literature, a deliberate challenge to colonialism, and a new kind of African writing.

MONGO BETI (1932–2001), born in Cameroon, is considered one of the foremost African writers of the independence generation. His novels available in English include *King Lazarus*, *Mission to Kala*, and *The Poor Christ of Bomba* (named one of Africa’s 100 Best Books of the 20th Century).

PIM HIGGINSON is Associate Professor of French at Bryn Mawr College.

GLOBAL AFRICAN VOICES, DOMINIC THOMAS, EDITOR

“A persuasive, even gripping study of a spiteful, naive character.”

—Kirkus Reviews

“With every new translation in its Global African Voices series, Indiana University Press, USA, moves a step further towards the realization of its goal of overcoming the fragmentariness of modern African literature by integrating originally French-language literary works into the English-language stream.”

—Saturday Nation
Blue White Red

A Novel

ALAIN MABANCKOU
TRANSLATED BY ALISON DUNDY

This tale of wild adventure reveals the dashed hopes of Africans living between worlds. When Moki returns to his village from France wearing designer clothes and adopting all the manners of a Frenchman, Massala-Massala, who lives the life of a humble peanut farmer after giving up his studies, begins to dream of following in Moki’s footsteps. Together, the two take wing for Paris, where Massala-Massala finds himself a part of an underworld of out-of-work undocumented immigrants. Blue White Red is a novel of postcolonial Africa where young people born into poverty dream of making it big in the cities of their former colonial masters. Alain Mabanckou’s searing commentary on the lives of Africans in France is cut with the parody of African villagers who boast of a son in the country of Digol.

ALAIN MABANCKOU is the author of several prize-winning novels, including Mémoires de porc-épic (Memoirs of a Porcupine). Blue White Red is winner of the Grand Prix Littéraire de l’Afrique Noire. He is Professor of French and Francophone Studies at the University of California, Los Angeles.

ALISON DUNDY lives in New York City and works as a librarian, archivist, and translator. She has also translated Sony Labou Tansi’s Life and a Half (IUP, 2011).

GLOBAL AFRICAN VOICES, DOMINIC THOMAS, EDITOR

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“Mabanckou’s provocative novel probes the many facets of the ‘migration adventure,’ including the shame that accompanies migrants home when their foreign sojourn ends in failure.”

—Booklist

“Mabanckou dazzles with technical dexterity and emotional depth. Vulnerability beckons in this masterful story about a world we always knew was too good to be true, yet reminds us that new skies appear and new seasons begin. (Starred review)”

—Publishers Weekly
“This book is a valuable source of information for Africanists interested in the role played by women in the continuity of tradition in African culture. . . . Recommended.”

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Women’s Songs from West Africa
EDITED BY THOMAS A. HALE AND AISSATA G. SIDIKOU

Exploring the origins, organization, subject matter, and performance contexts of singers and singing, Women’s Songs from West Africa expands our understanding of the world of women in West Africa and their complex and subtle roles as verbal artists. Covering Côte d’Ivoire, the Gambia, Mali, Niger, Nigeria, Senegal, and beyond, the essays attest to the importance of women’s contributions to the most widespread form of verbal art in Africa.

THOMAS A. HALE is Liberal Arts Professor of African, French, and Comparative Literature at Pennsylvania State University. He is author of Griots and Griottes (IUP, 2007) and editor (with Aissata G. Sidikou) of Women’s Voices from West Africa: An Anthology of Songs from the Sahel (IUP, 2012).

AISSATA G. SIDIKOU is Assistant Professor of French at the United States Naval Academy. She is author of Recreating Words, Reshaping Worlds: The Verbal Art of Women from Niger, Mali, and Senegal.

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A Historical Anthropology

ROMAN LOIMEIER

Muslim Societies in Africa provides a concise overview of Muslim societies in Africa in light of their role in African history and the history of the Islamic world. Roman Loimeier identifies patterns and peculiarities in the historical, social, economic, and political development of Africa, and addresses the impact of Islam over the longue durée. To understand the movements of peoples and how they came into contact, Loimeier considers geography, ecology, and climate as well as religious conversion, trade, and slavery. This comprehensive history offers a balanced view of the complexities of the African Muslim past while looking toward Africa’s future role in the globalized Muslim world.

