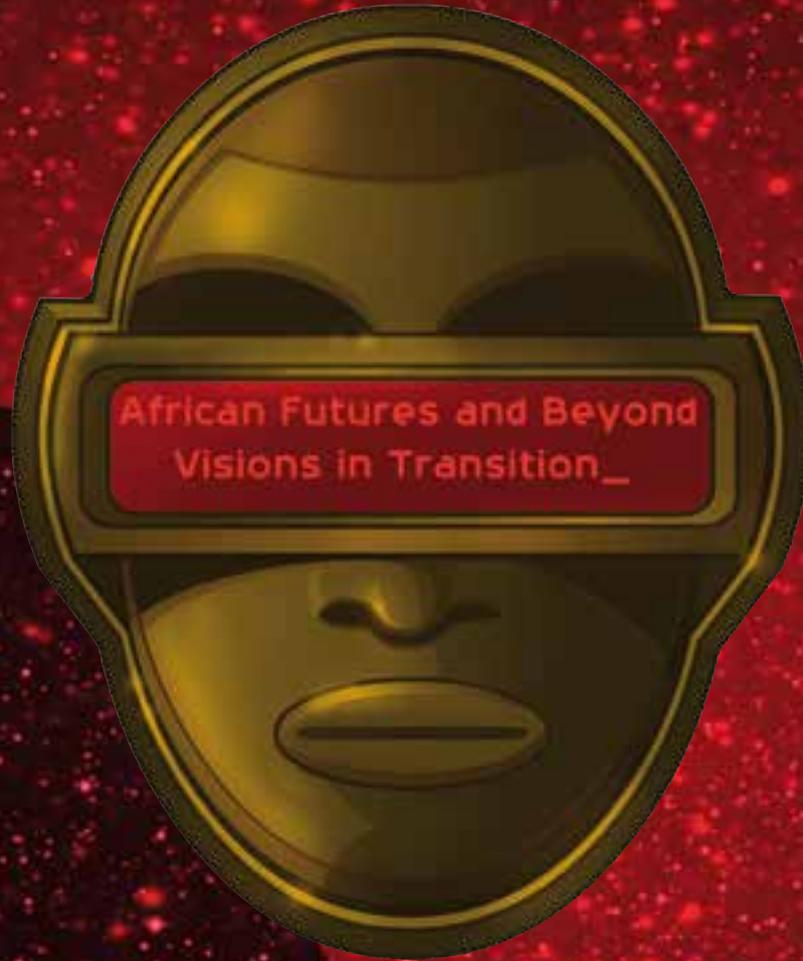


ALA 2015



**41st Annual Conference
of the African Literature Association**

University of Bayreuth | June 3 - 6, 2015

www.ala2015.com

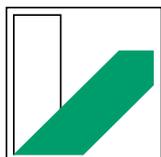
ALA 2015

41st Annual Conference of the African Literature Association

University of Bayreuth

June 3 - 6, 2015

African Futures and Beyond. Visions in Transition



**UNIVERSITÄT
BAYREUTH**

 **INSTITUT
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Bayreuth Event und Festival e.V.

Annual Conference of the African Literature Association (ALA) 2015

1. Edition // June 2015 //

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www.ala2015.com

Table of Contents

Notes	6
Organizing Institutions	10
Welcome	11
Schedule of Events	12
ALA2015 in Cooperation with BIGSAS Literature Festival	14
African-/Diasporic Cuisine	20
Conference Sections	22
Film Series	26
City Map	28
Campus Plan	29
Room Plans	30
ALA 2015 Conference Schedule (All Panel Sessions A – N)	32
Wednesday, June 3, 2015	32
Thursday, June 4, 2015	40
Friday, June 5, 2015	60
Saturday, June 6, 2015	82
Illustrated ALA Program and BIGSAS Literature Festival Program	90
Wednesday, June 3, 2015	90
Thursday, June 4, 2015	106
Friday, June 5, 2015	116
Saturday, June 6, 2015	128
Participants and Abstracts	136
Index	318
Welcome to ALA 2016	324

for your personal notes



for your personal notes



for your personal notes



for your personal notes



41st Annual African Literature Association Conference

Hosting School, Convener and Planning Committee

Hosting School
University of Bayreuth

Convener
Prof. Dr. Susan Arndt
Prof. Dr. Ute Fendler
Nadja Ofuatey-Alazard, Dipl.
Journ.

Coordination and Accounting
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Nele Schlötzer

Technical Supervisor
Nabil Barham

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Shirin Assa
Nabil Barham

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and
Ife Aboluwade
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Joshua Arndt
Linda Tedogmo Dzouadzong
Elmnaz Shahbali Gargari
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Ajayi Oladapo
Joana do Amaral Oliveira
Tanimomo A. Oluseun
Samira Paraschiv
Natalie Patterer
Marlena Pompino
B'net Nadya Rahal
Dilan Zoe Smida
James Wachira

Film Series
Peggy Piesche

Governance and Officers

ALA President
Tejumola Olaniyan
Louise Durham Mead Professor of English at the University of Wisconsin-Madison is ALA President for 2014 – 2015

ALA Officers
Vice PresidentMoradewun Adejunmobi
Deputy Vice President.Huma Ibrahim
Past PresidentSoraya Mekerta
SecretaryAnne Carlson
TreasurerMohamed Kamara

ALA Executive Council
Council Terms Expiring in 2015
Ato Quayson, Juliana Makuchi Nfah-Abbeniyi

Council Terms Expiring in 2016
Kwaku Korang, John Nimis, Felicity Palmer

Council Terms Expiring in 2017
MaryEllen (Ellie Higgins), Keiko Kusunose, Patrice Nganang, Samuel Zadi

Caucus Presidents and Chairs
WOCALACathy Kroll
TRACALAGhirmai Negash
GSCALALindsey Zanchettin
FRACALAAlix Pierre
LHCALAAna Catarina Teixeira
Film and Visual Media Caucus . .P. Julie Papaioannou

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Welcome

On behalf of Bayreuth University, we are very happy to welcome you to this year's annual conference of the African Literature Association. At the same time we are very proud to be ALA's first European host. Of course, an occasion like this is an invitation to talk about African <—> European <—> American encounters: History matters, and the future does as well. Like suggested by Sankofa, we head towards the future, whilst at the same time contemplating and evaluating the past.

Thus, Europe's dissipation of African futures is scrutinized, yet **Future Africa** is what the conference will address, analyse and envision. **Future Africa**, here, means both: the future of Africa and its diasporas as well as African(-diasporic) contributions to futures that matter in Africa and beyond – planetarily, indeed. Visions are in transition, as agents in space and time that keep the world in motion. It is the realm of the imaginary – its fictions and aesthetics – that matters during our four days in June 2015. The conference delves into the polyphony of genres and aesthetics, crisscrossing languages, cultures and nations in Africa and way beyond.

We as conveners and team are brimming with curiosity, eager to listen to your papers and performances, knowledge and aesthetics, thoughts and visions in academia and art. The sharing of (imaginary) African visions of the Future for African futures in academia and beyond is paving us a way to an "African Turn" 3.0.

A warm welcome to all artists having arrived from Africa and its diasporas as well as to the vibrant community of scholars from all around the globe.

Thank you all for coming to Bayreuth, Germany, that has a long tradition in African Studies and that is yearning to be enriched by the world's community of African Studies and its challenging visions for the future. Visions ahead, the past is about to change in and for the future.

Your ALA 2015 team

The poster for the ALA Conference 2015 features a central image of a stylized African face with a red map of Africa overlaid on it. The face has a red visor-like element across its eyes. The background is dark with a starry pattern. Text on the poster includes:

- Top left: UNIVERSITÄT BAYREUTH
- Top center: ALA Conference 2015
- Top right: BIG SAS
- Below the main title: 41st Annual Conference of the African Literature Association
- Center: African Futures and Beyond Visions in Transition_
- Bottom center: University of Bayreuth | June 3rd - 6th, 2015
- Bottom left: DFG (Deutsche Forschungsgemeinschaft)
- Bottom center: OBERFRANKEN STIFTUNG
- Bottom right: IWALEWAIIAUS
- Bottom: www.ala2015.com

SCHEDULE OF EVENTS: ALA2015 / BIGSAS LITERATURE FESTIVAL 2015

WHEN	WHAT	WHERE
Pre-Program on Tuesday, June 2, 2015		
18:00	BIGSAS LitFest 2015 welcomes ALA2015	Old Castle Bayreuth
18:00	Vernissage: Mansour Ciss Kanakassy's <i>100 Papiers</i>	Old Castle Bayreuth
19:00	Roundtable	Old Castle Bayreuth
19:00	Reception	Old Castle Bayreuth
20:00	Outdoor Concert: Spoken Word & Music with TJ Dema, FOKN Bois and Nii Ayikwei Parkes	Ehrenhof , Old Castle

Wednesday, June 3, 2015		
8:00 - 8:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
9:00 - 12:00	Registration, Delegate Packs, Book Exhibits	Theater Rehearsal Rm, Audimax Foyer
10:30 - 12:00	WOCALA Business Mtg	GWI, Rm H26
12:00-13:00	Lunch	Mensa and Frischraum
13:00 - 15:00	ALA2015 Opening Ceremony and Keynote: Binyavanga Wainaina	Audimax
15:15 - 16:45	Concurrent Session A	GWI Humanities Bldg
17:00 - 18:30	Concurrent Session B	GWI Humanities Bldg
16:00 - 17:30	Children's Workshop with Miriam Camara	Old Castle, Bayreuth
18:45 - 19:15	Vernissage Exhibition AFRICA IS THE FUTURE	BAT CampusGalerie, Foyer of the Audimax
19:30	Bus Transfer to City Hall	Bus Stop Mensa

EVENING PROGRAM - BIGSAS Literature Festival 2015		
20:00	Vernissage Double Exhibit NOH NEE Dirndl à l'Africaine and Olalekan Jeyifous' Ikire Jones: Africa 2081 A.D.	City Hall Bayreuth, Foyer I
20:30	Dinner (reserved meals)	City Hall, Foyer
20:30	Opening of BIGSAS LitFest 2015: An Evening in Honor of Ama Ata Aidoo (present) with Film by Yaba Badoe and RT	City Hall, Balkonsaal

Thursday, June 4, 2015		
7:00 - 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 - 9:30	Concurrent Session C	GWI Humanities Bldg
9:45 - 11:15	Concurrent Session D	GWI Humanities Bldg
11:30 - 13:00	Double Keynote: Bernardine Evaristo and Noah Sow	GWI Humanities Bldg
13:00 - 14:00	Lunch	Mensa and Frischraum
13:00 - 14:30	WOCALA Luncheon; Speaker: Fahamisha Brown	Frischraum (Séparée)
13:00 - 14:30	TRACALA Luncheon; Speaker: Anne Adams	K 5 (Humanities Bldg GWI)
14:15 - 15:45	Concurrent Session E	GWI Humanities Bldg
16:00 - 17:30	Concurrent Session F	GWI Humanities Bldg
17:45 - 19:15	Concurrent Session G	GWI Humanities Bldg
19:30	Bus Transfer to City Hall	Bus Stop Mensa

EVENING PROGRAM - BIGSAS Literature Festival 2015		
20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Dance Performance: Qudus Onikeku	City Hall, Balkonsaal
21:30	Reading: Youssef Wahboun and Senouvo Agbota Zinsou	City Hall, Balkonsaal
21:30	Reading of Literatures in African Languages: SOUNDINGS by Pam Smith & friends	Old Castle

SCHEDULE OF EVENTS: ALA2015 / BIGSAS LITERATURE FESTIVAL 2015

WHEN	WHAT	WHERE
ALA2015 Daily Offerings (Wed – Sat)		
7:00 – 9:00	ALA Executive Meetings (commence Thursday)	Arvena Congress Hotel
9:00 – 17:00	Registration, Book Exhibits	Foyer of the Audimax
9:00 – 17:00	Exhibition AITF (Paris)	BAT CampusGalerie, Foyer of the Audimax
10:00 – 18:00	ALA2015 Film Series	GWI, Rm S90
Friday, June 5, 2015		
7:00 – 7:30	Shuttle Buses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 – 9:30	Concurrent Session H	GWI Humanities Bldg
9:45 – 11:15	Concurrent Session I	GWI Humanities Bldg
11:30 – 13:00	Concurrent Session J	GWI Humanities Bldg
13:00 – 14:00	Lunch	Mensa and Frischraum
13:00 – 14:30	FRACALA Luncheon; Speaker: Papa Samba Diop	Frischraum (Séparée)
13:00 – 14:30	LHCALA Caucus Luncheon; Speaker: Zézé Gamboa	K5 (Humanities Bldg GWI)
14:15 – 15:45	Concurrent Session K	GWI Humanities Bldg
16:00 – 17:30	Concurrent Session L	GWI Humanities Bldg
17:45	Bus Transfer to Iwalewahaus/City Centre)	Bus Stop Mensa
18:15 – 19:45	Roundtable in memorian Eckard Breiting: Anne Adams, Susan Arndt, Bole Butake, Biodun Jeyifo, Femi Osofisan, Karim Traoré	Iwalewahaus
EVENING PROGRAM – BIGSAS Literature Festival 2015		
20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Reading: Shadreck Chikoti and Nnedi Okorafor	City Hall, Balkonsaal
21:30	Reading: <i>So the Path does not Die</i> by Pede Hollist	Old Castle Bayreuth
22:00	Film Screening: <i>Stories of Our Lives</i> (Kenya, 2014)	City Hall, Balkonsaal
23:00	Roundtable on Film <i>Stories of Our Lives</i> and African/-Diasporic LGBTIQ Activism with Masiha Auma Eggers, Njoki Ngumi and Peggy Priesche	City Hall, Balkonsaal
Saturday, June 6, 2015		
7:00 – 7:30	Shuttle Buses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 – 9:30	Concurrent Session M	GWI Humanities Bldg
9:45 – 11:15	Concurrent Session N	GWI Humanities Bldg
11:30 – 13:00	Keynote by Teju Cole and Response by Françoise Vergès With subsequent panel discussion	Audimax
13:00 – 14:30	Lunch and ALA Awards Ceremony	Mensa Ding Hall (Meat/Fish) and Frischraum (Vegan)
14:30 – 17:00	ALA Business Meeting	Audimax
15:00 – 16:30	<i>Writing the City</i> : Reading with Moses Serubiri and Parselelo Kantai	Old Castle, City Centre
17:15	Bus Shuttles to Hotels	Bus Stop Mensa
18:30	Bus Shuttles to City Hall	tbd
19:00 – 21:00	ALA Banquet	City Hall Bayreuth, Great Hall
21:00-21:30	Griotage: Conclusio by Biodun Jeyifo	City Hall Bayreuth, Great Hall
EVENING PROGRAM – BIGSAS Literature Festival 2015		
21:30	Concert: Anthony Joseph & Kumaka	City Hall Bayreuth, Great Hall
0:00	Bus Shuttles to Hotels	City Hall

History



The BIGSAS Literature Festival 2011 - 2015 - and into the Future!

