



# Read Online Afro-Mexico: Dancing Between Myth And Reality

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**Afro-Mexico**-Anita González 2010-12-01 While Africans and their descendants have lived in Mexico for centuries, many Afro-Mexicans do not consider themselves to be either black or African.

For almost a century, Mexico has promoted an ideal of its citizens as having a combination of indigenous and European ancestry. This obscures the presence of African, Asian, and other populations that have contributed to the growth of the nation. However, performance studies—of dance, music, and theatrical events—reveal the

influence of African people and their cultural productions on Mexican society. In this work, Anita González articulates African ethnicity and artistry within the broader panorama of Mexican culture by featuring dance events that are performed either by Afro-Mexicans or by other ethnic Mexican groups about Afro-Mexicans. She illustrates how dance reflects upon social histories and relationships and documents how residents of some sectors of Mexico construct their histories through performance. Festival dances and, sometimes, professional staged dances point to a continuing negotiation among Native American, Spanish, African, and other ethnic identities within the evolving nation of Mexico. These performances embody the mobile histories of ethnic encounters because each dance includes a spectrum of characters based upon local situations and historical memories.

**African Mexicans and the Discourse on Modern Nation**-Marco Polo Hernández Cuevas  
2004 In African Mexicans and the Discourse on

Modern Nation, author Marco Polo Hernández Cuevas explores how the Africaness of Mexican mestizaje was erased from the national memory and identity and how national African ethnic contributions were plagiarized by the criollo elite in modern Mexico. The book cites the concept of a Caucasian standard of beauty prevalent in narrative, film, and popular culture in the period between 1920 and 1968, which the author dubs as the "cultural phase of the Mexican Revolution." The author also delves into how criollo elite disenfranchised non-white Mexicans as a whole by institutionalizing a Eurocentric myth whereby Mexicans learned to negate part of their ethnic makeup. During this time period, wherever African Mexicans, visibly black or not, are mentioned, they appear as "mestizo," many of them oblivious of their African heritage, and others part of a willing movement toward becoming "white." This analysis adopts as a critical foundation Richard Jackson's ideas about black phobia and the white aesthetic, as well as James Snead's coding of blacks.

**Mexico's Nobodies**- B. Christine Arce  
2016-12-28 2016 Victoria Urbano Critical  
Monograph Book Prize, presented by the  
International Association of Hispanic Feminine  
Literature and Culture Analyzes cultural  
materials that grapple with gender and blackness  
to revise traditional interpretations of  
Mexicanness. México's Nobodies examines two  
key figures in Mexican history that have  
remained anonymous despite their proliferation  
in the arts: the soldadera and the figure of the  
mulata. B. Christine Arce unravels the stunning  
paradox evident in the simultaneous erasure (in  
official circles) and ongoing fascination (in the  
popular imagination) with the nameless people  
who both define and fall outside of traditional  
norms of national identity. The book traces the  
legacy of these extraordinary figures in popular  
histories and legends, the Inquisition, ballads  
such as "La Adelita" and "La Cucaracha," iconic  
performers like Toña la Negra, and musical  
genres such as the son jarocho and danzón. This  
study is the first of its kind to draw attention to

art's crucial role in bearing witness to the rich  
heritage of blacks and women in contemporary  
México. "No one has written as lovingly and  
profusely on Mexican minorities as the wonderful  
B. Christine Arce. Here she writes about  
soldaderas, women of color, and camp  
followers—the courageous women who followed  
the troops during the Mexican Revolution.  
Without these women, soldiers would have  
deserted and the men would have run back  
home. Arce has not only captured the essence of  
Mexican women but also of Afro-Mexicans, who  
are typically forgotten and purposefully  
neglected." — Elena Poniatowska, author of  
Massacre in Mexico

**Black Performance Theory**-Thomas F.  
DeFrantz 2014-04-14 Black performance theory  
is a rich interdisciplinary area of study and  
critical method. This collection of new essays by  
some of its pioneering thinkers—many of whom  
are performers—demonstrates the breadth,  
depth, innovation, and critical value of black

performance theory. Considering how blackness is imagined in and through performance, the contributors address topics including flight as a persistent theme in African American aesthetics, the circulation of minstrel tropes in Liverpool and in Afro-Mexican settlements in Oaxaca, and the reach of hip-hop politics as people around the world embrace the music and dance. They examine the work of contemporary choreographers Ronald K. Brown and Reggie Wilson, the ways that African American playwrights translated the theatricality of lynching to the stage, the ecstatic music of Little Richard, and Michael Jackson's performance in the documentary *This Is It*. The collection includes several essays that exemplify the performative capacity of writing, as well as discussion of a project that re-creates seminal hip-hop album covers through tableaux vivants. Whether deliberating on the tragic mulatta, the trickster figure Anansi, or the sonic futurism of Nina Simone and Adrienne Kennedy, the essays in this collection signal the vast untapped critical and creative resources of black performance

theory. Contributors. Melissa Blanco Borelli, Daphne A. Brooks, Soyica Diggs Colbert, Thomas F. DeFrantz, Nadine George-Graves, Anita Gonzalez, Rickerby Hinds, Jason King, D. Soyini Madison, Koritha Mitchell, Tavia Nyong'o, Carl Paris, Anna B. Scott, Wendy S. Walters, Hershini Bhana Young

