Middle Passages and the Healing Place of History

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2. See Spike Lee, *Jungle Fever*, directed by Spike Lee (New York: 40 Acres and a Mule Productions, 1991). Spike Lee’s film explores the complexities of an interracial romance between an African American man (Snipes) and an Italian American woman (Sciorra). The film is set in contemporary New York City from the vantage point of both white and black communities.

3. See 1 Corinthians 14:2–4. This St. Paul chapter is dedicated to the gifts of the spirit, one of which is the gift of speaking in unknown tongues. “For he that speaketh in an unknown tongue speaketh not unto men, but unto God: for no man understandeth him; howbeit in the spirit he speaketh mysteries. . . . He that speaketh in an unknown tongue edifieth himself.”

4. See Gayl Jones, *The Healing*. When describing the chanting customs of the Masai peoples, Norvelle the medical anthropologist married to the protagonist Harlan, says that chant fills the space between speaking and song.

5. For further analyses, see Shyllon 202–24. Shyllon also examines the literature, particularly protest pieces that emerged in and around Britain that directly affected black life.

6. See Zora Neale Hurston, *Their Eyes Were Watching God* (New York: HarperCollins, 1937). In this bildungsroman, Janie’s grandmother claims that black women are the mules of the world: “Honey, de white man is de ruler of everything as fur as Ah been able tuh find out. Maybe it’s some place off in de ocean where de black man is in power, but we don’t know nothin’ but what we see. So de white man throw down de load and tell de nigger man tuh pick it up. He pick it up. He pick it up because he have to, but he don’t tote it. He hand it to his womenfolks. De nigger woman is de mule uh de world so fur as Ah can see. Ah been prayin’ fuh it tuh be different wid you. Lawd, Lawd, Lawd!” (14). In a similar vein, Ama Ata Aidoo insists that the African woman is the most ignored in all concerns, the most invisible of all visible, and the most debased of all humanity. See Aidoo, “To Be an African Woman Writer—An Overview and a Detail.”

Notes to Chapter 3

1. Internal migration (i.e., migration from rural to urban areas within the country) is not an uncommon phenomenon and is seen to feature prominently in some of Buchi
Emecheta’s novels, particularly *The Joys of Motherhood*. Our concentration, however, will be on international migration—the subject of the two works in our selection: *In the Ditch* and *Kehinde*. Both novels deal with migration from Africa to the United Kingdom.

2. Immigration causes disruptions that change the individual’s sense of identity, and “consequently the individual struggles with reorganizing and reintegrating identity within the new context” (Espin 448). One’s identity is molded and remolded within a socioeco-
nomic and environmental context. Once this is disrupted through migration, which of course truncates a whole network of friends and extended family, the resultant possibilities are loneliness, unbelonging, feelings of rejection from the new society, alienation, and the loss of self-esteem (Rogler 704).