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Winnie Madikizela-Mandela
Foreword by Ahmed Kathrada

491 Days
Prisoner Number 1323/69

On a freezing winter night, a few hours before dawn on May 12, 1969, South African security police stormed the Soweto home of Winnie Madikizela-Mandela, activist and wife of the imprisoned Nelson Mandela, and arrested her in the presence of her two young daughters, then aged nine and ten.

Rounded up in a group of other antiapartheid activists under Section 6 of the Terrorism Act, designed for the security police to hold and interrogate people for as long as they wanted, she was taken away. She had no idea where they were taking her or what would happen to her children. For Winnie Mandela, this was the start of 491 days of detention and two trials.

491 Days: Prisoner Number 1323/69 shares with the world Winnie Mandela's moving and compelling journal along with some of the letters written between several affected parties at the time, including Winnie and Nelson Mandela, himself then a prisoner on Robben Island for nearly seven years.

Readers will gain insight into the brutality she experienced and her depths of despair, as well as her resilience and defiance under extreme pressure. This young wife and mother emerged after 491 days in detention unbowed and determined to continue the struggle for freedom.

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FEBRUARY 2013

NEW

Allen F. Isaacman and Barbara S. Isaacman
Dams, Displacement, and the Delusion of Development
Cahora Bassa and Its Legacies in Mozambique, 1965–2007

“At last a comprehensive, historically deep, and ecologically knowledgeable study of a great dam. The Isaacmans brilliantly show how, all along the Zambezi below the Cahora Bassa Dam, whole worlds of riparian life...have been stilled. They recover the voices silenced by the fear and violence deployed by states devoted to the care and feeding of this mega-project. Unparalleled in its sweep, depth and attention to the lived experience of all its victims.” — James C. Scott, Yale University, author of Seeing Like a State

“The Isaacmans’ book is a classic, comprehensive account of how a large dam, in this case Mozambique’s most important ‘development’ project when completed, initiated a large-scale land and water grab that has adversely, and unacceptably, affected the livelihood of hundreds of thousands of people living in the lower Zambezi Basin.” — Thayer Scudder, California Institute of Technology

“[Dams, Displacement and the Delusion of Development], which is rich with first-hand quotes of people directly impacted by the massive scheme, analyzes the social, environmental, and economic failures of this huge dam project. A picture emerges of a river being used as a political football in a time of waning colonial power, and a project fraught with injustices.... This excellent study offers a cautionary tale for those who would build new destructive large dams on the Zambezi River.” — World Rivers Review

Cahora Bassa Dam on the Zambezi River, built during the final years of Portuguese rule, was the last major infrastructure project constructed in Africa during the turbulent era of decolonization. Engineers praised the dam for its technical complexity and the skills required to construct what was then the world’s fifth-largest mega-dam. Portuguese colonial officials cited benefits they expected from the dam. This in-depth study of the region examines the dominant developmentalist narrative that has surrounded the dam, chronicles the continual violence that has accompanied its existence, and gives voice to previously unheard narratives of forced labor, displacement, and historical and contemporary life in the dam’s shadow.

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The Krio of West Africa
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Cole offers a nuanced examination of West African history in the postabolition and colonial periods, including a critical look at the slave trade after 1807, the era of steamboat commerce, and the role of educated West African Krio across diverse transcolonial borders in the late nineteenth and early twentieth centuries. Its exploration of the Islamic presence in precolonial Sierra Leone is a departure from the hitherto restricted scholarly approach to the study of the encounter between Christianity and Islam in the region. Accessible enough to be used as a broad introduction to the history of a West African society for undergraduates, it is also innovative enough, theoretically and empirically, to be of value to scholars.

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Black Skin, White Coats is the first work to focus primarily on black Africans as producers of psychiatric knowledge and as definers of mental illness in their own right. By examining the ways that Nigerian psychiatrists worked to integrate their psychiatric training with their indigenous backgrounds and cultural and civic nationalisms, Black Skin, White Coats provides a foil to Frantz Fanon’s widely publicized reactionary articulations of the relationship between colonialism and psychiatry. Black Skin, White Coats is also on the cutting edge of histories of psychiatry that are increasingly drawing connections between local and national developments in late-colonial and postcolonial settings and international scientific networks. Heaton argues that Nigerian psychiatrists were intimately aware of the need to engage in international discourses as part and parcel of the transformation of psychiatry at home.

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Benjamin N. Lawrance and Richard L. Roberts, eds.