**Colonial Blackness**-Herman L. Bennett  
2009-07-06 Asking readers to imagine a history of Mexico narrated through the experiences of Africans and their descendants, this book offers a radical reconfiguration of Latin American history. Using ecclesiastical and inquisitorial records, Herman L. Bennett frames the history of Mexico around the private lives and liberty that Catholicism engendered among enslaved Africans and free blacks, who became majority populations soon after the Spanish conquest. The resulting history of 17th-century Mexico brings forth tantalizing personal and family dramas, body politics, and stories of lost virtue and sullen honor. By focusing on these phenomena among

peoples of African descent, rather than the conventional history of Mexico with the narrative of slavery to freedom figured in, Colonial Blackness presents the colonial drama in all its untidy detail.

**The Oxford Handbook of Dance and Competition**-Sherril Dodds 2018-12-03

In the twenty-first century, values of competition underpin the free-market economy and aspirations of individual achievement shape the broader social world. Consequently, ideas of winning and losing, success and failure, judgment and worth, influence the dance that we see and do. Across stage, studio, street, and screen, economies of competition impact bodily aesthetics, choreographic strategies, and danced meanings. In formalized competitions, dancers are judged according to industry standards to accumulate social capital and financial gain. Within the capitalist economy, dancing bodies compete to win positions in prestigious companies, while choreographers hustle to

secure funding and attract audiences. On the social dance floor, dancers participate in dance-offs that often include unspoken, but nevertheless complex, rules of bodily engagement. And the media attraction to the drama and spectacle of competition regularly plays out in reality television shows, film documentaries, and Hollywood cinema. Drawing upon a diverse collection of dances across history and geography, The Oxford Handbook of Dance and Competition asks how competition affects the presentation and experience of dance and, in response, how dancing bodies negotiate, critique, and resist the aesthetic and social structures of the competition paradigm.

**Finding Afro-Mexico**-Theodore W. Cohen

2020-04-30 In 2015, the Mexican state counted how many of its citizens identified as Afro-Mexican for the first time since independence. Finding Afro-Mexico reveals the transnational interdisciplinary histories that led to this celebrated reformulation of Mexican national

identity. It traces the Mexican, African American, and Cuban writers, poets, anthropologists, artists, composers, historians, and archaeologists who integrated Mexican history, culture, and society into the African Diaspora after the Revolution of 1910. Theodore W. Cohen persuasively shows how these intellectuals rejected the nineteenth-century racial paradigms that heralded black disappearance when they made blackness visible first in Mexican culture and then in post-revolutionary society. Drawing from more than twenty different archives across the Americas, this cultural and intellectual history of black visibility, invisibility, and community-formation questions the racial, cultural, and political dimensions of Mexican history and Afro-diasporic thought.

**Afro-Mexicans**-Chege J. Githiora 2008 This book is about a little known branch of the African Diaspora - Afro-Mexicans. It discusses their conditions of arrival and establishment in Mexico within the context of Spanish colonialism, and

the race-based socioracial terms that are the focus of the main study: indio, blanco, nero and moreno. These terms are part of daily life in Mexico, used in variable ways as tags of social identity.

### **Black Writing, Culture, and the State in Latin America**-Jerome C. Branche 2021-04-30

Imagine the tension that existed between the emerging nations and governments throughout the Latin American world and the cultural life of former enslaved Africans and their descendants. A world of cultural production, in the form of literature, poetry, art, music, and eventually film, would often simultaneously contravene or cooperate with the newly established order of Latin American nations negotiating independence and a new political and cultural balance. In *Black Writing, Culture, and the State in Latin America*, Jerome Branche presents the reader with the complex landscape of art and literature among Afro-Hispanic and Latin artists. Branche and his contributors describe individuals

such as Juan Francisco Manzano, who wrote an autobiography on the slave experience in Cuba during the nineteenth century. The reader finds a thriving Afro-Hispanic theatrical presence throughout Latin America and even across the Atlantic. The role of black women in poetry and literature comes to the forefront in the Caribbean, presenting a powerful reminder of the diversity that defines the region. All too often, the disciplines of film studies, literary criticism, and art history ignore the opportunity to collaborate in a dialogue. Branche and his contributors present a unified approach, however, suggesting that cultural production should not be viewed narrowly, especially when studying the achievements of the Afro-Latin world.

