

In the concluding chapter, Perullo stresses the importance of underlining ‘transitions, rather than dramatic ruptures’, which he understands as ways ‘to interpret shifts in people’s desires, demands, and relationships to cultural forms’ (pp. 342–3). With *Live from Dar es Salaam*, Perullo undoubtedly succeeds in pointing the reader to continuities over time as well as between the various musical genres. Their protagonists share a lot in terms of strategies as well as challenges – something that is often overlooked by scholars who focus on one musical genre only. This very readable book is rounded off with four appendices that provide an overview of the eight Tanzanian musical genres, as well as detailed listings of radio and television stations in the country, promoters and clubs with live shows in Dar es Salaam.

A must-read for scholars of African popular music, it will certainly be of great interest to scholars of Tanzania as well as of popular music more generally. Beyond academic circles, it will be enjoyed by anyone who wants to know how people’s creative practices shape an African country’s past, present and future.

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LUCY VALERIE GRAHAM, *State of Peril: race and rape in South African literature*. New York NY: Oxford University Press (hb £41.99 – 978 0 19 979637 3). 2012, 272 pp.

This is a surprisingly readable and compelling book, given the topic that Lucy Graham is exploring. Starting with nineteenth-century texts, the book explores the trajectory of ‘rape narratives’ up to the present day in South Africa, drawing comparisons with similar narratives produced from the southern states of America. The introduction discusses current social issues surrounding rape and South Africa, giving a pressing urgency to the context of the literary narratives: Graham starts from the position that official denials regarding the prevalence of rape in South Africa are undermined by research, and seeks to establish that rape narratives have been ‘exploited for political ends in South African history’ (p. 4). It is a shame, then, that towards the end of the book Graham insists that her ‘study is not sociological’ (p. 134). It is, in fact, her engagement with the operation of literary text as part of the discourse that constructs the social context, and clearly makes links with real incidents of rape and what has been said about these in the media and elsewhere. This seems a particular strength of the book rather than something to deny.

The first chapter discusses nineteenth-century narratives of sexual violence with a focus on Olive Schreiner’s *Trooper Peter Halket of Mashonaland* (1897) and Rudyard Kipling’s short story ‘A Sahib’s War’ (1901). It outlines the roots of ‘black peril’ narratives within the context of the colonial era and imperial romance, which are defined as ‘sensationalized accounts of white women raped by black men’ (p. 4). The chapter also considers ‘white peril’ narratives – the ‘rape or sexual exploitation of colonized [black] women by colonizing [white] men’ (p. 4) – to suggest how the texts imply that both white men and white women are in danger from the seductive and violent continent. Graham’s richly layered analysis is illustrated here as she pays attention to the extra-textual material as well as the text. For example, in her analysis of the photograph Schreiner chose to illustrate the first publication of *Trooper Peter Halket of Mashonaland*, Graham suggests that this image places the text outside the merely literary or aesthetic

to connect with historical realities, and with international attitudes towards black male sexualities and the ‘peril’ they represent for the white race.

Chapter 2 moves to early twentieth-century narratives, comparing rape narratives written by white men and white women – specifically, Francis Bancroft’s *Of Like Passions* (1907); George Webb Hardy’s *The Black Peril* (1912); and George Heaton Nicholls’ *Bayete!* (1923). This chapter suggests that anxieties relating to the rise of black voices – politically and in literary form – are reflected in these texts. Graham makes compelling links between South African and southern American societies, where similar anxieties were being enacted due to economic, social and political instability. Chapter 4 refers back to this chapter to consider how black writers have reimagined and rewritten such white-authored narratives of rape and race, while the third chapter considers how both ‘white peril’ and ‘black peril’ narratives indicate a social failure to imagine interracial relationships or ‘love’.

This study exposes the relationships between black men and white women, black women and white men, but also other relationships between black and white people in surprising ways. For example, in discussing the sympathies of Olive Schreiner towards the plight of black women raped by white men, Graham exposes how texts such as these underpinned laws forbidding interracial sexual relationships, as, at the root of the sympathy, there was a belief in the evil of miscegenation. In addition, by ‘tracing a history of rape portrayals’ (p. 6) into the present day, Graham draws attention to the more common – although less prominent – intraracial rapes represented in literature. This is perhaps the weakest part of the study, even though Graham is establishing an interesting development in the literary history of rape narratives. It is not entirely clear how the narratives of intraracial rape fit into or deviate from the black and white peril narratives that are clearly grounded in the politics of colonial and apartheid/postcolonial and post-apartheid South Africa. Although, as Graham indicates, the rapes in these narratives often result in pregnancy, the differences brought about by the absence of anxieties around miscegenation are not explicitly discussed. Nor are the power differentials or the ideas around romance, colonization and peril linked to these narratives. It is here that some deficiency in the theoretical framework is exposed in its failure to grasp the sociological significance of the work. The theoretical underpinnings explained in the introduction show that Graham has drawn on a range of interesting ideas – Butler, Adorno, Foucault – but the connections (or lack of correlation) between these in relation to rape narratives and the history of apartheid are not drawn clearly.

However, this is a minor niggle given that the rich, original engagement with the wealth of material drawn upon by Graham – textual, visual, archival, cultural – is what makes this so readable, something that might have been compromised by a heavy emphasis on theory.

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JOEL CABRITA, *Text and Authority in the South African Nazaretha Church*.
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Institute (hbk £65 – 978 1 10705 443 1). 2014, 418 pp.

Isaiah Shembe’s Nazaretha Church is one of the largest, oldest and most influential ‘independent’ churches in South Africa. With estimates of between