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<td>Syl Cheney-Coker</td>
<td>Sacred River</td>
<td>The reincarnation of a legendary nineteenth-century Caribbean emperor as a contemporary African leader is at the heart of this novel. Sacred River deals with the extraordinary lives, hopes, powerful myths, stories, and tragedies of the people of a modern West African nation. It is also the compelling love story of an idealistic philosophy professor and an ex-courtesan of incomparable beauty. Two hundred years after his death, the great Harin emperor Henri Christophe miraculously appears in a dream to Tankor Satani, president of the fictional West African country of Kissi, with instructions for Tankor to continue Henri Christophe’s rule, which had been interrupted by “that damned Napoleon.”</td>
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<td>André Chedid</td>
<td>From Sleep Unbound</td>
<td>From Sleep Unbound portrays the life of Samya, an Egyptian woman, taken at age 15 from her Catholic boarding school and forced into a loveless and humiliating marriage. 1983 · 157 pages Modern African Writing Paperback 978-0-8404-0837-2 · $16.95 · £11.99 Electronic 978-0-8404-4060-0 · $13.99</td>
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<td>Ufrieda Ho</td>
<td>Paper Sons and Daughters</td>
<td>Ho’s memoir attracted considerable attention when it was first published in South Africa in 2011, and it will resonate with anyone interested in the worldwide Chinese diaspora. It tells the story of a stowaway, Ho Sing Kee, who hid for long weeks aboard a ship crossing the Indian Ocean. Leaving behind his village and his ancestors, he looked at the “mountain of gold” in Johannesburg as an escape from his bleak life in devastated 1950s China. In South Africa he became a “paper son,” a literal translation of the phrase used to refer to illegal immigrants who bought or borrowed identities from more established Chinese families to avoid detection by the authorities. “Paper Sons echoes the domestic realism in Amy Tan’s best-selling The Joy Luck Club; we taste the food and we are educated in all things Chinese such as the observance of rituals. For the Ho family, the strong adherence to ancient traditions gives meaning and comfort when the silence of stigma proves too oppressive.” —Words Etc 2012 · 248 pages · illustrations Paperback 978-0-8214-2020-1 · $18.95 · £13.99 Electronic 978-0-8214-4444-3 · $15.99 Rights: World except South Africa</td>
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<td>Niq Mhlongo</td>
<td>Dog Eat Dog</td>
<td>“Mhlongo uses his witty, gritty and vibrant style to address issues such as AIDS, xenophobia, poverty and the challenges young people continue to face in the new South Africa.” —Ido Lekota, Sowetan Dog Eat Dog is a remarkable record of being young in a nation undergoing tremendous turmoil, and provides a glimpse into South Africa’s pivotal kwato (South African hip-hop) generation and life in Soweto. Set in 1994, just as South Africa is making its postapartheid transition, Dog Eat Dog captures the hopes—and crushing disappointments—that characterize such moments in a nation’s history. 2012 · 224 pages Paperback 978-0-8214-1994-6 · $18.95 · £13.99 Electronic 978-0-8214-4413-9 · $15.99 Rights: World except South Africa</td>
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<td>Chika Unigwe</td>
<td>On Black Sisters Street</td>
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Between the 1880s and the 1940s, the region known as British West Africa became a dynamic zone of literary creativity and textual experimentation. African-owned newspapers offered local writers numerous opportunities to contribute material for publication, and editors repeatedly defined the press as a vehicle to host public debates rather than simply as an organ to disseminate news or editorial ideology. The *Power to Name* offers a rich cultural history of this phenomenon, examining the wide array of anonymous and pseudonymous writing practices to be found in African-owned newspapers between the 1880s and the 1940s, and the rise of celebrity journalism in the period of anticolonial nationalism.

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J. M. Burns Flickering Shadows Cinema and Identity in Colonial Zimbabwe Foreword by Peter Davis “Burns has assembled an impressive amount of evidence—visual, written, and verbal… This is an informative work which offers a model for historically informed scholarship on African film.”—Modern African Studies “This deeply researched, well-written, and provocative volume is the first full-length examination of the history of the impact of film in Africa. It will not only stimulate debate on African film history but should shape the parameters of this debate. This book represents a critical contribution to the film history of Africa and to African media studies.”—International Journal of African Historical Studies 2002 · 306 pages Research in International Studies, Africa Series, N° 77 Paperback 978-0-89680-224-7 · $30 · £21.99


Valérie K. Orlando Screening Morocco Contemporary Depictions in Film of a Changing Society “This is a book to be cherished, applauded, and honored by the cinema community. Valérie Orlando immersed herself in the cinema of Morocco to write this book, and her commitment to the material, and to the filmmakers themselves, is apparent on every page.”—Wheeler Winston Dixon, author of A Short History of Film 2011 · 208 pages Research in International Studies, Africa Series, N° 89 Paperback 978-0-89680-281-0 · $28.95 · £20.99 Electronic 978-0-89680-478-4 · $23.99

MaryEllen Higgins, ed. Hollywood’s Africa after 1994 “Scholars and advanced students in African studies, media studies, postcolonial studies, and international studies will find a lot to learn from Hollywood’s Africa… Most valuable… is how it illustrates an underlying tension in human rights films set in Africa: the way they seem to take on, even challenge, the messy politics of the day, yet almost always fall back to the standard tropes about Africa.”—H-Net (H-Diplo) Hollywood’s Africa after 1994 investigates Hollywood’s colonial film legacy in the postapartheid era, and contemplates what has changed in the West’s representations of Africa. How do we read twenty-first-century projections of human rights issues—child soldiers, genocide, the exploitation of the poor by multinational corporations, dictatorial rule, truth and reconciliation—within the contexts of celebrity humanitarianism, “new” military humanitarianism, and Western support for regime change in Africa and beyond? A number of films after 1994, such as Black Hawk Down, Hotel Rwanda, Blood Diamond, The Last King of Scotland, The Constant Gardener, Shake Hands with the Devil, Tears of the Sun, and District 9, construct explicit and implicit arguments about the effects of Western intervention in Africa. The volume provides analyses by academics and activists in the fields of African studies, English, film and media studies, international relations, and sociology across continents. This thoughtful and highly engaging book is a valuable resource for those who seek new and varied approaches to films about Africa.


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