**African Samurai**-Thomas Lockley 2019-04-30  
Warrior. Samurai. Legend. “A readable, passionate account of an extraordinary life.”  
—The Washington Post The remarkable life of history’s first foreign-born samurai, and his

astonishing journey from Northeast Africa to the heights of Japanese society. When Yasuke arrived in Japan in the late 1500s, he had already traveled much of the known world. Kidnapped as a child, he had ended up a servant and bodyguard to the head of the Jesuits in Asia, with whom he traversed India and China learning multiple languages as he went. His arrival in Kyoto, however, literally caused a riot. Most Japanese people had never seen an African man before, and many of them saw him as the embodiment of the black-skinned (in local tradition) Buddha. Among those who were drawn to his presence was Lord Nobunaga, head of the most powerful clan in Japan, who made Yasuke a samurai in his court. Soon, he was learning the traditions of Japan’s martial arts and ascending the upper echelons of Japanese society. In the four hundred years since, Yasuke has been known in Japan largely as a legendary, perhaps mythical figure. Now African Samurai presents the never-before-told biography of this unique figure of the sixteenth century, one whose travels between countries, cultures and classes offers a

new perspective on race in world history and a vivid portrait of life in medieval Japan.

**Flash of the Spirit**-Robert Farris Thompson  
2010-05-26 This landmark book shows how five African civilizations—Yoruba, Kongo, Ejagham, Mande and Cross River—have informed and are reflected in the aesthetic, social and metaphysical traditions (music, sculpture, textiles, architecture, religion, idiogrammatic writing) of black people in the United States, Cuba, Haiti, Trinidad, Mexico, Brazil and other places in the New World.

**Black and Brown**-Gerald Horne 2005-02-01  
Winner of a 2005 Gustavus Myers Outstanding Book Award (Honorable Mention) The Mexican Revolution was a defining moment in the history of race relations, impacting both Mexican and African Americans. For black Westerners, 1910–1920 did not represent the clear-cut promise of populist power, but a reordering of

the complex social hierarchy which had, since the nineteenth century, granted them greater freedom in the borderlands than in the rest of the United States. Despite its lasting significance, the story of black Americans along the Mexican border has been sorely underreported in the annals of U.S. history. Gerald Horne brings the tale to life in *Black and Brown*. Drawing on archives on both sides of the border, a host of cutting-edge studies and oral histories, Horne chronicles the political currents which created and then undermined the Mexican border as a relative safe haven for African Americans. His account addresses blacks' role as “Indian fighters,” the relationship between African Americans and immigrants, and the U.S. government's growing fear of black disloyalty, among other essential concerns of the period: the heavy reliance of the U.S. on black soldiers along the border placed white supremacy and national security on a collision course that was ultimately resolved in favor of the latter. Mining a forgotten chapter in American history, *Black and Brown* offers tremendous insight into the past and

future of race relations along the Mexican border.

**The Afro-Latin@ Reader**-Miriam Jiménez Román 2010-07-07 The Afro-Latin@ Reader focuses attention on a large, vibrant, yet oddly invisible community in the United States: people of African descent from Latin America and the Caribbean. The presence of Afro-Latin@s in the United States (and throughout the Americas) belies the notion that Blacks and Latin@s are two distinct categories or cultures. Afro-Latin@s are uniquely situated to bridge the widening social divide between Latin@s and African Americans; at the same time, their experiences reveal pervasive racism among Latin@s and ethnocentrism among African Americans. Offering insight into Afro-Latin@ life and new ways to understand culture, ethnicity, nation, identity, and antiracist politics, The Afro-Latin@ Reader presents a kaleidoscopic view of Black Latin@s in the United States. It addresses history, music, gender, class, and media

representations in more than sixty selections, including scholarly essays, memoirs, newspaper and magazine articles, poetry, short stories, and interviews. While the selections cover centuries of Afro-Latin@ history, since the arrival of Spanish-speaking Africans in North America in the mid-sixteenth-century, most of them focus on the past fifty years. The central question of how Afro-Latin@s relate to and experience U.S. and Latin American racial ideologies is engaged throughout, in first-person accounts of growing up Afro-Latin@, a classic essay by a leader of the Young Lords, and analyses of U.S. census data on race and ethnicity, as well as in pieces on gender and sexuality, major-league baseball, and religion. The contributions that Afro-Latin@s have made to U.S. culture are highlighted in essays on the illustrious Afro-Puerto Rican bibliophile Arturo Alfonso Schomburg and music and dance genres from salsa to mambo, and from boogaloo to hip hop. Taken together, these and many more selections help to bring Afro-Latin@s in the United States into critical view. Contributors: Afro-Puerto Rican Testimonies

