Ato Quayson on “Disputatiousness and Unruly Affective Economies: From the Greeks to Chinua Achebe” (2022 Katz Distinguished Lecture)\*

Caitlin Palo:

Welcome to Going Public, a podcast from the Simpson Center for the Humanities at the University of Washington. I’m Caitlin Palo, Program and Events Manager at the Simpson Center.

This episode is part of a special series for 2023-2024 featuring some of our popular talks from our annual Katz Distinguished Lecture series. This month’s episode features Ato Quayson. While most of our episodes from the archive are traditional lectures, this special edition is an interview conducted by Danny Hoffman, director of the Jackson School of International Studies at the University of Washington. Their conversation expands on topics related to Quayson’s 2022 talk on “Disputatiousness and Unruly Affective Economies: From the Greeks to Chinua Achebe.”

Ato Quayson is the Jean G. and Morris M. Doyle Professor of Interdisciplinary Studies and Chair of the Department of English at Stanford. He is the author of *Tragedy and Postcolonial Literature* published in 2021, and *Oxford Street, Accra: City Life and the Itineraries of Transnationalism* (2014). He is editor of several books, including *The Cambridge Companion to the Postcolonial Novel* (2015), and he is host of the YouTube series Critic.Reading.Writing. Professor Quayson is an elected member of the Ghana Academy of Arts and Sciences, the Royal Society of Canada, and the British Academy.

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\*Pronunciation notes: ‘A-to’ [glottal stop, ‘aa’ as in apple], Kwayson

Acra – ah-CRAh

DANIEL HOFFMAN: Hello, everyone. My name is Danny Hoffman. I'm a faculty member in the Jackson School of International Studies and the Comparative History of Ideas Department here at the University of Washington. It is April 7, 2022. And we're recording this podcast at the Simpson Center for the Humanities at the U-Dub. Now, it is my great pleasure to be here today with an extraordinary scholar and intellectual, Dr. Ato Quayson.

Because this is a fairly short program, I don't have time to do justice, Dr. Quayson, to your full list of achievements. So by way of introduction, let me just touch on a few of the relevant highlights. Dr. Quaison is the Jean G. and Morris M. Doyle Professor of Interdisciplinary Studies and Professor of English at Stanford University, as well as now serving as the Chair of the English Department at Stanford.

He is the author of multiple extraordinary books, including most recently, Tragedy and Postcolonial Literature. And I will confess my personal favorite, Oxford Street, Accra-- City Life and the Itineraries of Transnationalism, which I intend to ask you to sign for me, if you would, when we are finished.

ATO QUAYSON: Well, definitely.

DANIEL HOFFMAN: He recently served as the president of the African Studies Association and has studied, taught, or been a fellow at many of the world's most prestigious institutions. He's an elected member of the Ghana Academy of Arts and Sciences, the Royal Society of Canada, and the British Academy. Dr. Quayson is also a true public intellectual, something I really admire. And I would say, quite a brave one having created what has actually become a very successful YouTube channel, CRITIC.READING.WRITING, and one that I know that we've all benefited from.

So I can't really think of a more appropriate or exciting guess for the conversation, which is a conversation about the humanities in African studies and about African studies in the humanities. So Dr. Quayson, first of all, welcome to Seattle.

ATO QUAYSON: Thank you so much.

DANIEL HOFFMAN: We're delighted you're here.

ATO QUAYSON: Thank you so much, Danny. Thank you for having me.

DANIEL HOFFMAN: I appreciate this. And I'm trying to remember, I have been here for a while now. Is this your-- as far as I know, this is your first trip to the U-Dub?

ATO QUAYSON: To U-Dub is the first time.

DANIEL HOFFMAN: OK.

ATO QUAYSON: First trip, yes.

DANIEL HOFFMAN: Great. But Seattle is familiar territory.

ATO QUAYSON: Seattle is about-- well, not so much familiar. I've been here for conferences and so on. So this might be my third time to Seattle. But first to UW.

DANIEL HOFFMAN: Well, I hope the first two, it's been raining. So you've got a really true test of--

ATO QUAYSON: It was raining the first one, definitely.

DANIEL HOFFMAN: Great. OK. Because we wouldn't want the sunny weather to give you the wrong impression of what we deal with here. So again, thank you so much for being here. Now, the occasion for your visit this time is that you delivered last night the Solomon Katz Distinguished Lecture in the Humanities, excuse me.