In 2011, Susan Arndt and Nadja Ofuatey-Alazard founded the BIGSAS Festival of African and African-diasporic Literatures. The festival's aim is to celebrate African and African-diasporic imaginations and the respective in(ter)ventions. In doing so, the literary imagination is pursued crisscrossing nations, languages, genres and media. In fact, readings of prose and poetry interact with (spoken word) performances, being complemented by academic perspectives as presented in lectures and panel discussions as well as with art exhibitions, open air concerts and films.

So far, the festival has taken place four times, dedicated to "European Conceptualisations of Europe" in 2011, "Remembering Flash Forward" in 2012 and "Intertextuality. Dialogues in Motion" in 2013. In 2014 it contributed to the commemoration of World War I by adding colonialism to memory's agenda, thus being titled "Literatures of/and Memories. 1884 - 1904 - 1914". In its 5th edition, the 2015 festival cooperates with the African Literature Association (ALA) and its annual conference, titled "African Futures and Beyond: Visions in Transition". In 2016 and 2017, the festivals will focus on

"Polyphony and/in African fiction" and "Diversity and Intersectionality" respectively.

As for the festival's philosophy, literature matters. Literature molds societal interactions and framing discourses in a world of words in motion. African literatures are trans_spaces or sites of rhizomic relations. For one thing, African writers live on the continent, among its diasporas and beyond; their writings have a global agenda – whether they are set somewhere on the continent or elsewhere on this globe. Thus, boundaries of languages and nations are being constantly transcended to re-invent literatures along with their tongues and geopolitical sites. For another, African literatures perform in a wider frame of fictional imaginations, inventions and interventions. Genres meet, enriching each other. This is AfroFiction – fictional imaginations that both perform within and dwell beyond the written book; AfroFiction is a Black space where fictional word-art meets photography, painting, installation, music and film.

www.bigsas.uni-bayreuth.de/literaturfestival

Pre-Program Opening of the BIGSAS Literature Festival 2015

In the evening of June 2, 2015, the BIGSAS Festival of African and African-Diasporic Literatures 2015 welcomed the first arrivals of the ALA 2015 annual conference and all of Bayreuth to its 5th edition, "African Futures and Beyond. Visions in Transition".

With the vernissage of »Les 100 Papiers« by the Berlin-based Senegalese artist Mansour Ciss Kanakassy and curated by Lema Sikod, the festival was kick-started at the Old Castle Bayreuth.

The exhibit thus became the appropriate setting for the following round table discussion on »Transnational Migrations & African Futures«, chaired by ALA President Tejumola Olaniyan with the participation of Omofolabo Ayaji- Soyinka, Mansour Ciss, Souleymane Bachir Diagne, Nadja Ofuaty-Alazard, Thelma Pinto and Lema Sikod. Given the dramatic situation of African refugees attempting to cross the Mediterranean and reach Europe, as well as the renewed rise in xenophobic attacks against African migrant workers in South Africa, the ALA Executive Council felt it necessary to address these themes at an early stage of the joint event. This discussion intersecting politics, history, art and theory was then followed by the traditional BIGSAS Literature Festival "Spoken Word & Music" performance which took the guests open air and presented four brilliant wordsmiths from Africa/Diaspora: The award-winning duo, FOKN Bois, together with TJ Dema and Nii Ayikwei Parkes.

Last but not least, special guest Ras-I Mackinzepp from Cameroon musically contributed to the opening night with his own special mix of Jazz and Soul-infused Reggae, celebrating life and its futures.

BIGSAS festival of African and African-Diasporic literature

BIGSAS

UNIVERSITÄT BAYREUTH

BIGSAS Festival Afrikanischer und Afrikanisch-Diasporischer Literaturen:

AFRICAN FUTURES AND BEYOND. VISIONS IN TRANSITION

ERÖFFNUNGSFEIER: 2. JUNI 2015 AB 17 UHR
Ehrenhof am Altes Schloss Bayreuth | Maximilianstr. 6195444 Bayreuth

18 UHR VERNISSAGE: »LES 100 PAPIERS«
VON **MANSOUR CISS KANAKASSY**

19 UHR RUNDTISCHGESPRÄCH: »TRANSNATIONAL MIGRATIONS & AFRICAN FUTURES«
MIT OMOFOLABO AJAJI-SOYINKA, MANSOUR CISS, SOULEYMANE BACHIR DIAGNE, TEJUMOLA OLANIYAN, THELMA PINTO, LEMA SIKOD

20 UHR : OPEN AIR »SPOKEN WORD & MUSIC«
MIT **TJ DEMA | NII AYIKWEI PARKES & DEN FOKN BOIS**

EINTRITT FREI

Das BIGSAS Festival Afrikanischer und Afrikanisch-Diasporischer Literaturen ist eine Veranstaltung der Bayreuth International Graduate School of African Studies der Universität Bayreuth mit freundlicher Unterstützung von:

Auswärtiges Amt **AKTION AFRIKA** **BAYREUTH** **INSTITUT AFRIKASTUDIEN**

DFG **IWALEWALLAUS** **KOCHEN**

Regierung von Oberfranken

www.bigsas.uni-bayreuth.de/literaturfestival

Vernissage

18:00, Old Castle and Ehrenhof

Mansour Ciss Kanakassy's "Cent Papiers"



'Je m'arrête sur la révisitation que Mansour Ciss fait des grands personnages de l'histoire Africaine récente, que ce soit Lumumba, Sankara, Cheik Anta Diop ... C'est vrai que pour la jeunesse, mettre ce gens-là en vitrine, en médaillon, en icône, est quelque chose que me semble intéressant, tant du point de vue pédagogique qu'artistique.'

Abdourahman A. Waberi, auteur

"Les 100 Papiers" is an exhibition that will reflect on the geographical, economical and historical boundaries that isolate Africa from the rest of the world. With the current rise in immigration in an era of globalization, borders are open to a "freer" flow of goods and capital but not to a flow of people; a phenomenon that represents the continuities of Western hegemonic and colonial practices.

The exhibition will explore the connection between Africa's colonial past and post-colonial present in a global context and how this is shaping Africa's future and beyond. It will illuminate questions about the continent's colonially imposed boundaries and borders drawn at the Berlin Congo Conference of 1884 – 1885, the ramifications of which extend to today.

The works of the Berlin-based Senegalese artist Mansour Ciss Kanakassy express his vision of a prosperous and peace-

ful Africa; a "utopia" to the West, but a reality to Africa, a continuation of the Pan-African drive for self-determination, freedom, progress and collective prosperity. Together with Baruch Gottlieb and Christian Hanussek, Ciss founded the Laboratoire Déberlinisation in 2001 as an artistic project with the aim of fostering dialogue between North and South. The laboratory is a conceptual framework for artistic action to unpack the pre-colonial to post-colonial exploitation and mercantile ideologies applied on Africa by the West.

The launching of the AFRO currency, an imaginary single currency for Africa, the *Afro Express Card* and the *Global Pass*, a fictional travel document for all people is Ciss's artistic response to the African dilemma caused by the colonial experience. His art invites deliberation on the continent's physical and socio-economic connection with the world and how the continent must confront its past in order to face its future.



Vernissage

18:00, Old Castle and Ehrenhof



Mansour Ciss Kanakassy

Mansour Ciss was born in Senegal where he studied sculpture. Ciss founded the *Laboratoire de Déberlinisation* in 2001 in Berlin; an artistic project that aims at fostering the North-South dialogue and has set its goal to stimulate discussion about the post-colonial situation in Africa. Current projects of the conceptual and media artist include the *Global Pass*, a fictional travel document valid for all people, the project *Afro*, a fictional common currency for all African states.

Ciss has exhibited widely in Africa, Europe and Asia in group and solo shows at the Dakar Biennale, Musee National du Mali, Bamako, Neue Gesellschaft für Bildende Kunst, Berlin, Museum der Weltkulturen, Frankfurt am Main among other venues. He is a recipient of the Léopold Sedar Senghor Award for artistic excellence. Ciss' works have also been displayed at the 5th Beijing International Art Biennale and Bozart- Palais des Beaux Arts in Brussels.

He is currently working on several projects with different institutions including the ZKM Karlsruhe.

Since 1993, Ciss has lived and worked in Berlin where he says his work has become politicized in a form of second initiation.

Lema Sikod

Lema Sikod is a Cameroon born and Berlin based cultural manager, event manager and curator. She is the general manager of art space SAVVY Contemporary Berlin – a laboratory for conceptual, intellectual, artistic production and exchange that reflects and takes up the challenge of investigating the 'threshold' between as well as critically questioning discourses around the "West" and the "non-West".

She was general manager for the exhibition projects *Wir Sind Alle Berliner: 1884-2014* curated by Simon Njami at SAVVY Contemporary and its discursive program in the Institute for Cultural Inquiry Berlin, 2015; *INVESTIGATED – Khadija von Zinnenburg Carroll and Jesse Weaver Shipley* SAVVY Contemporary, 2014; *The Rot Remains with Us, the Men Are Gone, Thomas Eller – 49 Portraits* SAVVY Contemporary, 2014.



FOKN Bois

Award-winning duo, FOKN Bois, popularly known *for thanking God they are not "a Nigerians"* after giving the world its first and second first Pidgen Musicals 'Coz Ov Moni 1 & 2', are the most celebrated Ghanaian music duo in the world due to their most unconventional way of entertaining with ingeniously tasteful shock lyrics, revolutionary performance art and indulgent progressive afro sounds.

Accomplishments

- Shared stages with Snoop Dogg, Femi Kuti & The Gorillaz
- Headlined at Glastonbury, IndieFuse, Asa Baako, London Olympics & Felabration
- Performed on BBC (Radio 1, 1XTRA & World Service), CNN, NPR & Funkhaus Europa
- Featured by Afropop Worldwide, New York Times, AccDotAlt & OkayAfrica
- Screened at Norient, FESPACO, AFRIFF, DIFF, Afrykamera & Tokyo Africa Fest

Discography

- 2010 "Coz Ov Moni" OS – Movie Soundtrack
- 2011 "FOKN Dunaquest in Budapest" – EP
- 2012 "FOKN Wit Ewe" – Album
- 2013 "Coz Ov Moni 2 (FOKN Revenge)" OS – Movie Soundtrack
- 2015 "FOKN Ode To Ghana" – Mixtape

**This is not an African thing . . .
Just do the FOKN thing!**

FOKN Bois are often inadequately compared to duos like Outkast, Flight of the Conchords and LMFAO, but many now know to expect anything and everything more from this raw, witty braggadocious, and eccentric super duo.



Spoken Word & Music Open Air

20:00, Old Castle and Ehrenhof

Nii Ayikwei Parkes

A 2007 recipient of Ghana's ACRA award for poetry and literary advocacy, Nii Ayikwei Parkes is the author of the acclaimed hybrid novel, *Tail of the Blue Bird*, which was shortlisted for the 2010 Commonwealth Prize and has since been translated into Dutch, German and Japanese. The French translation of the novel won the 2014 Prix Baudelaire, Prix Mahogany and Prix Laure Bataillon and was selected by leading literary magazine LIRE as the Best First Foreign Book of the year 2014.

Nii Ayikwei has performed poetry all over the world and his book of poetry, *The Makings of You* (Peepal Tree) includes the poem "Barter", which was used in the 2013 Poems on the Underground London series. He was selected as one of Africa's 39 most promising authors of the new generation for the World Book Capital Africa 39 Project.



Photo: Marianne San Miguel

TJ Dema

TJ Dema (Botswana) is a poet, workshop facilitator, occasional editor, voice over artist and arts administrator. She is alumna of Lancaster University's Crossing Borders and an Honorary Fellow in Writing of the University of Iowa's International Writing Program as well as former chairperson of the Writers Association of Botswana. In 2013 she was named an *Arise Magazine African Changemaker* and in 2014 named a *St Louis Top 40 under 40 catalyst*.

TJ has read in and facilitated workshops in places including Washington, Iowa, Delhi, Berlin, Copenhagen, Dhaka, Stockholm, London, Paris, Rio as well as around the Southern African region. She works mainly with teenagers in schools, first year undergraduates, asylum and detention centres as well as after school programs with a literary focus. She mentored the all female national champions for the British Council's Power in the voice initiative and has been guest writer for Warwick University's International Gateway for Gifted Youth. In 2015 she opened the first in a series of the Goethe-Institut's *Literary Crossroads*, a reading and discussion program in Johannesburg as well as read in Phnom Penh, Cambodia. She has been granted *Danish International Visiting Artist (DIVA)* and Vermont Studio Centre fellowships.

She is founder of Sauti A&PM, an arts administration organization that hosts literary activities, has recorded various



Botswana poets on CD, facilitated -with the generous support of the African Poetry Book Fund- a gift of hundreds of contemporary poetry books and journals by award winning writers to the Gaborone Public library which led to the opening of a poetry reading room.

Her chapbook *Mandible* (2014) was published by Slapering Hol Press in association with The African Poetry Book Fund, Prairie Schooner and The Poetry Foundation's Harriet Monroe Institute *Poets in the world series*.

**Food for Thought:
The ALA 2015 Week of African-/Diasporic Cuisine**

African-/Diasporic foodways mirror the roots and routes of human movements and entanglements, thus telling one of the (hi)stories of Africa in the World.



Starting on Monday, June 1, what's on the menu at the University of Bayreuth dining halls* navigates its way from the North to the South of the African continent, then featuring an encounter of West- and East African classics on Wednesday, June 3, before crossing the Black Atlantic and heading for the largest African Diasporas: the Southern United States, the Caribbean and Brazil which have all developed distinct and vibrant food cultures echoing continental traditions yet given their respective histories and socioeconomic make-ups, created their very own palates. We have thus selected some of the classics and given them our own inflections.

Lunch: Carriers of an ALA2015 conference pass are entitled to 1 main dish (meat/fish or vegan) for daily lunch as well as 1 side order and 1 non-alcoholic beverage in the university's dining hall or its adjacent "Frischraum" extension building. Please note: ALA conference passes are not valid at the ground floor cafeterias.