Project, Josefina Baéz, Ejima Baker, Luis Barrios, Eduardo Bonilla-Silva, Adrian Burgos Jr., Ginetta E. B. Candelario, Adrián Castro, Jesús Colón, Marta I. Cruz-Janzen, William A. Darity Jr., Milca Esdaille, Sandra María Esteves, María Teresa Fernández (Mariposa), Carlos Flores, Juan Flores, Jack D. Forbes, David F. Garcia, Ruth Glasser, Virginia Meecham Gould, Susan D. Greenbaum, Evelio Grillo, Pablo “Yoruba” Guzmán, Gabriel Haslip-Viera, Tanya K. Hernández, Victor Hernández Cruz, Jesse Hoffnung-Garskof, Lisa Hoppenjans, Vielka Cecilia Hoy, Alan J. Hughes, María Rosario Jackson, James Jennings, Miriam Jiménez Román, Angela Jorge, David Lamb, Aida Lambert, Ana M. Lara, Evelyne Laurent-Perrault, Tato Laviera, John Logan, Antonio López, Felipe Luciano, Louis Pancho McFarland, Ryan Mann-Hamilton, Wayne Marshall, Marianela Medrano, Nancy Raquel Mirabal, Yvette Modestin, Ed Morales, Jairo Moreno, Marta Moreno Vega, Willie Perdomo, Graciela Pérez Gutiérrez, Sofia Quintero, Ted Richardson, Louis Reyes Rivera, Pedro R. Rivera , Raquel Z. Rivera, Yeidy Rivero, Mark Q. Sawyer,

Piri Thomas, Silvio Torres-Saillant, Nilaja Sun, Sherezada “Chiqui” Vicioso, Peter H. Wood

**Hurricane Season**-Fernanda Melchor  
2020-10-06 Shortlisted for the 2020 International Booker Prize Now in paperback, Fernanda Melchor’s Hurricane Season is “a bilious, profane, blood-spattered tempest of rage” (The Wall Street Journal), that casts “a powerful spell” (NPR): “a narrative that not only decries an atrocity but embodies the beauty and vitality it perverts” (The New York Times) The Witch is dead. And the discovery of her corpse has the whole village investigating the murder. As the novel unfolds in a dazzling linguistic torrent, with each unreliable narrator lingering on new details, new acts of depravity or brutality, Melchor extracts some tiny shred of humanity from these characters—innies whom most people would write off as irredeemable—forming a lasting portrait of a damned Mexican village. Like Roberto Bolano’s 2666 or Faulkner’s novels, Hurricane Season takes place in a world

saturated with mythology and violence—real violence, the kind that seeps into the soil, poisoning everything around: it's a world that becomes more and more terrifying the deeper you explore it.

**Radical Black Theatre in the New Deal**-Kate Dossett 2020-01-29 Between 1935 and 1939, the United States government paid out-of-work artists to write, act, and stage theatre as part of the Federal Theatre Project (FTP), a New Deal job relief program. In segregated "Negro Units" set up under the FTP, African American artists took on theatre work usually reserved for whites, staged black versions of "white" classics, and developed radical new dramas. In this fresh history of the FTP Negro Units, Kate Dossett examines what she calls the black performance community—a broad network of actors, dramatists, audiences, critics, and community activists—who made and remade black theatre manuscripts for the Negro Units and other theatre companies from New York to Seattle.

Tracing how African American playwrights and troupes developed these manuscripts and how they were then contested, revised, and reinterpreted, Dossett argues that these texts constitute an archive of black agency, and understanding their history allows us to consider black dramas on their own terms. The cultural and intellectual labor of black theatre artists was at the heart of radical politics in 1930s America, and their work became an important battleground in a turbulent decade.

**Urban Slavery in Colonial Mexico**-Pablo Miguel Sierra Silva 2018-03-31 Focuses on enslaved families and their social networks in the city of Puebla de los Ángeles in seventeenth century colonial Mexico.

**I Know Why the Caged Bird Sings**-Maya Angelou 2010-07-21 Here is a book as joyous and painful, as mysterious and memorable, as childhood itself. I Know Why the Caged Bird

Sings captures the longing of lonely children, the brute insult of bigotry, and the wonder of words that can make the world right. Maya Angelou's debut memoir is a modern American classic beloved worldwide. Sent by their mother to live with their devout, self-sufficient grandmother in a small Southern town, Maya and her brother, Bailey, endure the ache of abandonment and the prejudice of the local "powhitetrash." At eight years old and back at her mother's side in St. Louis, Maya is attacked by a man many times her age—and has to live with the consequences for a lifetime. Years later, in San Francisco, Maya learns that love for herself, the kindness of others, her own strong spirit, and the ideas of great authors ("I met and fell in love with William Shakespeare") will allow her to be free instead of imprisoned. Poetic and powerful, *I Know Why the Caged Bird Sings* will touch hearts and change minds for as long as people read. "I Know Why the Caged Bird Sings liberates the reader into life simply because Maya Angelou confronts her own life with such a moving wonder, such a luminous dignity."—James Baldwin From the

Paperback edition.