So for those who aren't on our campus or familiar, this is really the major forum at the U-Dub for engaging with thinkers who are shaping the humanities globally. This year with the support of the Simpson Center, all three of the Katz lecturers are connected in some ways to African Studies. In January, our own Catherine Cole presented a lecture titled Performance in the Afterlives of Injustice in South Africa. And later this month, we'll be hosting the Filmmaker Abderrahmane Sissako for a screening and discussion of his films.

So when we put this program together, what we were imagining was a way to foreground the vibrancy of humanities scholarship within African studies. And also conversely, African studies as a vital component of humanities research and writing. So for us, it made perfect sense to invite you. That you would be--

ATO QUAYSON: Thank you.

DANIEL HOFFMAN: --someone to speak to this. But I'm curious when you hear that, does it make sense to you? Does that seem comfortable territory for you to be invited to speak to?

ATO QUAYSON: The thing, of course, is that the question is being posed from the perspective of a North American institution. And so that shapes both the question and the answer. The humanities in North America have undergone a series of crises. Funding, you know, dwindling numbers. Because our students either don't understand what the humanities entail or what they're useful for.

So dwindling numbers, shrinking budgets, and so on. So there's always a sense of the humanities are in some sort of crisis. And this is pertinent, especially coming of the Trump era, which, of course, we must acknowledge, is not yet over. Where there were more pressing things on people's minds than thinking about metaphors, which is what some people reduce the humanities for or to.

So the humanities seemed not to be somehow connected to the most pressing issues of the day. And so what was the point of it? It will not land you a good job and you can't even use it to talk seriously about anything. That, of course, is clearly a mistake. And for a variety of reasons.

So African studies in the humanities and the humanities and African studies. Now, African studies, of course, in its early formation, it was formed as an area studies program or a series of area studies programs. And it was formed originally in the late '50s to service American international interests.

So it has always had a really important component of language training. As we know, the big languages like Yoruba, Akan, Zulu, Swahili are always taught. And the idea is that somehow, these people who do area studies-- and this does not apply just to African studies. Asian studies and Middle Eastern studies also have language orientations.

The expectation is that they will be useful for information gathering. And ultimately, as field experts in the various regions of the world. So it's not unusual for-- and I'm sure this must have happened to you before. That they say, a crisis in Mozambique. And they will call you and ask you-- you don't know anything about Mozambique, but they expect, well, African studies. You must tell us something. I call it the Mozambique syndrome.

In the sense that everything has happened in Africa, if you are an Africanist, you ought to have a view. You ought to have-- I call it the Mozambique syndrome of African studies, which is, sometimes, quite annoying because, of course, these are special areas. They have their own histories and so on.

But the humanities. What does African studies-- might African studies contribute to humanities? Now, one way to answer the question is also to, again, go back to the context of the question being asked. There are many Africans-- diasporic Africans. And, of course, the word diaspora raises two different dimensions.

One is the African diaspora of formerly enslaved peoples who trace their heritage back to Africa. And who have survived the centuries of brutal conditions and so on. But there is a newer African diaspora from, let's just say, roughly the 1970s. There's a fact that I read some time ago, which was quite astonishing, that more Africans have migrated to-- sorry. Let me take that back. More African-born Africans have migrated to the United States since 1970 than throughout the entire 400 period of slavery.

DANIEL HOFFMAN: Wow.

ATO QUAYSON: Now, where did I read this incredible fact? It was on Obama's 2008 campaign website.

DANIEL HOFFMAN: Huh. OK?

ATO QUAYSON: This was on Obama's 2008 campaign website. And the website itself was citing an article that had been published in The New York Times, which was making this claim. So it was on the 2008-- he subsequently took it off. But of course, this claim was strategic. Because what he really sought to show is that there were pockets of Africans in-- this African born Africans who were politically salient.

And in fact, what his campaign machinery did in 2008 was exactly to recruit these pockets of Africans. So for example, Akron, Ohio. In 2008, Ohio was a swing state. Akron, Ohio apparently had, at the time, 25,000 Nigerians. And so the 25,000 Nigerians were activated to go door to door campaigning. So the swing of Ohio toward Obama in 2008 elections cannot be completely removed from the fact that Nigerians helped him out there.

Same with the Somalis in Minnesota-- in Minneapolis. So the Somalis in Minneapolis have the largest population outside of Somalia itself. So there's a large cohort of Somalis in Kenya, refugees, from the various wars. But the largest is actually in Minneapolis.

