Roopika Risam and Kelly Baker Josephs (Eds.), **The Digital Black Atlantic**, Minneapolis: University of Minnesota, 2021, 272 pp., $35.00 (paperback).

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The first volume of its kind, ***The Digital Black Atlantic***, edited by Roopika Risam and Kelly Baker Josephs, creates a space for scholars to examine methods, practices, and experiences that occur as a result of interdisciplinary scholarship that explores the relationships between African diasporic communities and technology. The editors use Paul Gilroy's (1993) theorization of the Black Atlantic, specifically referencing how the Black Atlantic "connects the circum-Atlantic geographically and identifies links between African diasporic people and communities spanning Europe, the United States, Canada, the Caribbean, and Africa" (p. xi) as a theoretical framework for the volume. The volume decenters Whiteness to introduce language, vocabulary, and voices to scholarship that lie at the intersection of Blackness and technology.

Both editors are scholars working at the intersection of digital humanities and African diaspora studies. Contributors to the volume include scholars from a variety of disciplines who, subsequently, use varying methodologies and epistemologies.

The volume is divided into four parts—"Memory," "Crossings," "Relations," and "Becomings"—that represent four themes and include a total of 19 chapters. The collection begins with the editors' introduction, explaining the digital Black Atlantic, its theoretical framework, a synopsis of each chapter, and the purpose of creating a space to discuss the intersection of African diaspora studies and technology. While the text is interdisciplinary, the volume addresses key discourses in the digital Black Atlantic. The authors pinpoint the significance of placing Black epistemologies at the center of these discourses, noting how they challenge traditional ways of thinking in digital humanities:

> The digital Black Atlantic decenters whiteness by putting African diasporic communities and cultural production at the heart of inquiry. In doing so, it challenges the tendency within digital humanities to assume that the epistemology of white, dominant, English-speaking cultures of the Global North is "universal," while ignoring that there are, in fact, multiple epistemologies influencing digital humanities scholarship—particularly in the case of African diasporic peoples—by virtue of the transnational and multilingual dimensions of this work. (p. xi)

The first part, "Memory" (chapters 1–5), explores the significance of remembering and relating memories of the past to the present and future in digital Black Atlantic scholarship. Thus, the authors in this

section—Abdul Alkalimat, Sonya Donaldson, Amy E. Earhart, Janneken Smucker, and Angel David Nieves—center Blackness within their scholarship, examining how the past can be used to cultivate knowledge, rethink archival data collection and editorial practices, and unearth Black women and queer histories to accurately attribute digital Black Atlantic scholarship and its influences. For instance, in chapter 1, "The Sankofa Principle," Alkalimat uses the Sankofa Principle—retrieval of past knowledge to inform present and future scholarship—to prioritize examining and incorporating histories of the African diaspora as a foundational principle that would connect the past to the present. Additionally, in chapter 4, Smucker discusses the process of students transcribing and transferring interviews of Black women who migrated to Philadelphia during the Great Migration to digital spaces and how this process also contributes to information that expands Black experiences within digital humanities.

The second part, "Crossings" (chapters 6–10), is concerned with the movement of information and people of the Black Atlantic. The contributing authors in this section of the volume include Alexandrina Agloro, Sayan Bhattacharyya, Paul Barrett, Hélène Huet, Suzan Alteri, Laurie N. Taylor, and Jamila Moore Pewu, who analyze how connections among cultural practices, textual meaning, and investigative approaches to analyzing writer's works, libraries, and/or at-risk African diasporic geographical sites influence interpretations, flows, and accessibility of information in the digital Black Atlantic. Agloro, in chapter 6, examines how digital ubuntu—"how connectivity using the Internet furthers the values of collective well-being and care" (p. 69)—is invoked in the digital musical practices of the Philippi Music Project, located in Philippi, a township in Cape Town. In chapter 8, Barrett proposes that more methods of analyzing Caribbean writings are needed to begin analyzing and understanding Caribbean diasporic works. Barrett foregrounds this claim by using Austin Clarke's (1964, 1965, 2009, 2020) writings to explore how topic modeling, the mapping of the diasporic movement, and the analysis of nation language can be both beneficial and limiting in analyzing Clarke's text with digital tools. In chapter 10, Pewu uses digital reconnaissance—"a methodology of recovery rooted in Black Studies, spatial analysis, and digital humanities" (p. 109)—to unearth the histories of African diasporic sites, the Mary and Eliza Freeman Houses and the Little Liberia community, that are at risk of being lost or forgotten.