Dinners and ALA Banquet: Coupons for the daily City Hall dinners can be purchased at the ALA conference registration desk until the day prior to the respective dinner. Tickets for the ALA Banquet can be purchased at the ALA conference registration desk until Thursday, June 4, 2015 only.

For this culinary adventure we are grateful to all our cooperation partners: **Josef Tost**, the director of Student's Services and **Dieter Wolf**, the Head of the University Dining Hall with their entire kitchen team as well as the Bayreuth City Hall caterers, the **Zickler Family** and their team.



Our biggest heartfelt gratitude though goes to our partners **Henry Höckendorf** and **Christopher Häußinger** of **Guerilla Kochen Bayreuth** who co-conceptualised the lunch menus with us, designed and managed the ALA Caucus Luncheons and are solely responsible for conceptualising the daily dinner menus and the ALA banquet as well as coordinating and providing training for all meal preparations in cooperation with our above-mentioned partners. We also warmly thank the two BIGSAS Junior Fellows **Serawit Bekele** and **Azza Mustafa** for providing the vegan Eritrean recipes for Wednesday, June 3, and facilitating the preparation and delivery of the Injera breads.

Enjoy! Your ALA2015 team



** At the time of printing, the dining hall executives could not yet indicate whether our choice of vegan or meat/fish "African-Diasporic week-meals" would be available in both sections (General Dining Hall and "Frischraum") or, if not, in which section respectively. Please refer to our information board.*

ALA2015: Conference Sections Colors

	1 African/diasporic Conceptualizations of the Future: Imaginations/Visions/In(ter)ventions
	2 African Entanglements and/for the Future
	3 The Future of Gender/Gendered Futures in Africa and its Diasporas
	4 Literary Studies and/in the Future: Theories and Methodologies
	5 Literary Studies: Genres and New Media
	6 Technologies and New Media
	7 Revolutions and Social Change
	8 Environmentalism
	9 Remembering Eckhard Breiting: African Literary Studies in Germany
	10 The Poetics of Translation
	11 African Languages as Languages of the Future: Afro-phone verbal Art between Tradition and Innovation
	12 Writers and Texts

ALA2015: Conference Sections

1. African/diasporic Conceptualizations of the Future: Imaginations/Visions/In(ter)ventions

Not forecasts of the future, but rather the analysis of concepts on which the imaginations, visions and predictions of the future are based, are the focus of this section. Thus, such concepts are read as interventions into the presence and into memory as well as a project to think about and design societies. Such complexes and dynamics may differ widely depending on their respective historical and cultural context. In this section, the emphasis lies in the history, interaction and development of concepts and visions from Africa and the African diasporas. This is meant to counteract particular tendencies that deny Africa history / dynamics / future (keyword: hopeless continent) or where Africa is appropriated as a projection of white Western utopias / dystopias (example: In

sci-fi film productions from Hollywood, the African continent is usually the one that is destroyed before all others). Counter-concepts arise from conceptions of the future developed on the African continent and in the African diasporas. A particularly influential concept arose with Afro-futurism, a cultural movement that connects music, film, literature, journalism and art and which has been regaining importance since the 1970s. Other imaginations and innovative fictional representations of future are also given special attention.

Examples:

- Conceptualization of future in African/diasporic literature/ film/social media
- Afro-futurism: History is the future, future memories

ALA2015: Conference Sections

2. African Entanglements and/or the Future

For millenia Africa has been entangled in a global network beyond the one marked by the colonial era. Therefore, it leads to academic (as well as political and cultural) dead ends when Africa is being considered in isolation. This only strengthens a prevailing misconception of a supposed "special position" of the African continent, which deems it difficult to compare with other world regions. It is also important not to think of Africa as a homogeneous space, but instead to consider the various facets of interactions linking the African continent with other parts of the world. Firstly, in this block the linkages between the past, present and future of Africa with Europe and the Americas will be considered, whereby processes of colonialism and racism receive privileged attention. Simultaneously, relations and visions considering South-South relations move into focus. Here, for instance, the

exemplary character of countries like South Africa and Nigeria could be of interest as many African countries use them as orientation models, especially along economic lines, but here also the growing influence of China in/on Africa could be addressed. Equally, India, Korea, or Brazil could serve as starting points for a perspective on visions of relation or as models of entanglement. Above all, the two oceans, the Atlantic and more recently the Indian Ocean, offer ample opportunities to envision Africa in a perspective of interlacing. Possible key points of the reflections could be:

- Visions of the Future in Africa, its Diasporas and beyond
- Entangled Futures: Africa/n Diasporas and Europe/North America
- Africa/Asia <--> Africa/Americas: a comparative approach of visions of the future

3. The Future of Gender/Gendered Futures in Africa and its Diasporas

Questions about the construction of gender / sexuality and related social and political roles in the conceptualization of the future are of great relevance. The fundamental questioning of such constructs also implies the questioning of underlying dominant behavioral patterns and value systems that are closely connected with the transmission of the past as well as designs of the future. In this vein especially Queer Studies breaks with old concepts and points the way to new gender perspectives. In the increasingly controversial discussion on homosexuality in some African countries and the strengthening of LGBTIQ communities, but also in the still-current issues of discrimination and empowerment of women, is where visions for the future can be found that are

significantly influenced by gender issues. In addition to the traditional media (literature, theater, radio and television) the new social media have gained importance, especially since a global simultaneous exchange is possible whereby convergences are effectuated. At the same time they open up new opportunities for the virtual construction of identities and (self-)representations that not only call into question outmoded patterns, but also could make them obsolete.

- The future of gender and sexuality
- Queer futurities
- LGBTIQ: Discrimination and Empowerment
- African Feminisms and/in the Future

4. Literary Studies and/in the Future: Theories and Methodologies

The thematic focus of the conference is the ideal frame to also ask questions about the future of literary studies. Therefore, it is appropriate to explore how literary studies in conjunction with the many differentiations develop new concepts and approaches to provide answers to the questions and concerns of the present and the future or the space for a critical examination of the burning questions of conceptions of future, environmental studies, gender, etc. And how does the presence of new media, new genres and new forms of cultural expression (e.g. Internet, YouTube, social media) affect literary studies both structurally and conceptually? To what extent are traditional categorizations by nation and language still valid and what are the possibilities and limits of

a newly globalizing transcultural literary studies? Here, Literary Studies has to reflect on itself in conjunction or competition with Cultural Studies or Film Studies, as well as with Gender / Queer studies, Postcolonial / Diasporic Studies, Caribbean / Latin American Studies, etc. This opens up a conceptual and theoretical discussion with a variety of options relevant especially for literary studies that define their empirical base regionally. What future is at stake for studies of African and African-diasporic literatures in this context?

- The future of literary studies in the 21st century
- Transcultural Literary Studies: merits and limits
- Internet-Literature

ALA2015: Conference Sections

5. Literary Studies: Genres and New Media

Literatures as well as other narrative forms such as film, radio, and new media allow for the creation of imaginary spaces and also of visions of increasing complexity. It can be observed that, parallel to this complexity in the narratives, entanglements with socio-political movements also arise. Both lead to the formation of new narrative patterns, genres, forms, but also to specific concepts and positioning regarding socio-political events. These interactions, but also the prospective capacity of literature, are discussed and advanced

in concepts or declarations of literature / arts practitioners. In this section the previously mentioned concepts and genres are discussed, by also taking inter- and trans-media phenomena into consideration:

- Genres for/of the future (e.g. Science Fiction, Néo-polar)
- Utopias, dystopias
- Preemptive literature
- Littérature d'urgence
- Sci-Fi

6. Technologies and New Media

Technologies determine how we shape, perceive and imagine space and time. In the process globally present technologies corroborate traditional power relations, but also subject them to a critical re-assessment. Recent technological developments are accompanied by a re-situating of the African continent. This holds true especially for the digital revolution. Narratives like "digital divide" and the "power-free space ,internet"" are opposed by complex social dynamics, in which new media create corresponding new power structures just as much as they have the capacity to create spaces of empowerment and forge new paths into the future. Here new media

in entanglement with the "classic" narrative forms are often brought into play. In-depth analysis of specific phenomena in conjunction with earlier-mentioned categories such as gender/sexuality, race, futurism, "urgence" are not yet very common. Pioneering developments in terms of new forms in the new media, which disconnect by virtue of virtuality from being fixed in space, and nevertheless retain their connection with conventional narratives and their respective regional back bondings – in some cases even strengthening those ties – will be moved here to the center of attention. Social media and genre-crossing African(-Diasporic) literatures and/in the Digital Age.

7. Revolutions and Social Change

With the socio-political changes during the "Arab Spring," demands for social and political change, as well as for revolution were once again heard. But also the commemorations of the fiftieth anniversaries of Independence for many African countries in 2010 brought the question of change and revolution back into the public debate. The commemoration and remembrance on numerous occasions

also led to questions of the future to the fore. In this context, literatures, narratives – as commemoration and configuration of utopias – are fundamental for the creation of an imaginary potential, that enables visions.

- Social models
- Rebellions/revolutions – re-loaded/re-newed
- Arab Spring /African Spring

8. Environmentalism

While environmentalism in US literatures and their accompanying literary studies has its own tradition with a number of sub-genres, this was long neglected in African literatures and African literary studies. Yet, there increasingly exist narratives that deal with the environment, environmental crises and risks, that make an inventory, thereby creating an awareness and opening a space for discussion, weighing the risks and consequences and playing out scenarios.

- Petro-culture and the energies of modernity: mining and conflicts over resources
- The futures of environmental representation and environmental justice: environmentalisms, climate change adaptation and migrations of disease across species and nations
- Environmental humanities / risk/ apocalypse

ALA2015: Conference Sections

9. Remembering Eckhard Breitinger: African Literary Studies in Germany

On August 15, 2013, the Bayreuth-based African literary scholar Prof. Eckhard Breitinger passed away. Breitinger received his doctorate in 1970 on the English novel of the late 18th century. He wrote his habilitation on radio and radio plays in the United States. But since the end of the 1970s literature and theater in Africa clearly became the focus of his work. Eckhard Breitinger is one of the scholars in Germany who, inspired by Janheinz Jahn and Uli Beier, built up African literary studies in Germany and the world. He also made a significant contribution to the University of Bayreuth (UBT), where he worked from 1981 until his retirement in 2005, the UBT, hence, becoming one of Germany's foremost research

institutions on Africa, in general, and African literature, in particular. He conducted research and taught around the world, such as in Ghana, Nigeria, Uganda, Malawi, Cameroon and Kenya, as well as various countries in Europe and North America. He thus built an impressive academic network and established a school of thought. This section is intended to provide the space for an appreciation of Eckhard Breitinger by his former collaborators and students through presentations within the spectrum of his research (with a focus on novel, theater and new media in Uganda, Cameroon and South Africa). This is also the appropriate framework for the consideration of the young history of African literary studies in Germany.

10. The Poetics of Translation

Translations allow us to be at home in the libraries of the world. Cross-cultural encounters are enabled by them – as well as within them. For each translation re-invents the text anew, from its own ensemble of positions, aesthetics and discourses. Despite this undeniable importance of translators

and the art of translation – both are often omitted or held in low esteem. In this panel section, we want to pay attention to the aesthetic and epistemological art of translation and explore facets of future research perspectives.

11. African Languages as Languages of the Future: Afrophone verbal Art between Tradition and Innovation

The conference is the ideal context to address questions concerning both the representation of the future in African language writings as well as visions of the future of verbal art in African languages. On the African continent, a lot of visions of the future, positions and ideas in Africa meant to reach broad local audiences are voiced in African languages and particularly African language literature. In contrast to African literature in former colonial languages, whose potential has been globally recognized, these literary products are still largely neglected by scholarship as well as the global book market. Since independence, the African author has been standing at the crossroads, free to choose between several African languages and the former colonial language of European origin. While the neglect of African languages can be considered as an echo of colonialism, the use of an African language by African authors has also been often a reaction to colonialism, but not always and not only. African languages,

for instance, have rich repertoires of oral and written verbal art, which authors may seek to explore. At the same time, however, the use of an African language is not necessarily a retrogressive choice. On the contrary, productions in African languages can also fuel innovation, create new genres and forms and, in some cases, can be more experimental and innovative than other African literary production in languages of European origin. Taking also into consideration that the co-existence of the ex-colonial language and culture and the African literary traditions can hardly be considered in simple binary terms, the panel will address appropriations, innovation and borrowings across genres, media, time and language boundaries.

- Afrophone verbal art between tradition and innovation
- New aesthetics and orality in Afrophone verbal art
- African languages in new media and new genres
- Aesthetics and engagement in Afrophone verbal art

12. Writers and Texts

Section 12 is dedicated to focused readings of selected works by selected writers, representing a long century of African fictional writing – prose, poetry and theatre. This section will have parallel panels, since parts of it merge with section 9, dedicated to the late Prof. Eckhard Breitinger. While section 9 features friends, colleagues and students of his,

section 12 will dedicate some of its panels to writers Eckhard Breitinger has worked on himself. Moreover, other writers are covered, particularly if they have raised increased interests of various presenters. Thus framed, section 12 will offer space for delving into close readings of selected works and comparative readings of some of Africa's finest writers.

