

Black Gods Orisa Studies In The New World

Gene H. Bell-Villada

Black Gods--Orisa Studies in the New World Gary Edwards, John Mason, 1985

Osun across the Waters Joseph M. Murphy, Mei-Mei Sanford, 2001-10-09 Æ'sun is a brilliant deity whose imagery and worldwide devotion demand broad and deep scholarly reflection. Contributors to the ground-breaking *Africa's Ogun*, edited by Sandra Barnes (Indiana University Press, 1997), explored the complex nature of Ogun, the orisa who transforms life through iron and technology. Æ'sun across the Waters continues this exploration of Yoruba religion by documenting Æ'sun religion. Æ'sun presents a dynamic example of the resilience and renewed importance of traditional Yoruba images in negotiating spiritual experience, social identity, and political power in contemporary Africa and the African diaspora. The 17 contributors to Æ'sun across the Waters delineate the special dimensions of Æ'sun religion as it appears through multiple disciplines in multiple cultural contexts. Tracing the extent of Æ'sun traditions takes us across the waters and back again. Æ'sun traditions continue to grow and change as they flow and return from their sources in Africa and the Americas.

Crossroads Modernism Edward Michael Pavlić, 2002 *Crossroads Modernism* provides an in-depth look at how West African cultural legacies are brought to bear in the structure of a truly African American modernist creative process. Whereas much has been said about the (generally racist) use of blackness in constituting modernism, *Crossroads Modernism* is the first book to expose the key role that modernism has played in the constitution of blackness in African American aesthetics. --Publisher.

Afro-Caribbean Religions Nathaniel Samuel Murrell, 2010-01-25 Religion is one of the most important elements of Afro-Caribbean culture linking its people to their African past, from Haitian Vodou and Cuban Santería—popular religions that have often been demonized in popular culture—to Rastafari in Jamaica and Orisha-Shango of Trinidad and Tobago. In *Afro-Caribbean Religions*, Nathaniel Samuel Murrell provides a comprehensive study that respectfully traces the social, historical, and political contexts of these religions. And, because Brazil has the largest African population in the world outside of Africa, and has historic ties to the Caribbean, Murrell includes a section on Candomblé, Umbanda, Xango, and Batuque. This accessibly written introduction to Afro-Caribbean religions examines the cultural traditions and transformations of all of the African-derived religions of the Caribbean along with their cosmology, beliefs, cultic structures, and ritual practices. Ideal for classroom use, *Afro-Caribbean Religions* also includes a glossary defining unfamiliar terms and identifying key figures.

Fragments of Bone Patrick Bellegarde-Smith, 2005 In *Fragments of Bone*, thirteen essayists discuss African religions as forms of resistance and survival in the face of Western cultural hegemony and imperialism. The collection presents scholars working outside of the Western tradition with backgrounds in a variety of disciplines, genders, and nationalities. These experts draw on research, fieldwork, personal interviews, and spiritual introspection to support a provocative thesis: that fragments of ancestral traditions are fluidly interwoven into New World African religions as creolized rituals, symbolic systems, and cultural identities. Contributors: Osei-Mensah Aborampah, Niyi Afolabi, Patrick Bellegarde-Smith, Randy P. Conner, T. J. Desch-Obi, Ina Johanna Fandrich, Kean Gibson, Marilyn Houlberg, Nancy B. Mikelsons, Roberto Nodal, Rafael Ocasio, Miguel Willie Ramos, and Denise Ferreira da Silva

Let's Make Some Noise Clarence Bernard Henry, 2010-02-17 Clarence Bernard Henry's book is a culmination of several years of field research on sacred and secular influences of àsé, the West African Yoruba concept that spread to Brazil and throughout the African Diaspora. Àsé is imagined as power and creative energy bestowed upon human beings by ancestral spirits acting as guardians. In Brazil, the West African Yoruba concept of àsé is known as axé and has been reinvented, transmitted, and nurtured in Candomblé, an Afro-Brazilian religion that is practiced in Salvador, Bahia. The author examines how the concepts of axé and Candomblé religion have been appropriated and reinvented in Brazilian popular music and culture. Featuring interviews with practitioners and local musicians, the book explains how many Brazilian popular music styles such as samba, bossa nova, samba-reggae, ijexá, and axé have musical and stylistic elements that stem from Afro-Brazilian religion. The book also discusses how young Afro-Brazilians combine Candomblé religious music with African American music such as blues, jazz, gospel, soul, funk, and rap. Henry argues for the importance of axé as a unifying force tying together the secular and sacred Afro-Brazilian musical landscape.