The essays in the third part, "Relations" (chapters 11–15), are based on Édouard Glissant's (1989) relations and networked creolized cultures and the formation of nonhierarchical connections within the digital Black Atlantic. Authors Schuyler Esprit, Toniesha L. Taylor, Agata Błoch, Demival Vasques Filho, Michał Bojanowski, Tunde Opeibi, and Anne Donlon contribute to the significance of the local in the digital Black Atlantic scholarship. For instance, in chapter 12, "Signifying Shade as We #RaceTogether Drinking Our #NewStarbucksDrink 'White Privilege Americana Extra Whip,'" Taylor rhetorically analyzes Black signifying practices that create shared cultural space. Taylor uses Black Twitter as an example and analyzes how Black signifying is used in #StarbucksNewDrink as a response to Starbucks' initiative #RaceTogether. Furthermore, in chapter 14, Opeibi examines how the development of digital humanities through two projects in Nigeria is positively impacting democracy, governance, and educational experiences. Opeibi focuses on how expanding digital humanities in Nigeria has contributed to the success of two Centre for Digital Humanities at the University of Lagos's projects, the Lagos Summer School in Digital Humanities and the Corpus of Nigeria New Media Discourse in English—"designed to create awareness about digital humanities and to encourage the use of DH tools and techniques by scholars" (p. 162). Also, in chapter 15, Donlon proposes that the structures of archival practices are subjective and hierarchical, exploring the benefits and limitations of current archiving practices, particularly the use of finding aids.

The fourth part, "Becomings" (chapters 16–19), explores new creations that result from digital Black Atlantic scholarship. Authors D. Fox Harrell, Sercan Şengün, Danielle Olson, Laurent DuBois, David Kirkland Garner, Mary Caton Lingold, Anne Rice, Kaiama L. Glover, and Alex Gil expound on digital Black Atlantic and digital humanities scholarship by using past histories and information to reenvision digital spaces to include African diasporic communities. One example is in chapter 16, in which Harrell, Şengün, and Olson examine the stereotypes of colonialist fantasies of Africa in video games and how these stereotypes are discussed in these online spaces to think of the ways in which Africa and race relations can be improved and better depicted in video games. In addition, DuBois, Garner, and Lingold discuss in chapter 17 their collaborative process of restoring the music of enslaved musicians and translating the historical information and recreated music to a multimodal digital space. While the descriptions of the music are based on Hans Sloane's (1707) narratives, the project amplifies the voices and musical culture of the enslaved musicians that were previously silenced. In chapter 18, Rice reflects on transitioning her African American literature course materials to open educational resources—"educational materials that are freely accessible, in the public domain, or introduced with an open license" (p. 220)—and the opportunities and challenges that resulted from this transition. In the final chapter, Glover and Gil share their experiences with the creation and interpretation of Glover's idea, *In the Same Boats*—"a series of interactive, content-rich maps that trace the movement of intellectuals from the Caribbean and wider Americas throughout the Atlantic" (p. 226). Their collaboration as professor and digital scholarship librarian shows the importance of interdisciplinary scholarship to the digital Black Atlantic.

The editors and contributors present compelling explorations of the digital Black Atlantic and its interdisciplinary practices and collaborations. Thus, the volume is suitable for a variety of audiences, particularly undergraduates, graduate students, and scholars interested in the intersection of African diaspora studies and digital humanities.

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