

CALL FOR PAPERS

The African World in Dialogue: A Pan-African Anthology

This Call for Papers seeks submissions for a multigenre multilingual anthology of the contemporary African World experience. The objective of this volume is to gather the wisdom, experiences, dreams, concerns, answers, and artistry of both seasoned and burgeoning writers, artists, and activists into an anthology that will feature Africana people as the sources of wisdom, forces of interpretation, agents of empowerment, determiners of destinies, and essential articulators of the contemporary African World experience.

TOPICS AND SUB-TOPICS

The following list is not meant to be exhaustive but to serve as a guide. Contributors should feel free to express their views on the following topics or on topics of their own choosing.

Dreams, Nightmares, and Destructions of the Dispossessed

The Impact of Trans-Atlantic Enslavement and Exile on Africans of the Continent, Migrants and the New Middle Passage: Leaving Lands Where there is No Hope to Suffer in Lands Where We are Not Wanted Stolen from Africa; Trafficked to America, France, UK, Italy...: Africa, Sex Trafficking, and Slavery Hatred of the Other(ed) Self: Linguistic, Religious, Ethnic, Skin-Tone & Hair Texture-Related Discrimination among Africana People
Nation-Building in the Age of Global Western Hegemony Bridging Anglophone, Francophone, Lusophone Divides

Genocide, Racism, and Terrorism

Racist Terrorism and Segregation against Africans in America, Israel, South Africa & Beyond African Xenophobia, Genocide, and Extra Judicial Murders “Kill and Go”: Police Terror against Africana People in America, Israel, South Africa, Brazil, & Beyond, How and Why HIV/AIDS is at Pandemic Levels in the Africana World Mandatory Mis-Education: Global Western Education as Psychological & Intellectual Indoctrination Africa/America Eats Its Young: Child Soldiers from Chicago to Congo All the World’s a Cage?: Africana People and the Prison Industrial Complex

African Spiritual Systems and Religions

Making Ifá: The Òrìṣà as Ambassadors of Pan-Africanism

“Thieves in the Temple”: “Priests” Duping Seeking Souls and Cashing in on Ifá

Truths We Dare Not Utter: Racism in Ifá Houses/Communities

Africana Religions: Continuity, Revelations, and Cultural (Mis)Appropriations

Religious Extremism and Hypocrisy in the Africana World

Gender Power, Oppression, Drama, and Trauma

“Sister, You’ve Been on My Mind” Africana Women Bridging Cultures and Confronting Misconceptions

“My Brother, What Thing You Say?” Africana Men Bridging Cultures and Confronting Misconceptions

“Because I’m a Man!” Africana Chauvinism as an Agent of Familial and Socio-Cultural Destruction

Witches, Bitches, and Hos: The Global Denigration of Africana Women and Girls

“I Got the Magic Stick”: Sexual Tourism and the Denigration of Africana Men and Boys

Your 419 Ain’t Like Mine: Tricking Tricksters, Conning and/or Getting Conned Across Cultures

“A Beautiful World I’m Trying to Find”

“I Found God In Myself” and Gave Her/Him a Weave, Bleaching Treatments, and a Nose-job

The Role of the Media in the Shaping of Real and Imagined “Africa”

Connections, Missed Connections, and Disconnections: African Travelogues, Trials, and Trails

Tears and Fears and Dreams and Realities upon Coming “Home” or Going to “God’s Own Country”

Paying Admission to Enter Doors of No Return: Sacred Sites, Tourism, and Capitalism

Embracing Our Myriad Selves: Gender Diversity and Respect in Traditional Africana Communities

Sourcing the Blues from Mali to Mississippi

Rap: The Soundtrack of Pan-African Revolution and/or of Exploitative Confusion

The Importance of Traditional African-Centered Education

REQUIREMENTS

Submissions can be made in **any genre**, including, but not limited to, critical analyses, short stories, essays, interviews, journal entries, reviews, poetry, letters, ballads, raps, and visual art.

Written works may be submitted in **any language** and **submissions in African languages are encouraged**. Please accompany non-English submissions with an English translation to facilitate broad appreciation of the work.

Written works must be submitted in Word, saved as .DOC or .DOCX files, and follow Chicago Style documentation.

Visual art submitted for consideration may be sent as low resolution .jpeg files. High resolution files must be submitted for artwork accepted for publication.

Files larger than 200 MB must be sent via Dropbox.

All submissions must include an abstract of approximately 300 words.

All submissions must include a biography of approximately 150 words.

Abstracts are due 12 July 2015

All submissions are due 01 November 2015

CONTACT

Send submissions, abstracts, and bios to
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Please direct any question to the Editor,
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