The Light Inside David H. Brown, 2019-08-15 Originally published in 2003, *The Light Inside* is a ground-breaking study of an Afro-Cuban secret society, its sacred arts, and their role in modern Cuban cultural history. Enslaved Africans and creoles developed the Abakuá Society, a system of men's fraternal lodges, in urban Cuba beginning in 1836. Drawing on years of fieldwork in the country, the book's novel approach builds on close readings of dazzling Abakuá altars, chalk-drawn signs, and hooded masquerades. It looks at the art history of Abakuá altars, not only tracing changing styles but also how they evolve through cycles of tradition and renovation. *The Light Inside* reflects the essence of the artists' creativity and experience: through adornment, altars project the powerful spirituality of Abakuá practice, an aesthetic strategy. The book also traces a biography of Abakuá objects - their shifting forms and meanings - as they participated in successive periods of Cuban cultural history. The book constructs close rhetorical and visual analyses of changing representations of the Abakuá, spanning nineteenth-century arts and letters, modern ethnographic texts, museum displays, paintings, and late twentieth century commercial kitsch. This interdisciplinary work combines art history, African Diaspora, cultural studies and cultural

anthropology with Latin American.

Encyclopedia of African Religion Molefi Kete Asante, Ama Mazama, 2008-11-26 Numerous titles focusing on particular beliefs in Africa exist, including Marcel Griaule's *Conversations with Ogotemeli*, but this one presents an unparalleled exploration of a multitude of cultures and experiences. It is both a gateway to deeper exploration and a penetrating resource on its own. This is bound to become the definitive scholarly resource on African religions. — Library Journal, Starred Review Overall, because of its singular focus, reliability, and scope, this encyclopedia will prove invaluable where there is considerable interest in Africa or in different religious traditions. -Library Journal As the first comprehensive work to assemble ideas, concepts, discourses, and extensive essays in this vital area, the *Encyclopedia of African Religion* explores such topics as deities and divinities, the nature of humanity, the end of life, the conquest of fear, and the quest for attainment of harmony with nature and other humans. Editors Molefi Kete Asante and Ama Mazama include nearly 500 entries that seek to rediscover the original beauty and majesty of African religion. Features · Offers the best representation to date of the African response to the sacred · Helps readers grasp the enormity of Africa's contribution to religious ideas by presenting richly textured concepts of spirituality, ritual, and initiation while simultaneously advancing new theological categories, cosmological narratives, and ways to conceptualize ethical behavior · Provides readers with new metaphors, figures of speech, modes of reasoning, etymologies, analogies, and cosmogonies · Reveals the complexity, texture, and rhythms of the African religious tradition to provide scholars with a baseline for future works The *Encyclopedia of African Religion* is intended for undergraduate and graduate students in fields such as Religion, Africana Studies, Sociology, and Philosophy.

Art and Risk in Ancient Yoruba Suzanne Preston Blier, 2017-11-02 In this book, Suzanne Preston Blier examines the intersection of art, risk and creativity in early African arts from the Yoruba center of Ife and the striking ways that ancient Ife artworks inform society, politics, history and religion. Yoruba art offers a unique lens into one of Africa's most important and least understood early civilizations, one whose historic arts have long been of interest to local residents and Westerners alike because of their tour-de-force visual power and technical complexity. Among the complementary subjects explored are questions of art making, art viewing and aesthetics in the famed ancient Nigerian city-state, as well as the attendant risks and danger assumed by artists, patrons and viewers alike in certain forms of subject matter and modes of portrayal, including unique genres of body marking, portraiture, animal symbolism and regalia. This volume celebrates art, history and the shared passion and skill with which the remarkable artists of early Ife sought to define their past for generations of viewers.

Rebel Dance, Renegade Stance Umi Vaughan, 2012-10-17 *Rebel Dance, Renegade Stance* shows how community music-makers and dancers take in all that is around them socially and globally, and publicly and bodily unfold their memories, sentiments, and raw responses within open spaces designated or commandeered for local popular dance. Umi Vaughan, an

African American anthropologist, musician, dancer, and photographer plantao in Cuba—planted, living like a Cuban—reveals a rarely discussed perspective on contemporary Cuban society during the 1990s, the peak decade of timba, and beyond, as the Cuban leadership transferred from Fidel Castro to his brother. Simultaneously, the book reveals popular dance music in the context of a young and astutely educated Cuban generation of fierce and creative performers. By looking at the experiences of black Cubans and exploring the notion of Afro Cuba, Rebel Dance, Renegade Stance explains timba's evolution and achieved significance in the larger context of Cuban culture. Vaughan discusses a maroon aesthetic extended beyond the colonial era to the context of contemporary society; describes the dance spaces of Cuba; and examines the performance of identity and desire through the character of the especulador. This book will find an audience with musicians, anthropologists, ethnomusicologists, interdisciplinary specialists in performance studies, cultural studies, and Latin American and Caribbean studies, as well as laypeople who are interested in Atlantic/African and African American/Africana studies and/or Cuban culture.

