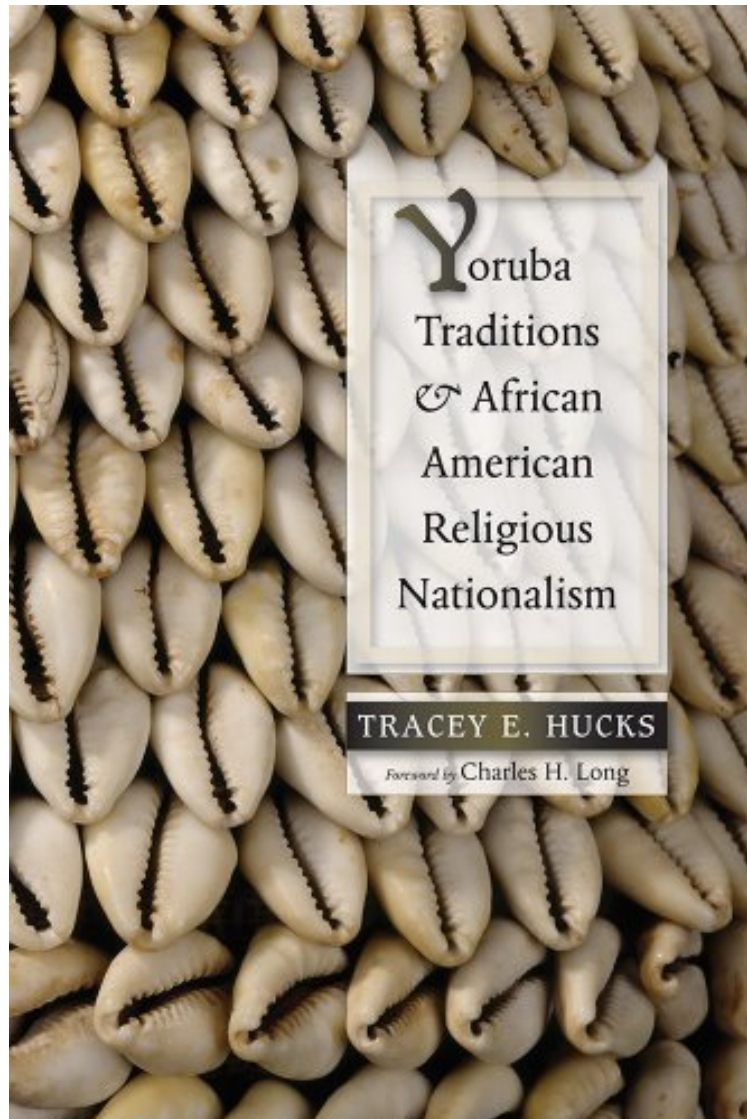


[Mobile pdf] Yoruba Traditions and African American Religious Nationalism (Religions of the Americas Series)

Yoruba Traditions and African American Religious Nationalism (Religions of the Americas Series)

Tracey E. Hucks

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Tracey E. Hucks : Yoruba Traditions and African American Religious Nationalism (Religions of the Americas Series) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Yoruba Traditions and African American Religious Nationalism (Religions of the Americas Series):

0 of 0 people found the following review helpful. Five StarsBy Sharon McElroyVery good source.

Exploring the Yoruba tradition in the United States, Hucks begins with the story of Nana Osejeman Adefunmi's personal search for identity and meaning as a young man in Detroit in the 1930s and 1940s. She traces his development as an artist, religious leader, and founder of several African-influenced religio-cultural projects in Harlem and later in the South. Adefunmi was part of a generation of young migrants attracted to the bohemian lifestyle of New York City and the black nationalist fervor of Harlem. Cofounding Shango Temple in 1959, Yoruba Temple in 1960, and Oyotunji African Village in 1970, Adefunmi and other African Americans in that period renamed themselves "Yorubas" and engaged in the task of transforming Cuban Santera into a new religious expression that satisfied their racial and nationalist leanings and eventually helped to place African Americans on a global religious schema alongside other Yoruba practitioners in Africa and the diaspora. Alongside the story of Adefunmi, Hucks weaves historical and sociological analyses of the relationship between black cultural nationalism and reinterpretations of the meaning of Africa from within the African American community.

A mature and brilliant study that provides the basis for theory and method for the study of religions of African derivation in the New World. Charles Long, professor emeritus, Department of Religious Studies, University of California, Santa Barbara, and series editor, Religions of the Americas Series An insightful and engaging ethnography of a significant religious tradition in America. The scope and details are unsurpassed by previous works on the subject. The interdisciplinary focus enables it to speak to several theoretical issues in the Humanities and social sciences. . . . A major contribution not only to the study of African, African American, and diaspora religion but also to comparative history of religions, anthropology of religion, and cultural studies. Jacob K. Olupona, professor of African Religious Traditions and African American Studies, Harvard Divinity School An invaluable contribution to scholarship of the Oyotunji community, to scholarship of African American religion, and to scholarship of the phenomenon of American religion more generally. Hucks ably relates a history that is central to an appreciation of the roots and varieties of contemporary African American religiosity. Rachel Harding, Department of Ethnic Studies, University of Colorado, Denver From the Inside Flap Alongside the story of Nana Osejeman Adefunmi's development as an artist, religious leader, and founder of several African-influenced religio-cultural projects, Hucks weaves historical and sociological analyses of the relationship between black cultural nationalism and reinterpretations of the meaning of Africa from within the African American community. About the Author Tracey E. Hucks is chair of the Department of Religion at Haverford College. Her scholarly interests are in the historical development of African-descended populations and their religious traditions in the Americas and Caribbean.