**Community Performance: An Introduction-**

Petra Kuppers 2007-03-12 Community Performance: An Introduction is a comprehensive and accessible practice-based primer for students and practitioners of community arts, dance and theatre. It is both a classroom-friendly textbook and a handbook for the practitioner, perfectly answering the needs of a field where teaching is orientated around practice. Offering a toolkit for students interested in running community arts groups, this book includes: international case-studies and first person stories by practitioners and participants sample exercises, both practical and reflective study questions excerpts of illustrative material from theorists and practitioners. This book can be used as a standalone text or together with its companion volume, *The Community Performance Reader*, to provide an excellent introduction to the field of community arts practice. Petra Kuppers has drawn on her vast personal

experience and a wealth of inspiring case studies to create a book that will engage and help to develop the reflective community arts practitioner.

**Dance, Space and Subjectivity**-V. Briginshaw  
2016-01-08 This book contains readings of American, British and European postmodern dances informed by feminist, postcolonialist, queer and poststructuralist theories. It explores the roles dance and space play in constructing subjectivity. By focusing on site-specific dance, the mutual construction of bodies and spaces, body-space interfaces and 'in-between spaces', the dances and dance films are read 'against the grain' to reveal their potential for troubling conventional notions of subjectivity associated with a white, Western, heterosexual able-bodied, male norm.

**Critique of Black Reason**-Achille Mbembe  
2017-02-17 In Critique of Black Reason eminent

critic Achille Mbembe offers a capacious genealogy of the category of Blackness—from the Atlantic slave trade to the present—to critically reevaluate history, racism, and the future of humanity. Mbembe teases out the intellectual consequences of the reality that Europe is no longer the world's center of gravity while mapping the relations among colonialism, slavery, and contemporary financial and extractive capital. Tracing the conjunction of Blackness with the biological fiction of race, he theorizes Black reason as the collection of discourses and practices that equated Blackness with the nonhuman in order to uphold forms of oppression. Mbembe powerfully argues that this equation of Blackness with the nonhuman will serve as the template for all new forms of exclusion. With Critique of Black Reason, Mbembe offers nothing less than a map of the world as it has been constituted through colonialism and racial thinking while providing the first glimpses of a more just future.

**A Latin American Music Reader**-Javier F Leon 2016-07-15 Javier F. León and Helena Simonett curate a collection of essential writings from the last twenty-five years of Latin American music studies. Chosen as representative, outstanding, and influential in the field, each article appears in English translation. A detailed new introduction by León and Simonett both surveys and contextualizes the history of Latin American ethnomusicology, opening the door for readers energized by the musical forms brought and nurtured by immigrants from throughout Latin America. Contributors: Marina Alonso Bolaños, José Jorge de Carvalho, Maria Ignêz Cruz Mello, Gonzalo Camacho Díaz, Claudio F. Díaz, Rodrigo Cantos Savelli Gomes, Juan Pablo González, Javier F. León, Rubén López Cano, Angela Lühning, Jorge Martínez Ulloa, Julio Mendivil, Carlos Miñana Blasco, Raúl R. Romero, Iñigo Sánchez Fuarros, Carlos Sandroni, Carolina Santamaría Delgado, Helena Simonett, Rodrigo Torres Alvarado, and Alejandro Vera.

**Online Sex Talk and the Social World**-Christie Mykietiak 2020-10-09 This book develops a feminist and queer linguistic account of the construction of sex, sexuality, and desire through a linguistic and discursive analysis of naturally occurring sex talk from an online community. Critical discourse analysis is used to analyse a corpus of data drawn from incidental sex 'talk' observed in the community over the course of an 18-month period. Sub-types of sex talk that are examined include cybersex, self-disclosure, confidences, joking, games, flirting, and automated sexual commands that 'generate' sex between participants. The book will be of use to students and researchers interested in the language of gender and sexuality, as well as feminist and queer accounts of technology and sexual communication.