Making a Way Out of No Way Monica A. Coleman, 2008-08-29 In her new book, Monica A. Coleman articulates the African American expression of making a way out of no way for today's context of globalization, religious pluralism, and sexual diversity. Drawing on womanist religious scholarship and process thought, Coleman describes the symbiotic relationship among God, the ancestors, and humanity that helps to change the world into the just society it ought to be. Making a Way Out of No Way shows us a way of living for justice with God and proposes a communal theology that presents a dynamic way forward for black churches, African traditional religions and grassroots organizations.

Recognitions Enrico Botta, Gianna Fusco, Maria Pilar Martinez Benedi, Anna Scannavini, 2024-11-14

Music in Latin America and the Caribbean: An Encyclopedic History REANNOUNCE/F05: Volume 2: Performing the Caribbean Experience Kuss, Malena, The music of the peoples of South and Central America, Mexico, and the Caribbean is treated with unprecedented breadth in this multi-volume work. Taking a sociocultural and human-centered approach, Music in Latin America and the Caribbean gathers the best scholarship from writers all over the world to cover in depth the musical legacies of indigenous peoples, creoles, African descendants, Iberian colonizers, and other immigrant groups that met and mixed in the New World. From these texts, music emerges as the powerful tool that negotiates identities, enacts resistance, performs beliefs, and challenges received aesthetics. More than two decades in the making, this work privileges the perspectives of cultural insiders and emphasizes the role that music plays in human life. Volume 2, Performing the Caribbean Experience, focuses on the reconfiguration of this complex soundscape after the Conquest and on the strategies by which groups from distant worlds reconstructed traditions, assigning new meanings to fragments of memory and welding a fascinating variety of unique Creole cultures. Shaped by an enduring African presence and the experience of slavery and colonization by the Spanish, French, British, and Dutch, peoples of the Caribbean islands and

circum-Caribbean territories resorted to the power of music to mirror their history, assert identity, gain freedom, and transcend their experience in lasting musical messages. Essays on pan-Caribbean themes, surveys of traditions, and riveting personal accounts capture the essence of pluralistic and spiritualized brands of creativity through the voices of an unprecedented number of Caribbean authors, including a representative contingent of distinguished Cuban scholars whose work is being published in English translation for the first time in this book. Two CDs with 52 recorded examples illustrate the contributions to this volume.

African Voices in the African American Heritage Betty M. Kuyk, 2003 The survival of African belief systems and social structures in contemporary African American culture

Santería Miguel A. De La Torre, 2004-08-23 This book by Miguel De La Torre offers a fascinating guide to the history, beliefs, rituals, and culture of Santería — a religious tradition that, despite persecution, suppression, and its own secretive nature, has close to a million adherents in the United States alone. Santería is a religion with Afro-Cuban roots, rising out of the cultural clash between the Yoruba people of West Africa and the Spanish Catholics who brought them to the Americas as slaves. As a faith of the marginalized and persecuted, it gave oppressed men and women strength and the will to survive. With the exile of thousands of Cubans in the wake of Castro's revolution in 1959, Santería came to the United States, where it is gradually coming to be recognized as a legitimate faith tradition. Apart from vague suspicions that Santería's rituals include animal sacrifice and notions that it is a “syncretistic” form of Catholicism, most people in America's cultural and religious mainstream know very little about this rich faith tradition — in fact, many have never heard of it at all. De La Torre, who was reared in Santería, sets out in this book to provide a basic understanding of its inner workings. He clearly explains the particular worldview, myths, rituals, and practices of Santería, and he discusses what role the religion typically plays in the life of its practitioners as well as the cultural influence it continues to exert in Latin American communities today. In offering a balanced, informed survey of Santería from his unique “insider-outsider” perspective, De La Torre also provides insight into how Christianity and Santería can enter into dialogue — a dialogue that will challenge Christians to consider what this emerging faith tradition can teach them about their own. Enhanced with illustrations, tables, and a glossary, De La Torre's Santería sheds light on a religion all too often shrouded in mystery and misunderstanding.

African Folklore Philip M. Peek, Kwesi Yankah, 2004-03-01 Written by an international team of experts, this is the first work of its kind to offer comprehensive coverage of folklore throughout the African continent. Over 300 entries provide in-depth examinations of individual African countries, ethnic groups, religious practices, artistic genres, and numerous other concepts related to folklore. Featuring original field photographs, a comprehensive index, and thorough cross-references, African Folklore: An Encyclopedia is an indispensable resource for any library's folklore or African studies collection. Also includes seven maps.

García Márquez Gene H. Bell-Villada, 2010 Gabriel Garcia Marquez is one of the most influential writers of our time, with a unique literary creativity rooted in the history of his native Colombia. This is the first book of criticism to consider in detail the totality of Garcia Marquez's oeuvre.

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