Film Series (in alphabetical order)

Bldg GWI, Room S 90

	Animation et creation: l'univers du cinema de Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min
	<i>Animation et creation</i> is a short documentary about the great inventor and cinematograph Moustapha Alassane's life and work. In the documentary, that contains excerpts from Mousapha's films, Alassane himself tells about the evolution of his cinematographic production.				
	Ananse and the Chest of Stories	Kweku K. Donkoh, Johannes F. Preuß	Ghana/Germany	2014	30 min
	A short film adaptation of a Kweku Ananse Story with fictional and non-fictional elements. The notorious West African trickster wants Nyankopon's (God) chest of stories. To get it he must first master three breathtaking challenges. In Akan with English subtitles.				
	The Art of Ama Ata Aidoo	Yaba Badoe	Ghana	2014	78 min
	<i>The Art of Ama Ata Aidoo</i> , explores the artistic contribution of one of Africa's foremost women writers, a trailblazer for an entire generation of exciting new talent. This feature-length documentary charts Ama Ata Aidoo's creative journey in a life that spans 7 decades from colonial Ghana, through the tumultuous era of independence, to a more sober present day Africa where nurturing women's creative talent remains as hard as ever.				
	This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min
	The 30 minutes documentary by Oliver Hardt portrays the British-Ghanaian architect David Adjaye and explores his design for the National Museum of African American History and Culture in Washington D.C.. The film focuses on the question of how Adjaye deals with the challenge of building one of the most important buildings in African American history. What role does "African" play in the idea of "African American?" And in what form are historical, social and aesthetic considerations manifested in his design for the museum?				
	Edouard Glissant: Un monde en Relation	Manthia Diawara	USA/France	2010	51 min
	In 2009, Manthia Diawara followed the Martinican philosopher and writer Edouard Glissant, on the Queen Mary II, in a cross Atlantic journey from Southampton (UK) to Brooklyn (New York). This extra-ordinary voyage resulted in the production of fifty short clips in which Glissant elaborates on his theory of a Poetics of Relation.				
	Les Choses et les Mots de Mudimbe / Mudimbe's Order of Things	Jean Pierre Bekolo	Cameroon	2014	240 min
	Jean Pierre Bekolo's 4-hour documentary film consists of an autobiographical interview of one of Africa's living most profound and versatile philosophers, Valentin Yves Mudimbe. It provides a valuable opportunity to get to know the intellectual as a man.				
	O grande Kilapy	Zézé Gamboa	Angola/Brazil/Portugal	2012	100 min
	Angolan director Zeze Gamboa's second feature, the comedy-drama <i>The Great Kilapy</i> is based in true events and tells the story of the young Angolan Joao Fraga who breaks the rules established for a Black man in Portugal. It addresses the relationship between Portugal and its former African colonies around the end of the colonial period in the 60 and 70's.				
	Pumzi	Wanuri Kahiu	Kenya	2009	21 min
	<i>Pumzi</i> is a short sci-fi film set in futuristic Africa, 35 years after World War III --The Water War. Nature is extinct. The outside is dead. Asha lives and works as a museum curator in one of the indoor communities set up by the Maitu Council.				
	Quitte le pouvoir	Aida Grovestins	Senegal/Netherlands	2014	36 min
	The film documents the non violent protest against the presidential elections in Senegal in 2012 of a group of young rappers "Y'en a marre" ("Fed up"). Through their music they mobilize young people all over Dakar up to that point where the presidential elections get a surprising turn.				
	Schwarz Rot Gold	Jermain Raffington	Germany	2015	60 min
	<i>Schwarz Rot Gold</i> (translates to black, red, gold) portrays ten Black Germans and speaks to them about the past, present and future of German identity and racism. The filmmakers strive to help educate about racism in Germany and present idols for young people.				
	The Stuart Hall Project	John Akomfrah	UK	2013	103 min
	Cultural critic and New Left fountainhead Stuart Hall meets the mood music of Miles Davis and the reflective screen poetry of John Akomfrah in this multifaceted portrait of a thinker and his times.				
	Stories of Our Lives	Jim Chuchu	Kenya	2014	60 min
	<i>Stories of Our Lives</i> is a Kenyan film, released in 2014. Created by the members of The Nest Collective, a Nairobi-based arts collective, the film is an anthology of five short films dramatizing true stories of LGBT life in Kenya.				
	Twaaga	Cedric Ido	Burkina Faso	2014	30 min
	This short film tells the story of Burkina Faso under its anti-imperialist President Thomas Sankara as seen through the eyes of a young boy called Manu who dreams of being a superhero. He spends most of his time with his older brother Albert who gets into trouble. This is when Manu tries to make his phantasy become reality. The dramatic comedy won a prize for the best short film at the Festival du Film francophone (FIFF) in Namur.				

Film Series

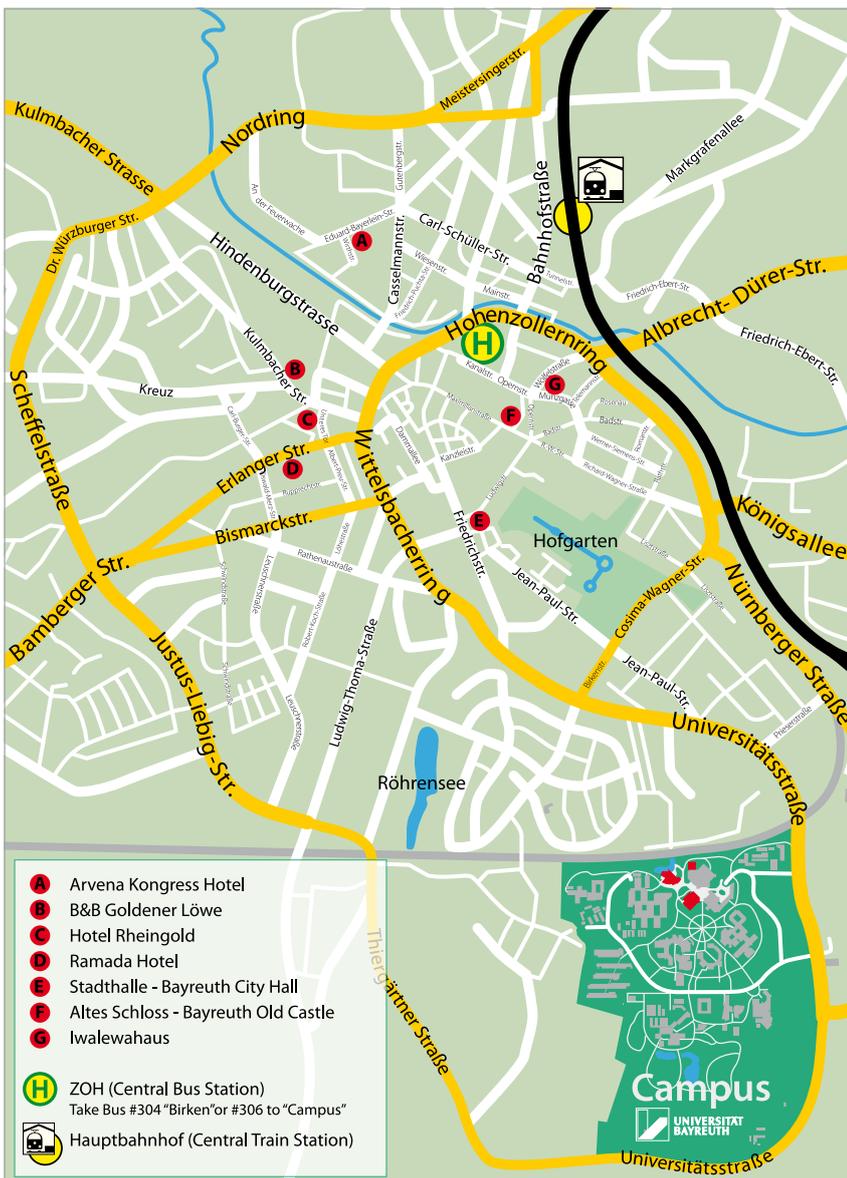
Schedule

Wednesday, June 3, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
9:00		Mudimbe	Jean Pierre Bekolo	Cameroon	2014	240 min
15:30		Pumzi	Wanuri Kahiu	Kenya	2013	21 min
16:00		This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min
16:30		Twaaga	Cedric Ido	Burkina Faso	2014	30 min
17:00		Ananse and the Chest of Stories	Kweku K. Donkoh, Johannes F. Preuß	Ghana/ Germany	2013	30 min
17:30		Quitte le pouvoir	Aida Grovestins	Senegal/ Netherlands	2014	36 min
18:00		Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min

Thursday, June 4, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		The Stuart Hall Project	John Akomfrah	UK	2013	103 min
12:00		Schwarz Rot Gold (Black Red Gold)	Jermaine Raffington	Germany	2015	60 min
14:00		Edouard Glissant: Un Monde en Relation	Manthia Diawara	USA/France	2010	51 min
15:00		The Art of Ama Ata Aidoo	Yaba Badoe	Ghana	2014	78 min
16:30		Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min
17:00		O grande Kilapy	Zézé Gamboa	Angola/Brazil/ Portugal	2012	100 min

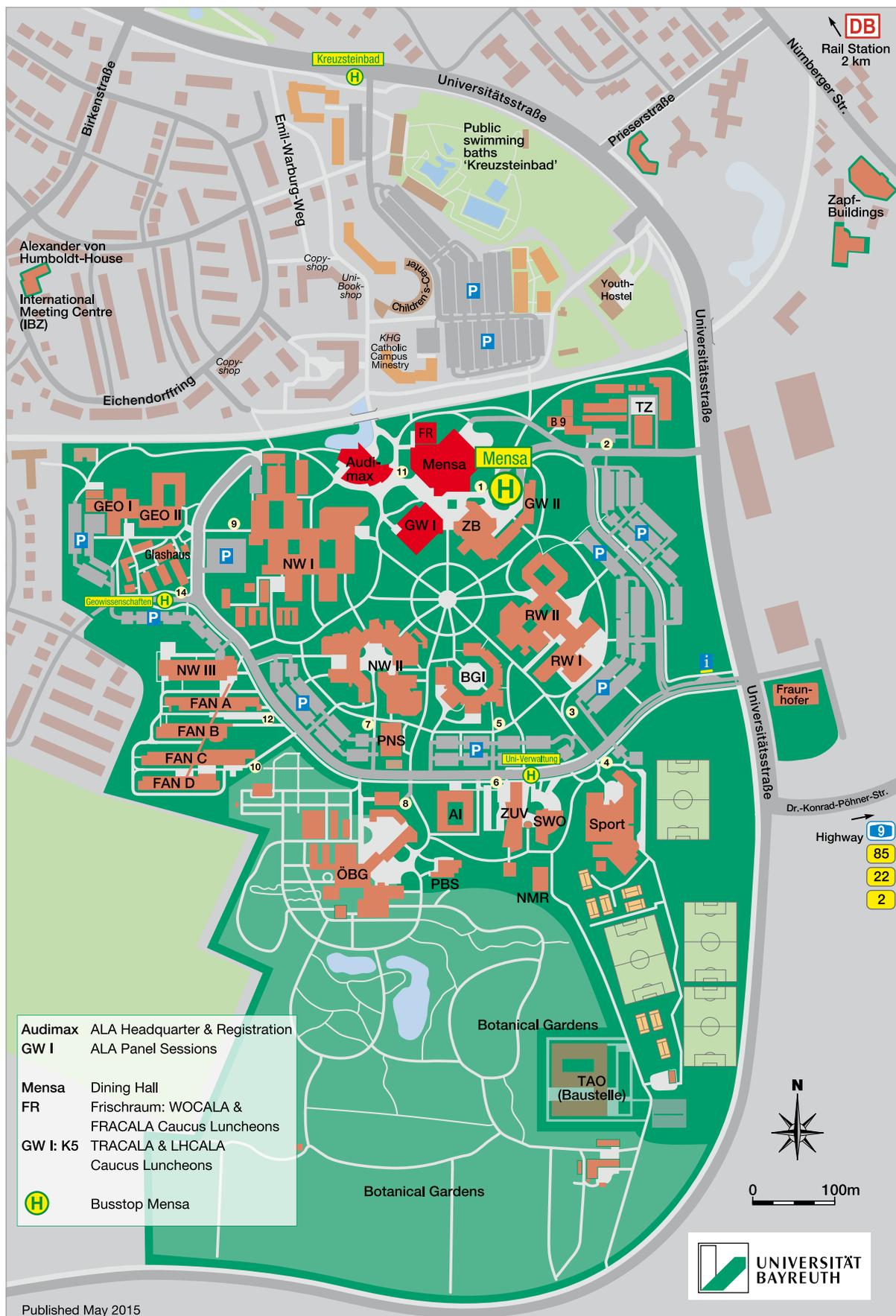
Friday, June 5, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		Mudimbe Part I	Jean Pierre Bekolo	Cameroon	2014	120 min
12:00		Quitte le pouvoir	Aida Grovestins	Senegal/ Netherlands	2014	36 min
14:00		Schwarz Rot Gold	Jermaine Raffington	Germany	2015	60 min
15:00		Mudimbe Part II	Jean Pierre Bekolo	Cameroon	2014	120 min
17:00		This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min

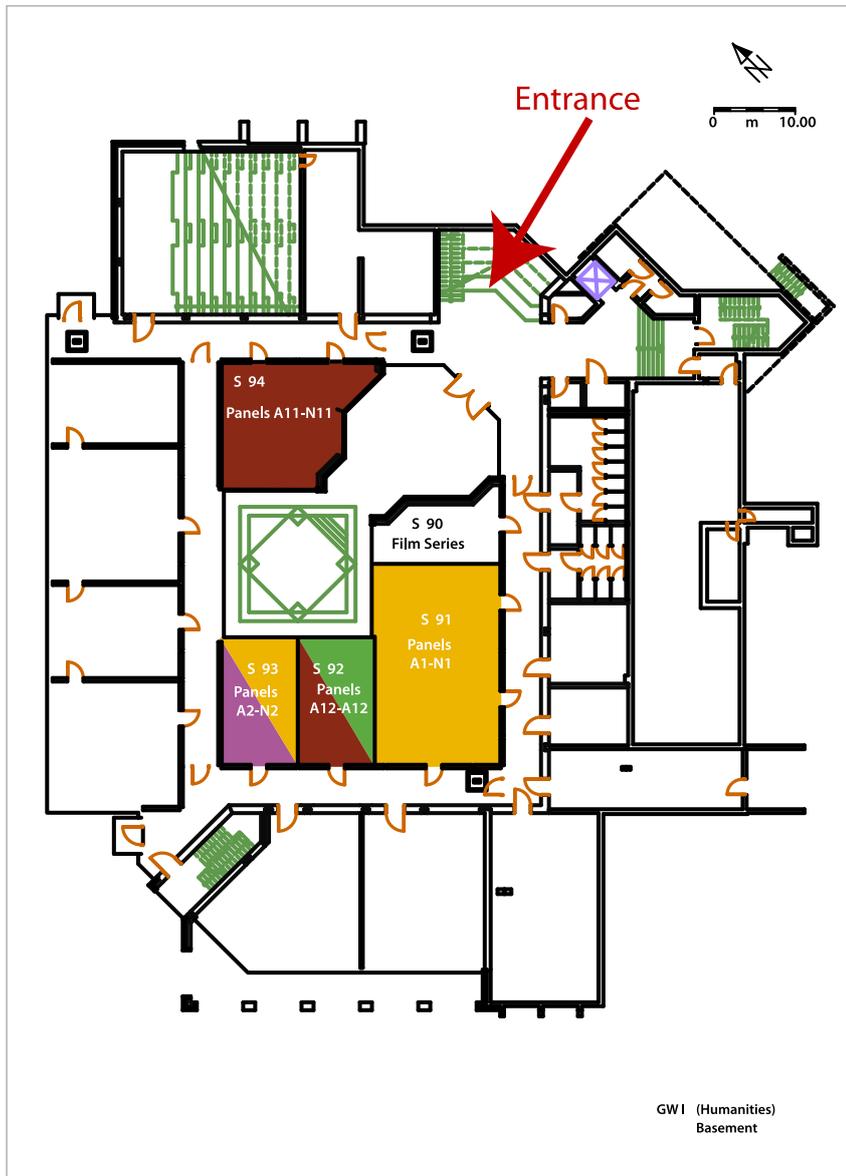
Saturday, June 6, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		Stories of Our Lives	Jim Chuchu	Kenya	2014	60 min
11:00		Twaaga	Cedric Ido	Burkina Faso	2014	30 min
12:00		Pumzi	Wanuri Kahiu	Kenya	2013	21 min
14:30		Mudimbe	Jean Pierre Bekolo	Cameroon	2014	240 min



