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Tsitsi Ella Jaji. *Africa in Stereo: Modernism, Music, and Pan-African Solidarity*. Oxford: Oxford University Press. Year: 2014, 288pp. ISBN: 9780199936397.

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This book focuses on the role of music in the development of solidarity in the Trans-Atlantic African Diaspora drawing on the idea of Pan Africanism as a means to connect black people from all over the world. Senegal, Ghana and South Africa are the key sites of Jaji's study as they constitute the most prominent places where blackness and black solidarity has been celebrated in Africa. Jaji focuses on those three sites to highlight how they have participated in the creation and the development of African struggle through music. She summarizes the way in which music constitutes a special part of African modernism using the term "stereomodernism." It represents the inspirations for struggle that African American music such as jazz and soul have stimulated in some African countries through the celebration of their African heritage. Her analysis of texts, performances, images, and events reveals the power of commonality to overcome difference and how solidarity can be built within the black community.

Throughout the chapters "Stereomodernism," "Negritude and Musicology," "Soul to Soul," "Pirates Choice," Jaji brings the reader on a journey to explore the different connections of African modernity with African American music. Starting with how she was introduced to music by people from the Diaspora, Jaji elaborates on the impact of Bob Marley's song, *Buffalo Soldier*, on the people of Zimbabwe in their celebration of freedom and independence. Jaji writes, "My interest throughout this book has been to analyze the dialectical relationship between music making and the media forms that brought African Americans and Africans into contact..." (196). With such an example, Jaji breaks the geographical distance to show that connection happens through humanity's shared notion of what freedom means.

The celebration of the African heritage and the struggle for freedom has been developed through the Negritude movement and by black leaders including Leopold Senghor. Jaji says "Senghor's outsized influence shaped Negritude as cultural policy as well as expression, and the state-sponsored 1966 World Festival of Negro Arts (also known as le *Festival Mondial des Arts Negres*, FESMAN) provided the first occasion for many black artists across the globe to participate in cultural pan-Africanism on such a grand scale" (5). Jaji suggests that through FESMAN, the black community tried to find "a model of solidarity that is neither rigid nor bound by orthodoxies one which could bear witness to difference" to "respond to it in joyful creativity" (9). Thus, in order to achieve solidarity, there should be a recognition of difference and the celebration of shared heritage of trauma and freedom. Similar to Zimbabwe, Ghana's independence is celebrated in collaboration with African American musicians to "contend with the historical burden of the trans-Atlantic slave trade" (147) and to reunite "long separated kin" (149).

The book gathers materials such as poems, cultural events, films, and images from different sites, authors, activists, and artists from the black community to show the multiplicity and richness

of the place of music in diasporic solidarity. The diverse ways in which different African countries reacted and adapted the music produced by the diaspora is significant since it reveals the connection of the black community from all over the world. In mentioning the different forms of oppression and the solutions African activists adopt to fight against racism, Jaji invites readers to acknowledge and reevaluate black solidarity.

In order to recognize the wide variety of black cultural production, she provides footnotes and chapter subtitles that illustrate the specificity of archives she is using. She makes them visible and accessible through translation of what pan-Africanism really means when she says, “setting aside the current structures of the African Union, pan-Africanism’s most clear mission in the twentieth century was to hasten the end of colonialism, apartheid, and other forms of racism in order for people of African descent on the continent and beyond to be able to realize full self-determination” (240). Achieving this goal is definitely more complicated, as shown in her chapters’ subtitles.

This work is an innovative piece that scholars focusing on Pan-Africanism need to read, evaluate and use. The connection that Jaji is making about the different sites in Africa (Senegal, Ghana and South Africa) is unique, but the connection of the three main sites could have been more clear. It seems like she focuses more on Senegal and South Africa than on Ghana. However, her method of comparing these sites is distinctive, as it reveals different meanings of modernity and solidarity.

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