ROMAN LOIMEIER is Associate Professor at the Institute of Social and Cultural Anthropology at the University of Göttingen. He is author of Between Social Skills and Marketable Skills: The Politics of Islamic Education in Twentieth Century Zanzibar and Islamic Reform and Political Change in Northern Nigeria.

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“Colonial Culture in France since the Revolution examines several aspects of French colonialism as well as its post-colonial heritage. The collection includes contributions by scholars and literary figures alike.”

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Colonial Culture in France since the Revolution
EDITED BY PASCAL BLANCHARD, SANDRINE LEMAIRE, NICOLAS BANCEL, AND DOMINIC THOMAS
TRANSLATED BY ALEXIS PERNSTEINER

This landmark collection by an international group of scholars and public intellectuals represents a major reassessment of French colonial culture and how it continues to inform thinking about history, memory, and identity. This reexamination of French colonial culture, provides the basis for a revised understanding of its cultural, political, and social legacy and its lasting impact on postcolonial immigration, the treatment of ethnic minorities, and national identity.

PASCAL BLANCHARD is a historian and researcher affiliated with the Laboratoire Communication et Politique (Paris, France, CNRS) and co-director of the Groupe de recherche ACHAC (colonialism, immigration, post-colonialism).

SANDRINE LEMAIRE is a historian, enseignante-agrégée (France) and co-director of the Groupe de recherche ACHAC (colonialism, immigration, post-colonialism).

NICOLAS BANCEL is professor of politics and social sciences at the University of Lausanne (Switzerland) and co-director of the Groupe de recherche ACHAC.

DOMINIC THOMAS is Madeleine L. Letessier Chair in French and Francophone studies at the University of California, Los Angeles.

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Global Nollywood
The Transnational Dimensions of an African Video Film Industry

EDITED BY MATTHIAS KRINGS AND ONOOKOME OKOME

Global Nollywood considers this first truly African cinema beyond its Nigerian origins. In 15 lively essays, this volume traces the engagement of the Nigerian video film industry with the African continent and the rest of the world. Topics such as Nollywood as a theoretical construct, the development of a new, critical film language, and Nollywood’s transformation outside of Nigeria reveal the broader implications of this film form as it travels and develops. Highlighting controversies surrounding commodification, globalization, and the development of the film industry on a wider scale, this volume gives sustained attention to Nollywood as a uniquely African cultural production.

MATTHIAS KRINGS is Professor of Anthropology and African Popular Culture at Johannes Gutenberg University in Mainz, Germany.

ONOOKOME OKOME is Professor of African Literature and Film Studies at the University of Alberta, in Edmonton, Canada.

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR

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“Brings a balanced and nuanced understanding of the dynamics of conflicts, peacebuilding strategies, and the complex interaction of local, national, and global forces in the diverse crises within the African Great Lakes Region.”

—Dauda Abubakar, University of Michigan

Conflict and Peacebuilding in the African Great Lakes Region

Edited by Kenneth Omeje and Tricia Redeker Hepner

Driven by genocide, civil war, political instabilities, ethnic and pastoral hostilities, the African Great Lakes Region, primarily Uganda, Rwanda, Democratic Republic of the Congo, and Burundi, has been overwhelmingly defined by conflict. Kenneth Omeje, Tricia Redeker Hepner, and an international group of scholars, many from the Great Lakes region, focus on the interlocking conflicts and efforts toward peace in this multidisciplinary volume. These essays present a range of debates and perspectives on the history and politics of conflict, highlighting the complex internal and external sources of both persistent tension and creative peacebuilding. Taken together, the essays illustrate that no single perspective or approach can adequately capture the dynamics of conflict or offer successful strategies for sustainable peace in the region.

TRICIA REDEKER HEPNER is an Associate Professor of Anthropology and Vice Chair of Africana Studies at the University of Tennessee. She is author of Soldiers, Martyrs, Traitors, and Exiles: Political Conflict in Eritrea and the Diaspora.

KENNETH OMEJE is Professor of International Relations at the United States International University in Nairobi, Kenya. He is author of High Stakes and Stakeholders: Oil Conflict and Security in Nigeria.