But of course, Obama was doing this because he himself is Afro-American. Not African-American, but Afro-American. His father being Kenyan and so on and so forth. But what does this mean? It has, of course, relevant political salience. But it also has salience from the idea of heritage.

There, you must have recognized this in your many classes. There are many descendants of African parents and grandparents who come to our classes wanting to know about Africa. And they are not just interested in the politics of Africa. They're interested in culture. So they're interested in history. In other words, they're interested in the humanities.

And they come at it from different angles. I have children myself who were born in the West. And they have the most amazing collection of Afrobeats. They educate me on Afrobeats. So what might it mean to use Afrobeats to get them into an understanding of their split heritage and identity?

So on the one hand, their parents are from the African continent, but on the other hand, they are Americans or Canadians or British or Norwegian or wherever they happen to be. So that as it were, this hyphenation to use a favorite American typology, this hyphenation is itself a relevant subject for thinking about citizenship.

So how do we understand the citizenship of these Africans? Allegiance is too strong a word, because their allegiance is split necessarily. But it's not just their allegiance. Their structures of feeling. Why is it that they may like Kanye West but they also like Wizkid equally? And what does this mean for when they grow older? Their patterns of investment.

Are they going to invest as much-- I'm talking of financial investment. Are they going to invest as much in Lagos as they are investing in Minnesota or Akron, Ohio? Now, these are questions that the humanities-- so really, we are thinking of coupling the humanities to questions of citizenship. Starting from the simple questions of diaspora, hyphenated identities, music tastes, food tastes, clothing, and so on and so forth.

So it is clear, at least to me, that African studies has a major contribution to answer the question of what it is to be being, a citizen in a country like the United States of America today.

DANIEL HOFFMAN: That's fantastic. Yes. Great. Thank you. So you've touched on a couple of things that I really was hoping we could explore a little bit more. So let me start with-- I want to talk about the student expectations in just a second. But I want to first ask you, you're the chair of Stanford's English Department right now. So this is-- part of what you're talking about are things that you as a scholar and teacher bring into your classroom.

As somebody who also, though, has an influence on the department as a whole, how do you work to-- or what does success look like in terms of getting your colleagues across the board to embrace this idea, right? How do you build this into the culture of a department as a whole as opposed to, let's say, singular classes on West African literature or whatever it might be or diasporic literature? How does it become-- how does exploring these big questions that you're posing become more-- what would look like to you to successfully make that part of the culture of a department?

ATO QUAYSON: Well, the-- OK. The first thing is that, I must admit that my objective has not been to make my colleagues necessarily think the way I think.

DANIEL HOFFMAN: Which probably is a good-- probably a good

ATO QUAYSON: Yeah. I have not set out. What I have set out to do-- and my principles are actually explicitly articulated. And they all know this. Is that I want my colleagues to know that I'm deeply invested and interested in their intellectual life. You know, so I'm interested in the person doing Victorian literature. And when I say I'm interested and invested, I want to read their work.

I want to understand the protocols of their research. I want to enable their flourishing. Same with my colleagues in medieval literature. Now, because as Chair of the Department I demonstrate quite explicitly and forcefully, that I'm actually interested in them as scholar intellectuals of the highest sort, I'm assuming that will be reciprocated. So that they no longer think that this African is merely here to service our interests.

I need to be curious about this person who is so curious about me. There's so much so that they've read the chapters of my book, and when they meet me in the corridors of the department, they suddenly start talking about something that I said in chapter 4, and so on. So that's principle number 1.

DANIEL HOFFMAN: So that leads into the other thing, which you touched on a bit in your first answer, which is the students. What you see as being-- I gather from the way that you responded to the first question, that you're seeing more and more students, African heritage students. Whether that is first generation or whatever their histories might be. Students who are identifying strongly with their African heritage.

And looking for something in the classes that you teach, the material that you present. So I wonder if you could say a little bit about what they're seeking out in the humanities, and whether that's changed over the duration of your career. Is it different now?

ATO QUAYSON: Well, I think it's been largely the same. And of course I've taught in different institutions. So the African heritage students who come to me, the primary need and demand is to understand their parents. So the Nigerian kid who is really doing medicine wants to take some courses in African literature, because they want to understand their Zimbabwean parents.

