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Ufahamu: A Journal of African Studies

Title

Mother Africa

Permalink

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Journal

Ufahamu: A Journal of African Studies, 1(2)

ISSN

0041-5715

Author

Robinson, James Lee

Publication Date

1970

DOI

10.5070/F712016357

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MOTHER AFRICA

by

James Lee Robinson, Jr.

Mother Africa,
Mother Africa
how you call to me
on drum beats of culture
with sounds blown
by
irresistible winds of
blackness
with songs reminiscent
of your sounds
and sounds of sounds
sung in fields and
black churches
made from pain and
hurt
your culture comes to me
on dark nights and
at jive parties
lonely
with niggers talking
rapping
minds bloated
with wine of brainwashing
and too many words
they don't hear,
but I do
Mother Africa in colors
of black
you come with
blue black and green black and
red black and black black and
blacker than black
with knotty heads
flattened noses
eyes of beauty
proud
Mother of man, mother Africa
all men
came
from
thy
womb
One man

*an incestuous man
who raped you
sold thy children
exploited them
Now he returns
with smiling face
and maggot eyes
a haunted man!
from a dying culture
with dying children
smelling like the rot of
decayed fruit
yeah, his eyes smile
a sick sweet smile
but his heart is corrupted
by the rape of the ages.*

*Mother Africa
with sky fresh plains
rolling hills
nature's jungles
uncorrupted air,
how you do call to me
a refuge from the
oppression of a
Western animal.*

*The mother of the West
are you
from you came him
he that rules the world
with numbed fingers,
slipping*

*The mother of man
who told Abraham's
father a thing
or two.*

*I love you
mother Africa
with a Love
that is stronger than a
bulging glacier's outward
push
a love that is mightier
than atom's bomb
a love born of
a collective rape.
With my soul hurting
and at soul's end,
a love of you,
a hope
light in dark
a bright ray on*

shady days
an eye in a hurricane
Love, mother Africa
Love of you
keeps me
walking this earth
with hope of things better
Love, in black
Love with aching heart
Love, a lightening bolt
Love, a musician's beat
Love, between black thighs
Love, a poet's poem
Love, a flower's bloom
Love, an ebony body
a love that calls me home!

This provides a framework
 rules out many approaches
 might be said to merely set
 such research, as we shall
 conflicting conclusions.
 since less than to qualify
 with which they began.

From the above summary, it would seem that Herodotus' histo-
 rians should be able to throw particular light on such questions
 as economic and social development, the development of classes
 and class conflict, such aspects of the "superstructure" as
 religion, authority systems (particularly, to state), that
 they would be able to tell us what kind of age we are
 living, and finally, that their approach would be in con-
 trast with those of neo-Herodotus * * * * *

The case of the Sudan during its classical period is
 perhaps, an ideal one for this purpose. The "evidence" is
 limited, yet accessible to all. The period is far enough
 away for it to be beyond the arena of political dispute.

The above **JAMES LEE ROBINSON, JR.** is a graduate student in Political
 Science at UCLA. He also works with the Watts Writers'
 Workshop.

Introduction

Most white men seem to make no attempt to differentiate
 stages in the classical period of West African civilization.
 As a result, its history is usually presented more or less
 chronologically, in the manner of the "our damn thing after
 another" school, or as a football field on which Pagans versus
 Moslems is being played - but with the commentators reaching
 different scores at full time. The first tendency can be
 found not only in the standard British textbooks covering the
 area (e.g. Blyden and Page, 1962), but also, interestingly, in
 that produced by two Moslems for business schools (Hirsch and
 Surin-Jasale, 1961). The second approach is that of the
 writings of such Islamic scholars as Fradique (e.g. 1960)
 and Aminah (1966), but also to Page's criticism of "Islam-
 phic" approaches (Page, 1966).

The most striking alternative is that of Ruben (1966) who