World
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Portraiture and Photography in Africa
EDITED BY JOHN PEFFER AND ELISABETH L. CAMERON

Beautifully illustrated, Portrait Photography in Africa offers new interpretations of the cultural and historical roles of photography in Africa. Twelve leading scholars look at early photographs, important photographers’ studios, the uses of portraiture in the 19th century, and the current passion for portraits in Africa. They review a variety of topics, including what defines a common culture of photography, the social and political implications of changing technologies for portraiture, and the lasting effects of culture on the idea of the person depicted in the photographic image.

ELISABETH L. CAMERON is Associate Professor and the Patricia and Rowland Rebele Endowed Chair in the History of Art and Visual Culture, Department of the History of Art and Visual Culture, University of California, Santa Cruz.

JOHN PEFFER is Associate Professor of Art History at Ramapo College.

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR

“Africa is an indispensable addition to the scholarship on the histories of the medium. Offering a compilation of essays that build on foundational studies of Africanists like Stephen Sprague, Tobias Wendl, and others, this well-illustrated and remarkably affordable text provocingly explores the production of photographic images, their mobility across time, place, and medium, and their various receptions throughout West, Central, and East Africa.”

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—African Conflict and Peacebuilding Review

Law and the Public Sphere in Africa
La Palabre and Other Writings
JEAN GODEFROY BIDIMA
TRANSLATED AND EDITED BY LAURA HENGEHOLD

Jean Godefroy Bidima’s *La Palabre* examines the traditional African institution of palaver as a way to create dialogue and open exchange in an effort to resolve conflict and promote democracy. In the wake of South Africa’s Truth and Reconciliation Commissions and the gacaca courts in Rwanda, Bidima offers a compelling model of how to develop an African public space where dialogue can combat misunderstanding. This volume, which includes other essays on legal processes, cultural diversity, memory, and the internet in Africa, offers English-speaking readers the opportunity to become acquainted with a highly original and important postcolonial thinker.

JEAN GODEFROY BIDIMA is Yvonne Arnoult Chair of French Studies at Tulane University. He is author of *Théorie Critique et Modernité Négro-Africaine*.

LAURA HENGEHOLD is Associate Professor of Philosophy at Case Western Reserve University. She is author of *The Body Problematic: Political Imagination in Kant and Foucault*.

WORLD PHILOSOPHIES, BRETT W. DAVIS, D. A. MASOLO, AND ALEJANDRO VALLEGA, EDITORS

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“A valuable resource for any teacher of African topics, stimulating new ways of thinking about the study of Africa and providing useful ideas about how to improve one’s teaching, enhance student engagement with the continent, and expand Africa’s presence within the curriculum.”
—Stephen Volz, Kenyon College

Teaching Africa
A Guide for the 21st-Century Classroom
EDITED BY BRANDON D. LUNDY AND SOLOMON NEGASH

Teaching Africa introduces innovative strategies for teaching about Africa. The contributors address misperceptions about Africa and Africans, incorporate the latest technologies of teaching and learning, and give practical advice for creating successful lesson plans, classroom activities, and study abroad programs. Teachers in the humanities, sciences, and social sciences will find helpful hints and tips on how to bridge the knowledge gap and motivate understanding of Africa in a globalizing world.

BRANDON D. LUNDY is an Assistant Professor of Anthropology at Kennesaw State University.

SOLOMON NEGASH is an Associate Professor of Information Systems at Kennesaw State University.

World Available
308 pp., 7 maps
paper 978-0-253-00821-3 $30.00
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Veiling in Africa
EDITED BY ELISHA P. RENNE

The tradition of the veil, which refers to various cloth coverings of the head, face, and body, has been little studied in Africa, where Islam has been present for more than a thousand years. These lively essays raise questions about what is distinctive about veiling in Africa, what religious histories or practices are reflected in particular uses of the veil, and how styles of veils have changed in response to contemporary events. Together, they explore the diversity of meanings and experiences with the veil, revealing it as both an object of Muslim piety and an expression of glamorous fashion.

ELISHA P. RENNE is Professor in the Department of Anthropology and the Department for Afroamerican and African Studies at the University of Michigan. She is author of The Politics of Polio in Northern Nigeria (IUP, 2010).

AFRICAN EXPRESSIVE CULTURES, PATRICK MCNAUGHTON, EDITOR

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