Campus Plan

Bayreuth University





**GWI (Humanities)
Basement**



**GWI (Humanities)
Ground Floor**



**GWI (Humanities)
2nd Floor**

ALA 2015 CONFERENCE SCHEDULE



WEDNESDAY, JUNE 3, 2015

SESSION A
15:15 - 16:45



SESSION A 15:15 – 16:45

PANEL TITLE	PANEL CHAIR	Session	Time
Re-Visioning African Futures	Jude Aigbe	A 1	15:15
Ede, Amatoritsero Re-Fashioning the Past of African Futures		Room S 91	
Azodo, Ada Uzoamaka The Scramble for Africa will not happen: Okot p'Bitek's futuristic Gaze in <i>Song of Lawino</i>			
Osei – Nyame, Jnr, Kwadwo Re-visioning the African Future: Literature, Philosophy and a contemporary Identity			
Agho, Jude Aigbe The African Novel and the Task of reinventing Africa in the Twenty-First Century			
Writing Future through Retrospective	Lillian Osaki and Susanne Gehrmann	A 2	
Osaki, Lillian The interplay of memory and future in <i>The Autobiography of Malcolm X</i>		Room S 93	
Gehrmann, Susanne The Interplay of Memory and Future in Wole Soyinka's Autobiographical Writing			
Diegner, Lutz Kufufuka ama kuzaliwa upya? – Metatextual References to Re/construct Pasts and Futures in Contemporary Swahili Novels			
Schönwetter, Charlott Imagining Future from a Place of Destruction			
Entangled Futures in Africa/Diaspora	Soraya Mekerta	A 3	
Morales, Donald Afropolitanism: 2015 Update		Room S 125	
Ngugi, Mumbi The Politics of Border Crossings: A Global Ethos for a Human Centered Future			
Choonoo, Neville African American Literature and the TransAtlantic Connection			
Mekerta, Soraya Radical Transformations: Performing the Body in the Border Zones of Time and Space on Both Sides of the Mediterranean, and in Solidarity			
A Snail Sense and Future Strategies	Nonyelum Chibuzo Mba	A 4	
Okoye-Ugwu, Stella The Cultural Politics of Patriarchy and Gendered Future: A Sexist Analysis of Flora Nwapa's <i>Efuru</i>		Room S 120	
Daniel, Supriya Future of Gender and Sexuality: An intervention through Lauren Beukes' <i>Zoo City</i>			

SESSION A 15:15 – 16:45

15:15

Session A 4

Chinaka Psalms
Contextualising the Snail-Sense Feminism as Africa's quintessential Archetype

Room S 120

Mba, Nonyelum Chibuzo
Snail Sense as smooth Transition to Gender Mainstreaming, Sexuality and the Future of African Literature

Session A 5

ROUNDTABLE TITLE Creative Writing Programs and New African Writing
CHAIR Patrice Nganang

Room H 26

Wainaina, Binyavanga
Wabéri, Abdourahman
Armstrong, Andrew

Session A 6

PANEL TITLE Narrations of/and Aesthetics
PANEL CHAIR Abioseh Michael Porter

Room S 121

Porter, Abioseh Michael
Narrating West Africa, Europe, and the US in Modern Ways: Examples of New West African Fiction in the 21st Century

Gomia, Victor
Towards an Alternative Perspective in Africa's Postcolonial Aesthetics

Sterling, Cheryl
What type of Hero is this? Aesthetic Twists and Turns when Shango Twirls

Session A 7

PANEL TITLE Memory, Archive, Narrative
PANEL CHAIR Marie Kruger

Room S 122

Qader, Nasrin
Archive(s) of Cinema: Hakim Belabbes's *Ashlaa*

Kruger, Marie
Back to the Future: Remembering Apartheid on Constitution Hill

Diagne, Souleymane Bachir
Colonial Interpretation and Postcolonial Translation

Usman, Asabe Kabir
Reminiscing the Past, Tackling the Present and Negotiating the Future through the Oral Narrative *Diskindaridi*

Session A 8

PANEL TITLE Voicing the Digital
PANEL CHAIRS Araceli Hernandez-Laroche

Room S 123

de Haas, Ricarda
Spoken Word goes online: Poetic Blogs and Videopoetry by Zimbabwean and South African Artists

Ewejobi Dorcas Iranwo-Oluwa
Literature in the Digital Age: The Effect the Social Media, Blogs and E-Books have on Nigerian Literature – Writers and Readers

Nweke, Onuora Benedict
Social Media, Shifting Culture and Changing Perceptions: Contrasting Strategies in Achebe's *Things Fall Apart* and Adichie's *Americanah*

SESSION A 15:15 – 16:45

PANEL TITLE	Reading Senghor and Negritude Beyond the Box	Session A 9	15:15
PANEL CHAIR	Mohamed Kamara		
	Dramé, Kandioura Senghor vu par Birago Diop (Senghor According to Birago Diop)	Room S 124	
	Kamara, Mohamed Understanding Senghor through his Reading of Others		
	Koné, Amadou etour sur le concept de réalisme avec Léopold Sédhar Senghor		
	Thiam, Cheikh Haunted Poetics: Writing, Orality, and the Specter of the Universal Modern Paradigm in Senghor's and Glissant's Philosophies		
SPECIAL EVENT CHAIR	Founding of the African Language/s Caucus of the ALA Clarissa Vierke and Rémi Armand Tchokothe	Session A 10	
	wa Goro, Wangui Maalu-Bungi, Crisipin	Room K 5	
PANEL TITLE	Bessie Head and Lewis Nkosi	Session A 11	
PANEL CHAIR	Mary S. Lederer		
	Gooden-Hunley, Lisa he Portrait and the Punctum: Minor Character in Bessie Head's <i>A Question of Power</i>	Room S 94	
	Lederer, Mary S New Discoveries in Bessie Head Scholarship: A Report		
	Olaogun, Modupe Domesticating the Uncanny: Bessie Head's Twinning of Histories and Futures		
	Starck, Astrid Musique et Littérature dans OEuvre Critique et Fictionnelle de Lewis Nkosi		
PANEL TITLE	Wole Soyinka	Session A 12	
PANEL CHAIR	Lihwu Betiang		
	Alabi, Adetayo A Life in Full and in Pictures: Wole Soyinka, Photography, and Auto/Biography	Room S 92	
	Akingbe, Niyi Subverting Nationalism: Historicizing Horrors of the Military in Femi Fatoba's <i>They Said I Abused the Government</i> and Wole Soyinka's <i>Samarkand and Other Markets I have Known</i>		
	Ibironke, Olabode Wole Soyinka's <i>Of Africa</i> : Is there a material Basis for Reflection and Representation in Africa?		
	Betieng Lihwu Back to Eden: Pre-Engaging Globalisation from Diachronic Perspectives of Contemporary African Drama		



WEDNESDAY, JUNE 3, 2015

SESSION B
17:00 - 18:30



SESSION B 17:00 – 18:30

SESSION B 17:00 – 18:30		Session B 1	17:00
PANEL TITLE	Space, Time and Aesthetics	Room S 91	
PANEL CHAIR	Andrew H. Armstrong		
Krishnan, Madhu Space and Spatiality in West African Fiction: From Empire to Independence			
Omelsky, Matthew Diaspora, Time and the Cosmos			
Aresu, Bernard Aesthetics of Transposition: Framing Strategies in Zineb Sediras's <i>Lighthouse in The Sea of Time</i>		Room S 93	
Armstrong, Andrew H. Re/Newing the Diaspora Narrative? 'Making' Space in recent Diasporic Fiction			
PANEL TITLE	New Epistemologies in African Film		
PANEL CHAIR	Daniela Ricci		
Ricci, Daniela Contemporary Diasporic Films and the Challenges of Complexity: New African Epistemologies		Room S 125	
Noah, Temitope Abisoye "They Will Create the World Destined for Them": Reading Gerima's <i>Teza</i> Through Fanon			
Koffi-Tessio, Marie H. Space, Place and Time in Alain Gomis's <i>Tey</i> (Today)			
Lee, Sonia M. Les Cinéastes du Désert : Abderahmane Sissako et Nacer Khemir			
PANEL TITLE	Conceptualising African/-diasporic Futures	Room S 120	
PANEL CHAIR	Sarah Jilani		
Jilani, Sarah Decolonisation and the Self: Imagining Beyond Independence in African and South Asian Film and Literature			
Hernández-Laroche, Araceli One Hundred Years of Dystopic Encounters: From Futurist Italian Representations of Africa to a Somali Fantasy of a Contemporary Italy			
Ojo, Philip Adegboye The Role of African Communities in the Transformation of the Landscape of Contemporary European Megacities: The Case of London		Session B 4	
Julien, Eileen On the Road: Claude McKay and Richard Wright in France in the 1920s and 1950s			
ROUNDTABLE TITLE	Toward overcoming Babel: Navigating Women's Feministic Nomenclatures I		
CHAIR	Helen Chukwuma		
Opara, Chioma Umeh, Marie Emenyonu, Patricia Sackeyfior, Rose Pinto, Thelma			

SESSION B 17:00 – 18:30

17:00	Session B 5	EC-SPONSORED PANEL Culture Will Always Be With Us: Directions in African Literary and Cultural Criticism I PANEL CHAIR Ken Harrow
	Room H 26	George, Olakunle On Ayo Adeduntan's <i>What the Forest Told Me: Yoruba Hunter, Culture and Narrative Performance</i> <hr/> Andrade, Susan On Tsitsi Jaji's <i>Africa in Stereo: Modernism, Music, and Pan-African Solidarity</i> <hr/> Cazenave, Odile On Anjali Prabhu's <i>Contemporary Cinema of Africa and the Diaspora</i>
	Session B 6	PANEL TITLE Entangled Media - Entangled Stories I PANEL CHAIR Kasongo M. Kapanga
	Room S 121	M. Kapanga, Kasongo Disentangled Future: David Van Reybrouck and Postcolonial Narrative <hr/> Englund Lena Beyond Memoir, Beyond Belonging <hr/> McCain, Carmen Moving Past Suffering: Literary Gatekeepers in a Time of Boko Haram
	Session B 7	PANEL TITLE „Fear no Death“: Narrating into the Future PANEL CHAIR Vincent O. Odamtten
	Room S 122	Odamtten, Vincent O. Neo-African Legacies and Promises: From <i>Wild Seed</i> to <i>Who Fears Death</i> <hr/> Olaoye, Elisabeth Afro-Science Fiction in the Writings of Nnedi Okorafor <hr/> Allen, Andrea Learning from a possible Future: Nnedi Okorafor's <i>Who Fears Death</i> and a new Vision of Africa
	Session B 8	PANEL TITLE Language and Activism PANEL CHAIR Charles Ngiewih Teke
	Room S 123	Teke, Charles Ngiewih Cameroon Anglophone Activism: Futurity and Cyber Space (Media space) <hr/> Wanjala, Alex Nelungo Constructing a Future Language through Media: The Use of Sheng in <i>Hapa Kule News</i> <hr/> Garnier, Xavier and Bourlet, Mélanie African-languages Literatures and Internet: The Issue of Connectivity
	Session B 9	PANEL TITLE Poetics of Revolution PANEL CHAIR Moses Serubiri and Katharina Fink
	Room S 124	Oko Ajah, Richard/Udousoro, Irene Heterolinguistic Poetics as Characteristic of a Postmodern Language in Marguerite Abouet's and Clement Oubrerie's <i>Aya de Yopougon</i>

SESSION B 17:00 – 18:30

<p>Serubiri, Moses Present and Future Poetics of Protest</p>		<p>Session B 9 Room S 124</p>	<p>17:00</p>
<p>Ayeleru, Babatunde Of Politics and Politricks in Nigerian Contemporary Democracy: A Literary Perspective</p>			
<p>PANEL TITLE The (future) Position of African Literature in Translation in a globalized Book Market I CHAIR Vivan Steemers</p>		<p>Session B 10</p>	
<p>Steemers, Vivan The Role of translated Francophone African Literature: The ‚Ferment on the Fringes‘?</p>		<p>Room K 5</p>	
<p>Talento, Serena Literary Translation as a Strategy to design the autonomous Future of Swahili Language and Literature in post-colonial Tanzania</p>			
<p>Ugagu-Dominic, Nneka Issues in Intercultural Translation: The Effect of the Translator’s Style in the Translation of Chinua Achebe’s <i>Arrow of God</i> into German</p>			
<p>Ojo/Ibukun, Akinloye/Fakayode Literary Translation, cultural Understanding and three translated Works of Akinwumi Isola</p>			
<p>PANEL TITLE Ayi Kwei Armah PANEL CHAIR Alexander Dakubo Kakraba</p>		<p>Session B 11</p>	
<p>Idegwu, Clement Chukwuka Africa, the Futility of endless Transitions: A critical Perspective on Ayi Kwei Armah’s <i>The Healers</i>, <i>Osiris Rising</i> and Ngũgĩ wa Thiong’o’s <i>Devil on the Cross and Matigari</i></p>		<p>Room S 94</p>	
<p>Kakraba, Alexander Dakubo Ayi Kwei Armah’s Africa, a Continent in constant Transition</p>			
<p>Niemi, Minna Challenging Postcolonial Disillusionment: Ayi Kwei Armah’s <i>The Beautiful Ones Are Not Yet Born</i> in Light of Hannah Arendt’s political Thought</p>			
<p>PANEL TITLE Ngũgĩ wa Thiong’o PANEL CHAIR Robert McCutcheon</p>		<p>Session B 12</p>	
<p>Bamidele, Dele Ngũgĩ’s Vision, Dilemma and Futures of Contemporary Africa</p>		<p>Room S 92</p>	
<p>Ndigirigi, Gichingiri Reading the autobiographical Moments in Ngũgĩ wa Thiong’o’s Fiction</p>			
<p>Enesha, Paul Kennedy Ndubusi The Confluence of Aesthetics of Facts and Fiction: Reminiscences, Visions and Projection of Power Politics in Ngugi wa Thiong’o’s <i>Dreams in a Time of War</i> and <i>Wizard of the Crow</i></p>			
<p>McCutcheon, Robert Invisible Voices. The Call of Vocation in <i>A Grain of Wheat</i></p>			