**Divining the Self**-Velma E. Love 2012-10-25 Divining the Self weaves elements of personal narrative, myth, history, and interpretive analysis into a vibrant tapestry that reflects the textured,

embodied, and performative nature of scripture and scripturalizing practices. Velma Love examines the Odu—the Yoruba sacred scriptures—along with the accompanying mythology, philosophy, and ritual technologies engaged by African Americans. Drawing from the personal narratives of African American Ifa practitioners along with additional ethnographic fieldwork conducted in Oyotunji African Village, South Carolina, and New York City, Love's work explores the ways in which an ancient worldview survives in modern times. *Divining the Self* also takes up the challenge of determining what it means for the scholar of religion to study scripture as both text and performance. This work provides an excellent case study of the sociocultural phenomenon of scripturalizing practices.

**Latinx**-Ed Morales 2019-10 The Latinx revolution in US culture, society, and politics "Latinx" (pronounced "La-teen-ex") is the gender-neutral term that covers one of the largest and

fastest growing minorities in the United States, accounting for 17 percent of the country. Over 58 million Americans belong to the category, including a sizable part of the country's working class, both foreign and native-born. Their political empowerment is altering the balance of forces in a growing number of states. And yet Latinx barely figure in America's ongoing conversation about race and ethnicity. Remarkably, the US census does not even have a racial category for "Latino." In this groundbreaking discussion, Ed Morales explains how Latinx political identities are tied to a long Latin American history of *mestizaje*--"mixedness" or "hybridity"--and that this border thinking is both a key to understanding bilingual, bicultural Latin cultures and politics and a challenge to America's infamously black-white racial regime. This searching and long-overdue exploration of the meaning of race in American life reimagines Cornel West's bestselling *Race Matters* with a unique Latinx inflection.

**Encyclopedia of Diasporas**-Melvin Ember  
2004-11-30 Immigration is a topic that is as important among anthropologists as it is the general public. Almost every culture has experienced adaptation and assimilation when immigrating to a new country and culture; usually leaving for what is perceived as a "better life". Not only does this diaspora change the country of adoption, but also the country of origin. Many large nations in the world have absorbed, and continue to absorb, large numbers of immigrants. The foreseeable future will see a continuation of large-scale immigration, as many countries experience civil war and secessionist pressures. Currently, there is no reference work that describes the impact upon the immigrants and the immigrant societies relevant to the world's cultures and provides an overview of important topics in the world's diasporas. The encyclopedia consists of two volumes covering three main sections: Diaspora Overviews covers over 20 ethnic groups that have experienced voluntary or forced immigration. These essays discuss the history behind the social, economic,

and political reasons for leaving the original countries, and the cultures in the new places; Topics discusses the impact and assimilation that the immigrant cultures experience in their adopted cultures, including the arts they bring, the struggles they face, and some of the cities that are in the forefront of receiving immigrant cultures; Diaspora Communities include over 60 portraits of specific diaspora communities. Each portrait follows a standard outline to facilitate comparisons. The Encyclopedia of Diasporas can be used both to gain a general understanding of immigration and immigrants, and to find out about particular cultures, topics and communities. It will prove of great value to researchers and students, curriculum developers, teachers, and government officials. It brings together the disciplines of anthropology, social studies, political studies, international studies, and immigrant and immigration studies.

**Black in Latin America**-Henry Louis Gates, Jr.  
2012-08-01 12.5 million Africans were shipped to

the New World during the Middle Passage. While just over 11.0 million survived the arduous journey, only about 450,000 of them arrived in the United States. The rest-over ten and a half million-were taken to the Caribbean and Latin America. This astonishing fact changes our entire picture of the history of slavery in the Western hemisphere, and of its lasting cultural impact. These millions of Africans created new and vibrant cultures, magnificently compelling syntheses of various African, English, French, Portuguese, and Spanish influences. Despite their great numbers, the cultural and social worlds that they created remain largely unknown to most Americans, except for certain popular, cross-over musical forms. So Henry Louis Gates, Jr. set out on a quest to discover how Latin Americans of African descent live now, and how the countries of their acknowledge-or deny-their African past; how the fact of race and African ancestry play themselves out in the multicultural worlds of the Caribbean and Latin America. Starting with the slave experience and extending to the present, Gates unveils the history of the

African presence in six Latin American countries- Brazil, Cuba, the Dominican Republic, Haiti, Mexico, and Peru-through art, music, cuisine, dance, politics, and religion, but also the very palpable presence of anti-black racism that has sometimes sought to keep the black cultural presence from view.

**Dancing Revelations**-Thomas F. DeFrantz 2006  
He also addresses concerns about how dance performance is documented, including issues around spectatorship and the display of sexuality, the relationship of Ailey's dances to civil rights activism, and the establishment and maintenance of a successful, large-scale Black Arts institution."--Jacket.