So that's where it comes. So why is it that my father, whenever he is angry switches into Shona? I've had this ask, my father is always. Like, as soon as he's pissed off, he starts talking Shona to me. Meanwhile, I don't-- he understands Shona. The kid understands Shona. But not enough.

DANIEL HOFFMAN: When it's being screamed at him--

ATO QUAYSON: Yeah. Screaming. My father or my mother-- my mother, whenever I do something that she doesn't like, she'll be talking to me in Yoruba. That's what they want to understand. Of course, the literature that I teach them will not necessarily answer those specific questions. But it will give them a sense of the ethos and so on.

However, many students, after they've taken courses with me, come to see that there's much more that their African interest might satisfy than just understanding of their parents. The other thing that many of them also come to recognize, and at Toronto-- not so much now, but at Toronto, I run the Center for Diaspora and Transnational Studies.

So I also taught modern African diasporas. That's how come I'm interested in this detail from Obama's website. And so modern African Studies. And one of the things that my students in Diaspora Studies come to discover is that the continent is a place of history. So actually, the place that their parents left is not the same place that they are studying.

So their parents may have left 25 years ago. You left Accra 25 years ago. But actually, Accra has not stood still. So the Accra that their parents speak of or even the culture that their parents speak of is a product of nostalgia. And is now for the students to understand that the continent is a place of history, of historical processes and history making.

And this recognition is really important, because if they are left to understand Africa exclusively from the media, they would think that Africa is a place where history does not happen. So this, actually, for many of them is an eye opener that actually, it's a place where history is happening, and it is happening in a variety of ways. Africa is a place of worldliness. Global worldliness. And this can be a major transformative experience.

DANIEL HOFFMAN: Keeping a little bit on a theme, but switching registers a little bit. I'd like to jump to your time with the African Studies Association as president. So if I'm not mistaking you, 2019 and 2020 was your--

ATO QUAYSON: 2019. Yeah. Was at the presidency, but I was on the executive board for three years.

DANIEL HOFFMAN: OK. So that's-- I mean, that's probably the perfect vantage point to survey the broad scope of what African Studies is in North America, at least. And so I guess what I'd-- it's kind of an open-ended question. But I wonder if you could say, from that perspective, what did you see that got you excited? And particularly, thinking about within the humanities and humanities scholarship. When you looked at the ASA, what got you excited about where things are going?

ATO QUAYSON: First of all the, ASA is one of the most exciting conference. I mean, I have different conference circuits. Because I'm a literature professor, I'm obliged to attend the Modern Literatures Association Conference, which is wonderful I like it. I also go to the African Literature Association Conference and others.

The African Studies Association Conference is a conference, is a different one. First of all, it's multidisciplinary. So when you go to the ASA conference, you are being exposed to the best in different disciplines in political science, in history, in art history, and so on. So you attend any number of sessions on different things.

And some panels are also multidisciplinary panels. So the panel will be on food in South Africa. And they'll have different people talking about it and so on. Now, what I would describe as a multidisciplinary ferment is a really, really important part of African studies. And in the best African studies departments and programs, it is this possibility of multidisciplinary conversations that is central to making African studies distinctive. So that's the first thing.

The second thing is the degree to which Africanists across the board are actually strongly committed to the welfare of the continent. Because to be an Africanist is to be concerned at all times. Is to be concerned with good and nasty things happening. Is to be concerned with Sudan or Sierra Leone or ethnic cleansing in South Africa and so on and so forth.

So I cannot think of a cohort of scholars who have a greater ethical investment in questions of equity and development than the Africanists that I've seen. And this cuts across the board. It cuts across race, gender, religious affiliation, and so on. You get that at African-- people are really--

So their scholarship is oriented toward making a difference toward transformation. When we come to the humanities, there's a lot of discussion about youth culture, for example. And this has been ongoing for a long time. So it's not of recent vintage. So youth cultures in Africa-- Africa, as you well know, is a very young continent. I can't call up the percentages, but it is overly young. Under 35. And many are under 20.

So it's bubbling with energy, even though our political class is very gerontocratic. So most presidents in that cohort tend to be in their 60s and 70s. Actually, the populations that they govern are really young. So the question of what the youth-- how the youth are defining their Africanness and how they are proceeding, how they view their future is something that I found it very heady, very heady. Very, very fascinating. Endlessly fascinating. Fashion, for example. The question of fashion trends in Africa.