THURSDAY, JUNE 4, 2015

SESSION C
8:00 – 9:30



SESSION C 8:00 – 9:30

LHCALA PANEL African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures I		Session C 1	8:00
PANEL CHAIR Ana Catarina Teixeira			
Fauri, Ana Letícia Of Memory and Forgetting: <i>The Book of Chameleons</i>		Room S 91	
Hughes, Arthur Unsettling Identities: Time and Space in <i>My Father's Wives</i> and <i>Sleepwalking Land</i>			
Passos, Joanna Literature as a weapon of resistance: the 1950s/1960s generation in Angolan Literature			
Sousa, Sandra Colonialism, Neocolonialism, and Socialism in Ondjaki's <i>Avó Dezanove e o Segredo do Soviético</i>			
PANEL TITLE Breakthroughs/Breakdowns – Breaking Boundaries		Session C 3	
PANEL CHAIR Rita Nnodim			
Duruaku, Anthony Advancing Nollywood Screen Drama: Proposals and Projections for tomorrow's Audience		Room S 125	
Ogwude, Sophia Breaking Canons in Emergent New Nigerian Historical Narratives			
Nnodim, Rita Transmigration, Global Mobilities, and Nigeria's Urban Middle Class in Sefi Atta's <i>A Bit of Difference</i>			
Aliyu-Ibrahim, Foluke R. Religion in three Works by three Nigerian Poets			
PANEL TITLE Toward overcoming Babel: Navigating Women's Feministic Nomenclatures II		Session C 4	
PANEL CHAIR Helen Chukwuma			
Ezeigbo, Theodora Akachi The Criticism of African Women's Writing: The Way Forward		Room S 120	
Diala-Ogamba, Blessing Criticism of Women's African Writing: Moving Forward			
Agbajoh-Laoye, Oty It is What it is. From No Name to too Many Names: Making Babel Work for African Female Literary Engagements			
Salami-Agunloye, Irene Navigating Women's Feministic Nomenclatures: Feminist Palaver			
PANEL TITLE Violence et Savoir dans les Littératures africaines et caribéennes		Session C 5	
PANEL CHAIR Isaac Bazié			
Tcheuyap, Alexie Violence et Pédagogie. Réflexion sur quelques Textes Francophones		Room H 26	
Akpemado, Komi E. Culture de la Violence dans l'OEuvre de Leonora Miano			

SESSION C 8:00 – 9:30

8:00

Session C 5	Togola, Adama Les Formes des Violences dans les Polars de Janis Otsiémi
Room H 26	Bazié, Isaac Violence (post)coloniale et Encyclopédie dans le Roman Africain
Session C 6	PANEL TITLE Past-Futures Publishing PANEL CHAIR Oluremi Olalekan Oladipupo
Room S 121	Shercliff, Emma African Romance Publishing in the Digital Age
	Olunlade, Taiwo The Uses of Songs in earliest Yoruba Newspapers
	Oladipupo, Iuremi Olalekan A Pantheon of Underdogs and Rebels: Paradox of Transformation of cultural Models in Nigeria
Session C 7	PANEL TITLE Past Futures in African Sci-Fi PANEL CHAIR James M. Hodapp
Room S 122	Hodapp, James M. The Specter of the Nation and Realism in African Science Fiction
	Klaisner, Molly Grief in Real Time: Mourning and "Science-Fiction" in the Films of Jean Rouch and Alain Gomis
	Moonsamy, Nedine Because Life is a Biological Risk: An Examination of Contagion, Contamination and Utopia in African Science Fiction
	Splawn, P. Jane Spencer Williams' Sci-Fi Vision in <i>Son of Ingagi</i> (1940)
Session C 8	PANEL TITLE New Spaces in Media Cultures PANEL CHAIR Ivo Ritzer
Room S 123	Ritzer, Ivo Remediating Moving Images: Digital Audiovision and Global Media Culture
	Bouchard, Vincent Antoine Cinomade: From Propaganda to Mass Education
	Taylor, Sherese Visions of the Future: Shaping and Reimagining Black Spaces within Social Media
Session C 9	PANEL TITLE Revolution and Reconstruction CHAIR Onyekaba Cornelius Eze
Room S 124	Olaniyi, Akin Re-positioning the 'Subaltern' for the Challenges of the 21st Century: An Alternative Reading of Wale Okediran's <i>Tenants of the House</i>
	Dantzer, Camille Trending Imaginaries: Rumors and Dissent in Post-Genocide Constructions of Rwanda

SESSION C 8:00 – 9:30

<p>Eze, Onyekaba Cornelius Peacebuilding as a thematic Preoccupation in selected Nigerian Films.</p>		<p>Session C 9 8:00</p>
<p>Wachira, James Popular Music and Optimism in Kenya. A Reading of <i>Bonoko</i></p>		<p>Room S 124</p>
<p>PANEL TITLE Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I PANEL CHAIRS Lutz Diegner and Frank Schulze-Engler</p>		<p>Session C 10</p>
<p>Mbatiah, Andrew Mwenda Visions of the Future in East African Fiction: A Comparative Exploration of selected Works in Kiswahili and English</p>		
<p>Gwajima, Elizabeth Kilness Sekwiha Language Chauvinism in East African Literature: The Reception of Kividunda Short Stories</p>		<p>Room K 5</p>
<p>Wasamba, Peter A. O. Trends in the Oral Genres of the Digo of Kenya</p>		
<p>Mutembei, Aldin K. The Future of East African Orature in the Digital Age: Kiswahili Narratives in the Social Media</p>		
<p>PANEL TITLE Ben Okri and Niyi Osundare PANEL CHAIR Effiok B. Uwatt</p>		<p>Session C 11</p>
<p>Oed, Anja The violated city in contemporary African Novels: Ben Okri's <i>The Famished Road</i> and Emmanuel Dongala's <i>Johnny Chien Méchant</i> as Urban Dystopias</p>		
<p>Ògúnfolábí, Káyòdé Omoniyi The Old, the New, and Re-inventing the Postcolonial Self in Selected Writings of Ben Okri</p>		<p>Room S 94</p>
<p>Omoha, Owojecho 'Looking back is Looking forward': Memory and the African dream in Niyi Osundare's Poetry</p>		
<p>Uwatt, Effiok B. Revolutionary Imagery in the Poetry of Niyi Osundare</p>		
<p>PANEL TITLE Radical: The Futures of Femi Osofisan PANEL CHAIR Tunde Akinyemi</p>		<p>Session C 12</p>
<p>Edmunds, Laura Ọpọ̀n-Ifá: A Paradigm for the Future</p>		
<p>Owonibi, Sola Re-enacting the Past in the Present in Osofisan's <i>The Chattering and the Song</i> and <i>Once Upon Four Robbers</i></p>		<p>Room S 92</p>
<p>Owonibi, Sola Mending the Troubled Mind: a Psychoanalytic Reading of Osofisan's <i>Altine's Wrath</i></p>		
<p>Akinyemi, Tunde Songs of Protest and Resistance in Osofisan's Dramaturgy</p>		



THURSDAY, JUNE 4, 2015

SESSION D
9:45 - 11:15



SESSION D 9:45 – 11:15

LHCALA PANEL African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures II		Session D 1	9:45
PANEL CHAIR Ana Catarina Teixeira			
Cabral Teresa, Silvia Crossing Crónica da Rua 513.2: From No More to Almost		Room S 91	
Beleza, Fernando Precarious Lives: Mourning, Gender, and the Postcolony in Mia Couto's <i>O Outro Pé da Sereia</i>			
Martinho Ferreira, Patrícia Somos Índicos; The Representation of the Indian and the Indian Ocean in <i>Sleepwalking Land</i>			
Medeiros, Brianna Political Allegory and Visions of Democracy in <i>O Eleito do Sol</i>			
PANEL TITLE More, more more ... Future! Genres in African Art		Session D 2	
PANEL CHAIR Camillos Ukah			
Le Lay, Maëline <i>More, more, more ... future</i> : The Imaginary of the Future in Congolese Drama and Performance		Room S 93	
Ukah, Camillos Futuristic African Literature as a Conceptual Framework for Sustainable Development: A Review of J.O.J Nwachukwu-Agbada's <i>Literature as Liberation</i>			
Iwuchukwu, Onyeka The Future of Playwriting in Nigeria			
Mafe, Diana To Be Young, Gifted, and Black (When the World Ends): <i>28 Days Later</i> and <i>Children of Men</i>			
PANEL TITLE African Returns in African Fiction I		Session D 3	
PANEL CHAIR Ernest N. Emenyonu DISCUSSANT Chimalum Nwankwo			
Cousins, Helen Returns ,Home': Constructing Belonging in Black British Literature		Room S 125	
Udofia, Julia Alienation and Disorientation in Ayi Kwei Armah's <i>Fragments</i>			
Kizza, Immaculate The Gender Shuffle: Dangarembga's <i>Maiguru</i> and Baingana's <i>Christine</i> constructing Homes and Identities			
Eisenberg, Eve Blogging for an Exilic Mind: Cosmopolitan Consciousness in Adichie's <i>Americanah</i>			
WOCALA PANEL 1 Futuristic Writing by Women in Africa and the Diaspora		Session D 4	
PANEL CHAIR Jane P. Splawn			
wa Goro, Wangui Translation, Gender and Afro-futurism: What's Love got to do with it?		Room S 120	
Splawn, P. Jane The Changing Same/The Same Changing: Ytasha Womack's Afrofuturism and the Dream Sequence of Ntozake Shange's <i>Sassafrass, Cypress & Indigo</i>			

SESSION D 9:45 – 11:15

9:45

Session
D 4

Room
S 120

Toivanen, Anna-Leena
E-mailing/Skyping Africa: Communication Technologies and Gaps of Misunderstanding in Contemporary African Women's Fiction

Session
D 5

ROUNDTABLE CHAIR African Literature and Literary Networks: Mapping Alternative Geographies?
Madhu Krishnan

Room
H 26

Adenekan, Shola
Bosch Santana, Stephanie
Haines, Kate
Bush, Ruth

Session
D 6

PANEL TITLE Formes Courtes dans la Littérature Francophone Contemporaine: Chansons, Poèmes, Lettres et Nouvelles
PANEL CHAIRS Patricia-Pia Célérier and Odile Cazenave

Room
S 121

Cazenave, Odile
Vignettes, Micro-comédies et Nouvelles: Une Économie de la Pensée chez Sami Tchak

Célérier, Patricia-Pia
La Forme courte chez Boubacar Boris Diop: Pamphlets, Nouvelles et Correspondance

Kalisa, Chantal
Tales from the Great Lakes: Plate-forme des Écrivains des Grands Lacs Africains

Wabéri, Abdouhrahman
Ecrire: De la Nouvelle au Roman

Session
D 7

PANEL TITLE Fear no Death: Narrating into the Future
PANEL CHAIR Doris Posch

Room
S 122

Rofheart, Mahriana
Deji Bryce Olukotun's *Afrofuturism Noir*

Tissières, Hélène
Lahcen Zinoun, *Femme écrite: Corps à Corps de l'Écrit et de l'Image*

Posch, Doris
World Cinema(s) Politics at the Interstices of the Post-National: Emerging Visions and Cinematic Créolité

Session
D 8

PANEL TITLE Past, Present and Future on the Internet: African/Diaspora Websites beyond Modernity and Tradition in Connection with Universities around the Globe
PANEL CHAIRS Daniela Merolla and Inge Brinkmann

Room
S 123

Merolla, Daniela
Past for the Future: Cultural Heritage and Personal Narratives on African Websites and Blogs

Kerr, David
Bongo Boombap: Tanzanian Rap, the Internet, Music Traditions and future Realities

Biersteker, Ann
Eight Years of Change in Horn of Africa and Kenya Diaspora Websites as Alternative Media Sources

Schipper, Mineke
Naked or Covered: From a small String to a three piece Suit

SESSION D 9:45 – 11:15

<p>ROUNDTABLE TITLE Human Rights Committee – Documenting Human Rights in Osvalde Lewat’s Films CHAIR Patrice Nganang</p>		Session D 9	9:45
<p>Nwarsungu, Chiwengo Brown, Fahamisha Nganang, Patrice</p>		Room S 124	
<p>PANEL TITLE The (future) Position of African Literature in Translation in a Globalized Book Market II PANEL CHAIR Bernadette Cailler</p>		Session D 10	
<p>Cailler, Bernadette Entre Culture et Barbarie, Enchantement et Désenchantement: <i>Les boucs</i> (Driss Chraïbi)</p> <hr/> <p>Haring, Lee Translation, Folklore, Creolization in Indian Ocean Island Folktales</p> <hr/> <p>Nkane Ekpang, Juliet Female Bonding: A Semantic Analysis of Kaine Agary’s <i>Yellow-Yellow</i></p> <hr/> <p>Dale, Byam Calypso: Embodiment, Transformation And The Auto Syncretic Nature Of Orality</p>		Room K 5	
<p>PANEL TITLE Chinua Achebe PANEL CHAIR Bernth Lindfors</p>		Session D 11	
<p>Kumwenda, Joshua Re-thinking Nationalism in the postcolonial African Novel: Achebe versus Kayira’s Perspective</p> <hr/> <p>Lindfors, Bernth Achebe’s Revisions of <i>A Man of the People</i></p> <hr/> <p>Nagel, Mechthild The Case for Penal Abolition and Ludic Ubuntu in <i>Arrow of God</i></p> <hr/> <p>Chinaka, Beatrice Reinvigorating the Black Vision of Decolonizing Africa: The Example of the linguistic Hybridization of Chinua Achebe and some selected Nigerian Writers</p>		Room S 94	
<p>PANEL TITLE J.P. Clarke and Chika Unigwe PANEL CHAIRS G. Oty Agbajoh-Laoye and Jonas Egbudu Akung</p>		Session D 12	
<p>Patel, Ahba Globalizing JP Clark’s <i>Song of a Goat</i></p> <hr/> <p>Agbajoh-Laoye, G. Oty Gender, Humor as Palimpsest: Historicizing Experience in JP Clark’s <i>Two Sisters and Three Other Plays</i></p> <hr/> <p>Akung, Jonas Egbudu In Search of a Future: Exploration of Despair and Hope in Chika Unigwe’s <i>Black Sister’s Street</i> and Adaobi Tricia Nwaobani’s <i>I did Not Come to You by Chance</i></p> <hr/> <p>Ann, Ibeku Ijeoma Sexuality and Diasporic Experiences in Chika Unigwe’s <i>On Black Sister Street</i></p>		Room S 92	