**Jarocho's Soul**-Anita Gonzalez 2004  
Brown-skinned men and women move across Mexico's national stages dancing the folkloric jarocho, a symbolic blend of Spanish, Native American, and African cultures. Jarocho's Soul: Cultural Identity

and Afro-Mexican Dance traces the evolution and transformation of an Afro-Mexican dance form into a national cultural icon. It is an ethnographic study that compares and contrasts Mexican performance of national identity with United States dance styles. The book uses the image of the jarocho as a window to explore the phenomena of racial/cultural mixing that is endemic to Mexico and increasingly apparent in the politics and aesthetics of United States cultural performances.

**An Ethnographic Study of Afro-Mexicans in Mexico's Gulf Coast**-Raymond A. Hall 2008 One of only a few studies using ethnographic research to document and analyze the self-identification and retention of African culture by Afro-Mexicans in Tamiagua, Veracruz, Mexico.

**Performance, Dance and Political Economy**-Katerina Paramana 2021-03-25 This book examines the relation between bodies and

political economies at micro and macro levels. It stands in the space between ends and beginnings - some long-desired, such as the end of capitalism and racism, and others long-dreaded, such as the climate catastrophe - and reimagines what the world can be like instead. It offers an original investigation into the relation between performance, dance, and political economy, looking at the points where politics, economics, ethics, and culture intersect. Arising from live conversations and exchanges among the contributors, this book is written in an interdisciplinary and dialogical manner by leading scholars and artists in the fields of Performance Studies, Dance, Political Theory, Economics, and Social Theory: Marc Arthur, Melissa Blanco Borelli, Anita Gonzalez, Alexandrina Hemsley, Jamila Johnson-Small, Elena Loizidou, Tavia Nyong'o, Katerina Paramana, Nina Power, and Usva Seregina. Their critical and creative examinations of the relation between bodies and political economy offer insights for both imagining and materializing a world beyond the present.

### **Encyclopedia of Slave Resistance and Rebellion**

Junius P. Rodriguez 2007 Slaves fought against their subhuman treatment in a myriad of ways, from passive resistance to armed insurrection. This encyclopedia details how slaves struggled against their bondage, highlights key revolts, and delves into important cultural and religious ideas that nurtured and fed slaves' hunger for freedom.

**Yesterday in Mexico**-John W. F. Dulles 1961

### **Blackness and Mestizaje in Mexico and Central America**

Elisabeth Cunin 2014 Beyond the ideal of a homogenised citizenship produced by the mixing of races - mestizaje - there are complex social dynamics based on difference and indifference, stigmatisation and fascination, homogenisation and othering. The contributors to this volume believe that mestizaje is more than

a 'myth' and multiculturalism a 'challenge' to it. The essays in this book investigate the different processes of racialisation, ethnicisation and negotiation of the belongings that characterize mestizaje as multiculturalism.

### **Sounds of Crossing**-Alex E. Chávez 2017-11-16

In Sounds of Crossing Alex E. Chávez explores the contemporary politics of Mexican migrant cultural expression manifest in the sounds and poetics of huapango arribeño, a musical genre originating from north-central Mexico. Following the resonance of huapango's improvisational performance within the lives of audiences, musicians, and himself—from New Year's festivities in the highlands of Guanajuato, Mexico, to backyard get-togethers along the back roads of central Texas—Chávez shows how Mexicans living on both sides of the border use expressive culture to construct meaningful communities amid the United States' often vitriolic immigration politics. Through Chávez's writing, we gain an intimate look at the

experience of migration and how huapango carries the voices of those in Mexico, those undertaking the dangerous trek across the border, and those living in the United States. Illuminating how huapango arribeño's performance refigures the sociopolitical and economic terms of migration through aesthetic means, Chávez adds fresh and compelling insights into the ways transnational music-making is at the center of everyday Mexican migrant life.

**One Ranger**-H. Joaquin Jackson 2011-08-29  
When his picture appeared on the cover of Texas Monthly, Joaquin Jackson became the icon of the modern Texas Rangers. Nick Nolte modeled his character in the movie Extreme Prejudice on him. Jackson even had a speaking part of his own in The Good Old Boys with Tommy Lee Jones. But the role that Jackson has always played the best is that of the man who wears the silver badge cut from a Mexican cinco peso coin—a working Texas Ranger. Legend says that one Ranger is all

it takes to put down lawlessness and restore the peace—one riot, one Ranger. In this adventure-filled memoir, Joaquin Jackson recalls what it was like to be the Ranger who responded when riots threatened, violence erupted, and criminals needed to be brought to justice across a wide swath of the Texas-Mexico border from 1966 to 1993. Jackson has dramatic stories to tell. Defying all stereotypes, he was the one Ranger who ensured a fair election—and an overwhelming win for La Raza Unida party candidates—in Zavala County in 1972. He followed legendary Ranger Captain Alfred Y. Allee Sr. into a shootout at the Carrizo Springs jail that ended a prison revolt—and left him with nightmares. He captured "The See More Kid," an elusive horse thief and burglar who left clean dishes and swept floors in the houses he robbed. He investigated the 1988 shootings in Big Bend's Colorado Canyon and tried to understand the motives of the Mexican teenagers who terrorized three river rafters and killed one. He even helped train Afghan mujahedin warriors to fight the Soviet Union. Jackson's tenure in the Texas