One of the things that I've noticed over the past maybe five or so years is the way that Instagram is being appropriated by African photographers. I know you are interested in photography. African photographers and change makers actually to project different images of the continent. So now, when you where to look, you find some of the most extraordinary images-- whether it's nature, animals, houses. Some of the most amazing interior decorations of African homes.

And then people. Beautiful young men and women. The sartorial sense. You didn't have access to those images unless you stumbled upon it in a glossy magazine. Now, Instagram will fix that for you. If you want to know what is beautiful in Africa, just go to Instagram. In fact, it's a wonder and a joy to behold.

That area, the aesthetic judgment via social media is one that has not, by the way, been researched yet. It's something that going forward, I wish that a group of Africanists got some huge Mellon Foundation grant and did-- how has the representation of beauty changed with the rise in social media? And the fact that now is in the hands of young people, Africans. Endless, endless.

And I'm talking of well-crafted images. These guys are not just standing and taking selfies. No. They have lighting, they have situated the background, and these are people on the continent, unbelievable. So the standards of-- not just the standards of beauty, but what constitutes aesthetic judgment, what constitutes aesthetic values are themselves undergoing a major transformation, because now the instruments of self-representation are in the hands of young people.

So youth culture is an area that is of continuing interest. But I think there are more openings. There are more things to be done with youth culture. We already mentioned the music scene of Afrobeats. Fashion is blowing up on the continent. Unbelievable. So the music scene, fashion, also the incubation of apps. These electronic apps. Kenya has a good incubator of innovation in that. All these things are important.

The ways that e-money-- e-money has changed the, or is changing culture on the continent. It started with Kenya. The call it M-Pesa. It started with M-Pesa in Kenya and has now caught on. Recently, the government of Ghana has imposed a very unpopular policy, by the way, e-levy. Levy on money transfers, electronic money transfers.

But in fact, there are stories about money transfers and scams of money transfers. But in fact, this new electronic-- this techno possibility also needs to be investigated. Because the techno possibility that is impacting on certain social forms. The forms of, how do you impress a girl, for example, now that you have access to MoMo. They call it mobile money. Now they have access to MoMo, how do you impress your new girl?

During Valentine's Day, which is big in many parts of the continent, how do you impress a girl now that you have MoMo and it is Valentine's Day? These are humanities subjects that need to be investigated. So youth culture is booming, and we ought to pay more attention to it.

DANIEL HOFFMAN: No. That's great. I think that's-- it makes a tremendous amount of sense. And it actually-- it also brings up your own relationship to these new technologies. You are a public intellectual. And you're a public intellectual who has really harnessed what technologies will allow you to do as a scholar. Are there specific areas of possibility, limitations, maybe, that you've encountered as someone whose interest is African worlds.

ATO QUAYSON: Well, one of the things that-- I must first of all, credit my wife who is herself an African, and she's-- I speak glibly about fashion. She's the fashionable one. I just do what I'm told. So the YouTube channel was started in collaboration. She was the video editor. So she films and videos-- she does the film and edits. And we started it during the pandemic. This was a way for us to do something meaningful in lockdown.

However, we quickly realized that the possibility to represent ourselves as a thinkers was really important. And I must say this, because it's really important for situating the channel. It was our response to George Floyd.

DANIEL HOFFMAN: OK.

ATO QUAYSON: You know, so we were morose and despondent from about March when the lockdown started. And in fact, close to depression, until May 25 is when the video of the George Floyd killing took place. And, of course, like everyone else, we were horrified, we were outraged.

But the question then, we began asking ourselves was, how can a Black person show the world what gifts they have without being mistaken for a sports personality, an entertainer, or a thug? Because when you go to YouTube, the big Black programming is sports or quarrels. Very opinionated rants and so-- there's very few programs on YouTube that have to do with Black intellectuals.

In fact, YouTube is only now leaning toward-- or let me put it this way. There's a lot of self-help. YouTube has endless-- you can learn to do anything on YouTube. There's a lot of self-help, a lot of cooking programs, exercise videos and so on. But almost nothing on-- like intellectual. So we thought that this is a niche, but the reason why we entered that niche was not just because of audience, but because we wanted to show that us Africans have gifts other than being sportspeople or entertainers or thugs.

So that's how we started. And we really enjoyed it. We really enjoyed it. The comments and interactions that were-- no. This was actually satisfying, a really important need.

DANIEL HOFFMAN: So the last question that I want to ask you besides whether you'll sign my copy of your book is, what are you working on now?