THURSDAY, JUNE 4, 2015

SESSION E
14:15 - 15:45



SESSION E 14:15 – 15:45

SESSION E 14:15 – 15:45		Session E 1	14:15
PANEL TITLE	African Cinema, Globalization, and Violence	Room S 91	
PANEL CHAIR	Mary Ellen Higgins		
Harrow, Kenneth W. Witchcraft, Movies, and the City: The Old and the New			
Garritano, Carmela Indebted Subjectivity in Mahamat-Saleh Haroun's <i>Daratt</i>			
Adesokan, Akin The Griot On Time: Ousmane Sembene's <i>Ceddo</i>		Room S 93	
Higgins, Mary Ellen At the Intersection of Trauma Studies and African Cinema			
PANEL TITLE	Literature/Sign and Critique – Critique in Sign/Literature		
PANEL CHAIR	Tomi Adeaga		
Adeaga, Tomi Is it African Literature or Literatures?		Room S 93	
Chidora, Tanaka Beyond Political Correctness: Liberating African Literature from Africanist Obsession			
Olalekan, Oladipupo Oluremi (Mis)Transformation of Cultural Models in Nigeria in the 21st Century			
Balogun, Jide The Conceptualisation and Contextualisation of Diasporan Literary Tradition at the University of Ilorin, Nigeria			
PANEL TITLE	Imaginations of Europe in Literature from the African Diaspora	Room S 125	
PANEL CHAIR	Elisabeth Bekers		
Bekers, Elisabeth Beyond Dystopia: African-European Encounters Re-Imagined in Black British Women's Writing			
Hauthal, Janine AfroEurope in Transit: Postcolonial and Transcultural Visions of Europe in Caryl Phillips's <i>The European Tribe</i> and Bernardine Evaristo's <i>Soul Tourists</i>			
van der Waal, Margriet Long Distance Afrikaners in Europe: Dislocated Identity in Diasporic Afrikaans Literature		Room S 120	
PANEL TITLE	(R)Evolution of Gender		
PANEL CHAIR	Maria Tavares		
Fred Nabutanyi, Edgar Writing Queer Acceptability in Ugandan Short Stories			
do Nascimento Santos, Aurea Regina Gender and identity (de)construction in Oyeronke Oyewumi's <i>The Invention of Women: Making an African Sense of Western Gender Discourses</i>		Room S 120	
Iloh, Ngozi O. Evolution of the Central African Woman's Condition in Mété-Ngueméu's <i>Femmes de Centrafrique: Ames vaillantes au Coeur</i>			

SESSION E 14:15 – 15:45

14:15

Session E 4

Room S 120

Tavares, Maria
 'New Women with Clear Heads': Pitfalls of the Revolution in Licínio Azevedo's *Virgin Margarida*

Session E 5

EC PANEL
 PANEL CHAIR Space, Text, and Performance: Directions in African Literary & Cultural Criticism II
 Moradewun Adejunmobi

Room H 26

Desai, Gaurav
 On Ato Quayson's *Oxford Street, Accra: City Life and the Itineraries of Transnationalism*

Prabhu, Anjali
 On Ato Quayson's *Oxford Street, Accra: City Life and the Itineraries of Transnationalism*

Brown, Fahamisha
 On Bernth Lindfors's *Ira Aldridge: Performing Shakespeare in Europe, 1852-1855*

Adélékè Adéèko
 On Bernth Lindfors's *Ira Aldridge: Performing Shakespeare in Europe, 1852-1855*

Session E 6

PANEL TITLE Entangled Media - Entangled Stories II
 PANEL CHAIR Robert McCutcheon

Room S 121

Olsen, Christopher
 The Theatres must be Crazy – Mike Van Graan in his Theatrical Journey to Achieve Cultural Diversity in Post-Apartheid South Africa

Propst, Lisa G.
 Constructing New Spaces of Belonging in Post-Transitional South African Literature

England, Samuel
 Prediction, Execution, and Poetry in Saladin's Egypt

Session E 7

PANEL TITLE Afro-Superheroes
 PANEL CHAIR Carli Coetzee

Room S 122

Egbunike, Louisa
 Black Internationalism and the Politics of Gender in Nnedi Okorafor's *Akata Witch*

Omanga, Dan
 Akokhan Lives: Multiple Syncretisms and the Remediation of an African Superhero

Emanuel, Gaudensia
 Construction of the African Superhero: The Case Study of African Legends

Ligaga, Dina
 On the Makmende Phenomenon (WT)

Session E 8

PANEL TITLE Past, Present and Future on the Internet: African/Diaspora Websites beyond Modernity and Tradition II
 PANEL CHAIRS Daniela Merolla and Inge Brinkmann

Room S 123

Brinkman, Inge
 Visualising Kongo History on the Internet

Bernal, Victoria
 Diaspora and the Space of Cyberspace: Turning Eritrea Inside Out

SESSION E 14:15 – 15:45

de Bruijn, Mirjam Voice4Thought. Online Art-Science Intersections	Session E 8	14:15
Dahraoui, Abdelbasset Websites, Home and Cultural Identity: The Example of the Rif and Riffian Diaspora	Room S 123	
PANEL TITLE Droits de l'Homme, Représentations et Citoyenneté dans les Banlieues françaises PANEL CHAIR Hervé Tchumkam	Session E 9	
Lassi, Etienne-Marie Survivre par l'Indiscipline : Le Marquage territorial dans <i>Banlieue noire</i> et <i>En attendant que le Bus explose</i> de Thomté Ryam	Room S 124	
Keubeung, Gérard Viscéral de Rachid Djaïdani ou la Chronique du Désespoir dans les Banlieues Françaises		
Fonkoue, Ramon Une France pas si douce: De Zeb		
LeBreton, Mireille Mémoire et Immigration: la banlieue française selon Samuel Zahoui et Gisèle Pineau		
Tchumkam, Hervé Dire la Banlieue: des Défis esthétiques aux Enjeux socio-politiques		
TRACALA SPEAKER Caucus Luncheon & Business Meeting Anne Adams	Session E 10	
TRACALA Business Meeting cont'd	Room K 5	
PANEL TITLE Ama Ata Aidoo & New Ghanaen Women's Writing PANEL CHAIR Anne Adams	Session E 11	
Frimpong, Ernest Contemporary Representations of the Cosmopolitan Ghanaian Woman in Literature	Room S 94	
Arndt, Susan Future's Past in Ama Ata Aidoo's <i>Our Sister Killjoy</i>		
Adams, Anne New Scholarship on Ama Ata Aidoo outside of 'Anglophonia'		
PANEL TITLE Anne Adams PANEL CHAIR Ileana Dimitriu	Session E 12	
Dimitriu, Ileana Gordimer's Visions of the Future: Utopias or Dystopias?	Room S 92	
Van Niekerk, Jacomien Race, Nation and Interconnectedness: the future of South Africa as seen in the Poetry of Antjie Krog		



THURSDAY, JUNE 4, 2015

SESSION F
16:00 - 17:30



SESSION F 16:00 – 17:30

PANEL TITLE		Session F 1		16:00
Narrating Hope, Nostalgia and Belonging PANEL CHAIR Ijeoma C. Nwajiaku				
Nwajiaku, Ijeoma C. Illusory Hopes and Dystopic Visions: Narratives from the Diaspora				
Janet, Remmington Tiyo Soga's Articulation of African Futures from the Xhosa Frontier, 1865: Countering Colonial Visions of African Dystopia			Room S 91	
Jørgensen, Nina Dream-Holes, Dream-Lore and the Future of Syl Cheney-Coker's <i>Malagueta</i>				
Klein, Tobias Robert "They were among my happiest days": Future Nostalgias and the West-African Boarding School				
PANEL TITLE		Session F 2		
Literature in-between Routes/Roots of Time – Past-Present-Future PANEL CHAIR Koffi Anyinefa				
Anyinefa, Koffi <i>Tamango</i> de John Berry: Où Kleist rencontre Mérimée				
Moudileno, Lydie Victor Séjour's <i>Tragic Mulatto</i> (1834)			Room S 93	
Olorunleke, Ojo Olusegun New Trends and Patterns in Segun Adekoya's Recent Poetry				
Adegbite, Semiyu and Sanusi, Ramonu Etude appreciative del'Intertextualité chez Amos Tutuola et Ahmadou Kourouma				
PANEL TITLE		Session F 3		
Contemporary Nigerian and South African Writing – Comparative Approaches PANEL CHAIRS Rebecca Fasselt and Aghogho Akpome				
Fasselt, Rebecca South African post-transitional and Nigerian Third Generation Writing: Reflections on Divergences and Commonalities				
Manyika, Sarah Ladipo The Etisalat Prize for Literature – A Window into Africa's Writings today and beyond			Room S 125	
Akpome, Aghogho Narrating Transition in Nigeria and South Africa, 2000-2010				
Boluwaduro, Stephen Olabanji Assertive Strides in Disability: A comparative Analysis of J.M. Coetzee's <i>Life and Times of Michael K</i> and Isidore Okpewho's <i>The Last Duty</i>				
PANEL TITLE		Session F 4		
Women Spaces and the Future of Cultural Politics PANEL CHAIR Reuben Kehinde Akano				
Lynne Hamilton-Wray, Tama Haitian National Identity and Gender in Raoul Peck's <i>Moloch Tropical</i>			Room S 120	
Moolla, Fiona Appraising Polygamy in Selected Novels by African Women Writers				

SESSION F 16:00 – 17:30

16:00

Session F 4

Ezenwa-Ohaeto, Ngozi
Wronging Rights through Female Gender-Based Expressions in Igbo Cultural Zone of Nigeria: Implications for Posterity

Room S 120

Akano, Reuben Kehinde
Gender Issues and Artists' Mediation in Africa's Socio Cultural Context

Session F 5

PANEL TITLE Theorizing African Literature in/for (our) Late Modern Era
PANEL CHAIR Kwaku Larbi Korang

Room H 26

Korang, Kwaku Larbi
What was African Literature? Literary Modernism and 'First-Generation' African Literature.

Olaniyan, Tejumola
African Literature in the Post-Global Age: The Major Tests of Belonging

Adejunmobi, Moradewun
Technology, Textuality, and African Post-Literary Practice

Quayson, Ato
Spatial Concepts and Literary Criticism

Session F 6

PANEL TITLE Grave Doubts, or Hopeful Alternatives? The Futures of Humanitarianism
PANEL CHAIR Bhakti Shringarpure

Room S 121

Shringarpure, Bhakti
Africa and the Digital Savior Complex

Wanberg, Kyle
Debt Gives no Relief: Financial Instruments and the Concept of Aid in Nuruddin Farah's *Gifts*

Coundouriotis, Eleni
Reversing the Flow: Rewinding the Humanitarian Narrative in Contemporary African Fiction

Bystrom, Kerry
Humanitarianism and Satire: Reading Teju Cole's *What It Is*

Session F 7

PANEL TITLE Sketching the Future: Graphic Novels and Comics
PANEL CHAIRS Dorcas Iranwo-Oluwa Ewejobi and Obioma Anulika Asonye

Room S 122

Ewejobi, Dorcas Iranwo-Oluwa
The Use of Comic in African Literature: A Case Study of Ahmed Yerima's Lottery Ticket and Femi Osofisan's *Who is Afraid of Solarin*

Peysson-Zeiss, Agnès
Aesthetic Representations of Trauma Graphic Novel Style: Resilience and Survival

Ajah, Richard Oko
Nationalism and African Communal Identity in Marguerite Abouet's and Clement Oubrerie's *Aya de Yopougon*

Session F 8

ROUNDTABLE TITLE Wikithon: Improving the 'African Literature' Wikipedia Page
CHAIR Stephanie Bosch Santana

Room S 123

Bosch Santana, Stephanie Jones, Rebecca
Haines, Kate Reid, Katie

SESSION F 16:00 – 17:30

PANEL TITLE	Humanity 3.0	Session F 9	16:00
PANEL CHAIR	Ruby Magosvongwe		
Zadi, Samuel	Re-Humanizing Humans in Postcolonial Africa: African Solidarity in Fatou Diome's <i>Ketala</i>		
Michael, Theodor Wonja	Négritude		
Eyang, Tony Ebede	„Hewmanity“ versus Humanity: Social Tension and Vision in the Poetry of Joe Ushie and Igaga Ifowodo	Room S 124	
Magosvongwe, Ruby	The African Philosophy of Ubuntu/Unhu on Land and Shona Onomastics in selected Fictional Narratives of Crisis set in Zimbabwe's post-fast track Land Reform Era: A Critical Analysis		
PANEL TITLE	Afrophone Nigerian Verbal Art	Session F 10	
PANEL CHAIR	Olesegun Stephen Titus		
Olunlade, Taiwino	The Uses of Yoruba Poems for the Children in the 21st Century		
Aransi, A. O.	A Sociological Analysis of Mass Marriage among selected Yoruba People of Western Nigeria		
Akano, Reuben Kehinde	Awon Festival: An Aesthetic Exploration of a cultural Mass Wedding for Preservation and Global Exposure	Room K 5	
Titus, Olusegun Stephen	The Conceptualizations of the Future in Ìrègún Musical song Texts in Nigeria		
PANEL TITLE	Chimamanda Ngozi Adichie	Session F 11	
PANEL CHAIR	Barbara J. Webb		
Amoke, Anenechukwu Kevin	In Search of Satan: Imaging the Future of Christianity in African Literature through Chimamanda Adichie's <i>Purple Hibiscus</i>		
Diabate, Naminata	Homosexuality, Narrative Voice, and (Un)knowing in Chimamanda Adichie's <i>The Shivering</i>	Room S 94	
Ezekwesili, Chinyere Chinedu	Transition in African Literature: An intertextual study of the Literary Works of Chinua Achebe and Chimamanda Adichie		
Webb, Barbara J	Transcultural Globalism in Chris Abani's <i>Graceland</i> and Chimamanda Ngozi Adichie's <i>Americanah</i>		
BOOK LAUNCH		Session F 12	
Margaret Daymond:	<i>Everyday Matters: Letters from Dora Taylor, Bessie Head and Lilian Ngoyi</i>	Room S 92	