Rangers began when older Rangers still believed that law need not get in the way of maintaining order, and concluded as younger Rangers were turning to computer technology to help solve crimes. Though he insists, "I am only one Ranger. There was only one story that belonged to me," his story is part of the larger story of the Texas Rangers becoming a modern law enforcement agency that serves all the people of the state. It's a story that's as interesting as any of the legends. And yet, Jackson's story confirms the legends, too. With just over a hundred Texas Rangers to cover a state with 267,399 square miles, any one may become the one Ranger who, like Joaquin Jackson in Zavala County in 1972, stops one riot.

**Afro-Central Americans-** 1996

**Ritual Structures in Chicana Fiction-**Helane Androne 2016-09-06 This book argues for the necessary and further examination of the sacred as it is ritualized within Chicana fiction. It

suggests that religious, spiritual, linguistic and political symbolisms reveal rites that structure narrative performances of coping with and healing from trauma. Helane Androne examines these rites of spirit, service, and story as they occur in Ana Castillo's *So Far From God*, Denise Chávez's *Face of An Angel*, and Sandra Cisneros' *Caramelo*. Beginning with the implications of Gloria Anzaldúa's spiritual vision of Chicana identity alongside structural principles of ritual criticism, this study extends the discourse about the impact of the sacred in Chicana fiction. an>

**Neither Enemies nor Friends-**S. Oboler 2005-04-01 In this collection, leading scholars focus on the contemporary meanings and diverse experiences of blackness in specific countries of the hemisphere, including the United States. The anthology introduces new perspectives on comparative forms of racialization in the Americas and presents its implications both for Latin American societies, and for Latinos' relations with African Americans in the U.S.

**Haste to Rise**-David Eisler 2020-08-01 They came to enroll in college programs and college preparatory courses—and to escape, if only temporarily, the daily and ubiquitous indignities suffered under the Jim Crow racial hierarchy. They excelled in their studies and became accomplished in their professional fields. Many went on to both ignite and help lead the explosive civil rights movement. Very few people know their stories—until now. *Haste to Rise* is a book about the incredible resiliency and breathtaking accomplishments of those students. It was written to unearth, contextualize, and share their stories and important lessons with this generation. Along the way we are introduced to dozens of these Jim Crow-era students, including the first African American to win a case before the U.S. Supreme Court, *Belford v. Lawson*, the lead attorney in *New Negro Alliance v. Sanitary Grocery Co.* (1938), a landmark court battle that safeguarded the right to picket. We also meet one of Lawson's contemporaries,

Percival L. Prattis, a pioneering journalist and influential newspaper executive. In 1947, he became the first African American news correspondent admitted to the U.S. House and Senate press galleries. There is also an in-depth look into the life and work of the Institute's founder, Woodbridge Nathan Ferris, a racial justice pioneer who created educational opportunities for women, international students, and African Americans. *Haste to Rise* is a challenge to others to look beyond a university's official history and seek a more complete knowledge of its past. This is American history done right!

**Land of the Cosmic Race**-Christina A. Sue 2013-03-07 *Land of the Cosmic Race* is a richly-detailed ethnographic account of the powerful role that race and color play in organizing the lives and thoughts of ordinary Mexicans. It presents a previously untold story of how individuals in contemporary urban Mexico construct their identities, attitudes, and practices

in the context of a dominant national belief system. The book centers around Mexicans' engagement with three racialized pillars of Mexican national ideology - the promotion of race mixture, the assertion of an absence of racism in the country, and the marginalization of blackness in Mexico. The subjects of this book are mestizos - the mixed-race people of Mexico who are of Indigenous, African, and European ancestry and the intended consumers of this national ideology. Land of the Cosmic Race illustrates how Mexican mestizos navigate the sea of contradictions that arise when their everyday lived experiences conflict with the national stance and how they manage these paradoxes in a way that upholds,

protects, and reproduces the national ideology. Drawing on a year of participant observation, over 110 interviews, and focus-groups from Veracruz, Mexico, Christina A. Sue offers rich insight into the relationship between race-based national ideology and the attitudes and behaviors of mixed-race Mexicans. Most importantly, she theorizes as to why elite-based ideology not only survives but actually thrives within the popular understandings and discourse of those over whom it is designed to govern.