ATO QUAYSON: Well, I have a number of projects. The first one is-- and I just got a contract for that. I am putting out a collection of my essays. 50 of them-- sorry. 50% of them already published. And the other 50 will be new essays completely. It's going to come out with Cambridge University Press. And it's a good project to do while I'm chair, because these are essays that I've already-- some of them I've already published. And I'm going to be writing the new ones as and when and so on. So that's the new project.

There's another more longer-term project. And it's that my wife and I are writing a book on the history of fashion in Accra.

DANIEL HOFFMAN: Really?

ATO QUAYSON: Yeah. It's called Accra Chic.

DANIEL HOFFMAN: That's great.

ATO QUAYSON: Yeah. We started it before pandemic. Pandemic, of course, put a stop to everything. And we recently got some money from Stanford to do a documentary-- a film documentary--

DANIEL HOFFMAN: Really? OK.

ATO QUAYSON: Yeah. --on fashion sustainability in Ghana.

DANIEL HOFFMAN: OK.

ATO QUAYSON: So we are working on fashion sustainability. So this is going to be-- it's ongoing. We were in Accra during the spring break. So we are working on that. And it's going to be a documentary on fashion sustainability. We're really excited about-- so the fashion sustainability is a subset of the book on the history of fashion in Accra.

DANIEL HOFFMAN: OK.

ATO QUAYSON: So that's an ongoing project. That's the second one.

DANIEL HOFFMAN: How are you finding working in film? Is this your first documentary?

ATO QUAYSON: Actually, yes.

DANIEL HOFFMAN: OK.

ATO QUAYSON: It's the first documentary. We have someone-- actually a friend of mine who worked for many years in TV advertising.

DANIEL HOFFMAN: OK.

ATO QUAYSON: So he has a whole operation. So he's going to be our creative director. What we are doing is we want to interview people. We are thinking of venues, locations. And we are doing the preliminary research about the fashion industry. The system sustainable fashion.

But also disposal. How these objects are disposed. So landfill. It's a highly complex operation. The film in itself, I think, we will have a say in the editing. The filming, we want it to be filmed professionally. So we are going to retain a professional crew in Accra to do the filming. The editing-- because my wife edited the YouTube channel, she's really good at it. So she will have a say in the editing. But actually, this will be our first documentary.

DANIEL HOFFMAN: OK. I mean, does that does it feel comfortable? I mean, does it feel like a kind of-- something you're ready to take on?

ATO QUAYSON: I don't think of it that way.

DANIEL HOFFMAN: Really? OK.

ATO QUAYSON: The road is as important as the destination, if not more so. So right now, I'm on the road phase. So I'm thinking, so let's go. And so, of course, the filming will be done professionally. The editing , at some point, will have to be professionally edited. And so the bits that-- so for example, I often say to myself that if there is a leaking faucet in my home, I'm a professor of English. I don't go and repair it. I call a plumber. So at the appropriate time, I'll call in the specialist to-- yeah. Yeah. Or a broken chair, I call a carpenter.

DANIEL HOFFMAN: Right.

ATO QUAYSON: I'm not a carpenter. So I'm not worried about-- I'm enjoying the road. So I'm on the road now, and that's all I'm interested in. When it comes to that, I'll call the carpenters and the plumbers.

DANIEL HOFFMAN: That's fantastic.

ATO QUAYSON: I'm also co-editing two completely different books, not on fashion or even on Ghana. On the city in world literature. Yeah. So I'm editing a book. That's close to completion. The cit in world literature. And then another one on decolonizing English literary studies.

DANIEL HOFFMAN: OK.

ATO QUAYSON: That's also fairly close to completion. So those are two-- they are ongoing, very close. And then I'm also editing a seven-book series on African literature in transition. So I'm doing all that while being chair.

DANIEL HOFFMAN: You know, I'm having a hard time believing that you don't have any free time.

ATO QUAYSON: I don't.

[LAUGHTER]

DANIEL HOFFMAN: I wish you all the success with it, and--

ATO QUAYSON: Thank you so much.

DANIEL HOFFMAN: Cannot thank you enough for taking the time to chat with me--

ATO QUAYSON: Thank you, Danny. Thank you.

DANIEL HOFFMAN: --and for being here.

ATO QUAYSON: Thank you, Danny. Thank you.

DANIEL HOFFMAN: All right.

ATO QUAYSON: Thank you so much.