THURSDAY, JUNE 4, 2015

SESSION G
17:45 - 19:15



SESSION G 17:45 – 19:15

PANEL TITLE	Exploration d'un Nouvel Exil chez les Écrivaines de l'Afrique et de sa Diaspora		Session G 1	17:45
PANEL CHAIR	Irène Assiba d'Almeida			
	Rice-Maximin, Micheline L'Inscription de l'Enfance dans l'Expérience de l'Exil		Room S 91	
	Viakinnou-Brinson, Lucie L'Exil selon Fatou Diome			
	Mokam, Yvonne-Marie L'Entre-deux post-retour d'Exil			
	d'Almeida, Irène Assiba L'Écriture non-exilée dans un Monde globalisé			
PANEL TITLE	Future Anterior - Quo Vadis Literary Studies?		Session G 2	
PANEL CHAIR	Amadihe Ezugu			
	Amadihe Ezugu, Michael and Okolie, Mary Nwakaego The Future of Literary Studies in the 21st Century African Literature		Room S 93	
	Dzaka, David The Future of English Studies in Anglophone Africa			
	Onyebuchi, James Literary Studies in the 21st Century: A Practical Implication for Conflict and Eco-criticism in Selected Nigerian Literature			
	Santos, Emanuelle Towards a Postcolonial Future: Memory and Justice in the Contemporary Literatures of Portuguese-Speaking Africa			
PANEL TITLE	Africa in the Global: Appropriations and Teachings		Session G 3	
PANEL CHAIR	Victor Yankah			
	Brito, Gustavo African Literature and Brazilian Public Schools: A Bridge to Unite Distant Continents		Room S 125	
	Levin, Stephen M. Re-reading the Catastrophe: The Future of the Negative in Three African Novels			
	Donfouet, Mathias History, Memory and Diaspora: Textualities of Afro-Asian Encounters in M. G. Vassanji's Writings			
	Yankah, Victor Europe Meets Africa: Efo Mawugbe's <i>Cinderama</i> (The African Cinderella) and Extra-mural Education of Children in Ghana			
PANEL TITLE	Issues and Human Rights Committee – Girls and Rights		Session G 4	
PANEL CHAIR	Patrice Nganang			
	Nganang, Patrice	Eke, Maureen Ngozi	Room S 120	
	Adejunmobi, Moradewun	Goro, Wangui wa		
	Adesokan, Akin			

SESSION G 17:45 – 19:15

17:45

Session G 5	<p>ROUNDTABLE TITLE Current Trends and Future Perspectives on Anglophone South African Literature</p> <p>CHAIRS Danyela Demir and Olivier Moreillon</p>
Room H 26	<p>Bystrom, Kerry</p> <p>Frenkel, Ronit</p> <p>McPherson, Annika</p>
Session G 6	<p>PANEL TITLE Visions of the Congo: Comparing Literary and Non-Literary Representations</p> <p>PANEL CHAIR John Nimis</p>
Room S 121	<p>Xavier, Subha</p> <p>When Rhetoric Responds to Violence: Literature and Human Rights in the DRC</p> <hr/> <p>Songolo, Aliko</p> <p>Memoir, Exhibition, and Investigation: Umutesi's <i>Fuir ou Mourir au Zaïre</i> and the U.N. 'Mapping Exercise'</p> <hr/> <p>Nimis, John</p> <p>Lyric Temporality: Past, Present, and Future in Congolese Literature, Cinema, and Music</p>
Session G 7	<p>ROUNDTABLE TITLE Afro-Superheroes</p> <p>CHAIR Carli Coetzee</p>
Room S 122	<p>Dabiri, Emma</p> <p>Ligaga, Dina</p> <p>Omanga, Dan</p>
Session G 8	<p>PANEL TITLE Environmental Consciousness and Justice in African Literature</p> <p>PANEL CHAIR Weeraya Donsomsakulkij</p>
Room S 123	<p>Donsomsakulkij, Weeraya</p> <p>Different Body, Same Status: An Ethical Reflection in the Case of the Niger Delta in Kaine Agary's <i>Yellow-Yellow</i> (2006)</p> <hr/> <p>Ngongkum, Eunice</p> <p>Contemporary Anglophone Cameroon Poetry, Nature and the Politics of Consciousness-Raising</p> <hr/> <p>Nwahunanya, Chinyere</p> <p>The Future of Environmental Representaiton: The <i>Prison Novels</i> of Ken Saro-Wiwa</p> <hr/> <p>Gagiano, Annie</p> <p>Water, Oil – and Blood: Ancient Sources; Contemporary/Future Conflicts</p>
Session G 9	<p>PANEL TITLE African Popular Arts and Modern Day Slavery</p> <p>PANEL CHAIR Laura T. Murphy</p>
Room S 124	<p>Murphy, Laura T.</p> <p>'No One Sheds the Blood of Innocent Children and Goes Free': Revising Tropes of Childhood Innocence and Natural Freedom</p> <hr/> <p>deBrujin, Esther</p> <p>Slave Shaming in Ghana's Popular Market Fiction</p> <hr/> <p>Ugor, Paul</p> <p>Nollywood Cinema and Narratives of Modern-Day Slavery</p>

SESSION G 17:45 – 19:15

PANEL TITLE		Session	17:45
An Evening of Readings in Mother-tongue African Languages		G 10	
PANEL CHAIR Pamela Smith			
<p>Naana Bayinwa Horne, Twi (Ghana)</p> <p>Irene D'Almeida, Fon (Benin)</p> <p>Joyce Ashutangtang, Kenyang (Cameroon)</p> <p>Akintunde Akinyemi, Yoruba (Nigeria)</p> <p>Kassahun Checole, Tigrinya (Eritrea)</p> <p>Ousseynou Traore, Wolof (Senegal)</p> <p>Ada Azodo, Igbo (Nigeria)</p> <p>Akinloye Ojo, Yoruba (Nigeria)</p> <p>Joyce Dixon-Fyle, Krio (Sierra Leone)</p> <p>Wangui wa Goro, Gikuyu (Kenya)</p> <p>Eustace Palmer, Krio (Sierra Leone)</p> <p>Pamela J. Smith, Yoruba (Nigeria)</p>		Room K 5	
PANEL TITLE		Session	
Chimamanda Ngozi Adichie II		G 11	
PANEL CHAIR Shirin Assa			
<p>Assa, Shirin</p> <p>Comparative Diaspora: The Representation of Female Diasporic Identity in Chimamanda Ngozi Adichie's <i>Americanah</i> and Jumpa Lahiri's <i>The Lowland</i></p> <hr/> <p>Balogun, Fidelis Odun</p> <p>Place and Strategies of Identity Narrative in Debut Novels of Three New Generation Nigerian Female Novelists: Chimamanda Adichie, Helen Oyeyemi, and Sefi Atta</p> <hr/> <p>Joseph, Abel</p> <p>Decentred Realities and the Dialectics of Re-braiding a Fragmented Identity in Chimamanda Adichie's <i>Americanah</i></p> <hr/> <p>Zanchettin, Lindsay</p> <p>Narrating Afropolitanism in Chimamanda Ngozi Adichie's <i>Americanah</i></p>		Room S 94	



FRIDAY, JUNE 5, 2015

SESSION H
8:00 – 9:30



SESSION H 8:00 – 9:30

LHCALA PANEL African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures II		Session H 1	8:00
PANEL CHAIR Ana Catarina Teixeira			
Boulanger, Dorothee Anti-Heroes, Creoles and Queens: Postcolonial Historical Novels and 17th Century Angola		Room S 91	
Teixeira, Ana Catarina In Search of a Nation: Pepetela's <i>As Aventuras de Ngunga</i>			
Simas-Almeida, Leonor Utopia and dystopia: Pepetela from <i>Mayombe</i> to <i>Predadores</i>			
Ribeiro, Raquel Memórias, Íntimas, Marcas: a Transnational Dialogue Between Cuba, Angola, and South Africa in the Aftermath of the Angolan War			
ROUNDTABLE TITLE Théâtre du Futur/Futur du Théâtre		Session H 2	
CHAIR Aminata Cécile Mbaye and Marroua El Naggare			
Ricard, Alain	Azarian, Viviane	Garnier, Xavier	Room S 93
Le Lay, Maëline	Wahboun, Youssef	Zinsou, Sénouvo Agbota	
PANEL TITLE Migratory Movements Towards the European Continent. Different Perspectives in New Spanish and Catalan African Literatures		Session H 3	
PANEL CHAIRS Juliane Tauchnitz and Julia Borst			
Doppelbauer, Max Spanish Language and African Identity		Room S 125	
Borst, Julia „Mi tragedia, a saber, ser negro en un país blanco“. The inner Conflict of the Diasporic Subject in Short Stories and Poems by the Equatoguinean Writer César Mbá Abogo			
Tauchnitz, Juliane Fantastic Islands in the Mediterranean. Diasporic Thinking between Spain and Morocco in the Short Story <i>La Atlántida</i> by Ahmed El Gamoun and the Novel <i>El Diablo de Yudis</i> by Ahmed Daoudi			
Codina, Núria Najat El Hachmi in the Context of Spanish-African Literature			
WOCALA PANEL 2 Womanist and Feminist African and African American Writing in the 21st Century		Session H 4	
PANEL CHAIR Joya Uraizee			
Rosenblithe, Anita The Challenge to Colonial Epistemic Violence in Zoë Wicomb's <i>October and Playing in the Light: A Feminism for the New South Africa</i>		Room S 120	
Nyager, Elizabeth The Father/ Daughter Binary in the Future Deconstruction of Patriarchy: Textual Illustrations From Asia and Africa			
Agbajoh-Laoye, Oty In Whatever Color or Name: Exploring Definitions of Major Concepts and Framework Beyond Women's Canonical Literary Endeavors			

SESSION H

8:00 – 9:30

8:00

Session
H 5PANEL TITLE Revisiting National Literatures in Africa: Session I
PANEL CHAIR Oyenyi OkunoyeJulien, Eileen
National Language, National Literature?Yitah, Helen
Narrating Nation through the 'Little Story': Placing Naseehu Ali's *The Prophet of Zongo Street* on the 'Genrescape' of Postcolonial Ghanaian WritingLederer, Mary S
Revisiting National Literatures in AfricaMolema, Leloba
Language in Sol T. Plaatje's *Mhudi*Hunsu, Folasade
Mixing Genres, Inventing a Tradition: Fact and Fiction in Ugandan Women's Short StoriesRoom
H 26Session
H 6PANEL TITLE Novel Futures: The Future of (the) Novel
PANEL CHAIR Sheunesu MandizvidzaMandizvidza, Sheunesu
Caine-Prize-Winning African Fiction: The Future of Zimbabwean FictionSanusi, Ramonu
Facts, Language Revolution, Politics and Identity in the Novels of Ahmadou KouroumaRoom
S 121Session
H 7PANEL TITLE The Visuals of Future: Installations/Animations
PANEL CHAIR Yusuf Baba GarGar, Yusuf Baba
Regenerating Folk Life in Contemporary Visual Media: The Example of Kanywood Video FilmsCheng, Ying
'Flowing' Archives and Unpredictable Futures: Understanding Emeka Ogboh's *Lagos State of Mind*Larrier, Renée
Global Knowledge/Global Village: Children's Literature in the 21st CenturyRoom
S 122Session
H 8PANEL TITLE African Embodiment and Sustainability
PANEL CHAIR Kevin HickeyUkpokodu, Peter
Migrations of disease and Osofisan's *Esu and the Vagabond Minstrels*Hickey, Kevin
Infectious Diasporas: Africa and Discourses of Global Health—Bondage or Embrace?Kuwabong, Dannabang
Eco-Dreaming as embodied socioenvironmental and nationalist Landscaping: Toward 'topistic'
Reading of Lasana Sekou's *Nativity*Room
S 123Liatsos, Yianna
Disability and the White Family Archive in Marlene van Niekerk's *Agaat*





FRIDAY, JUNE 5, 2015

SESSION I
9:45 – 11:15



SESSION I 9:45 – 11:15

LHCALA PANEL African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures IV		Session I 1	9:45
PANEL CHAIR	Ana Catarina Teixeira		
Odartey-Wellington, Dorothy Ubuntu, Digital Culture, and Sovereignty in Literature from the Western Sahara in Spanish		Room S 91	
Boampong, Joanna New African Writing of the Hispanophone Literary Tradition			
Okome, Véronique Solange Writing as a social Commitment: <i>El Llanto de La Perra</i> by Guillermina Mekuy and <i>El Sueno de Volver</i> by Bahia Mahamud Awah			
PANEL TITLE	Narratives in Motion	Session I 2	
PANEL CHAIR	Samuel Kamdem Bouobda	Room S 93	
Binczycka, Elżbieta Image of Africa in 'Flying Africans Narratives'			
Brugioni, Elena The Indian Ocean as a Critical Paradigm. A new 'Departure' for African Literary and Cultural Studies?			
Oyegoke, Lekan African Writing, Aesthetics and Cultural Apocalypse			
Samuel Kamdem Bouobda, Thierry Africa to come: Molding the Past and Present, Holding a better Future		Room S 125	
PANEL TITLE	African Returns in African Fiction II		
PANEL CHAIR	Helen Cousins		
DISCUSSANT	Pat Emenyonu	Room S 125	
Dodgson-Katiyo, Pauline The 'Rubble' and the 'Secret Sorrows': Returning to Somalia in Nuruddin Farah's <i>Links</i> and <i>Crossbones</i>			
Ben-Daniels, Faith The Saga of the Returnee in Unoma Azuah's <i>Edible Bones</i>			
Sackeyfio, Rose There's No Place Like Home: Relocating Spaces in <i>A Bit of Difference</i> by Sefi Atta			
Maiden, Cherie (De)fin(d)ing Home in Taiye Selasi's <i>Ghana Must Go</i> : Reconnections with the African Fatherland			

SESSION I 9:45 – 11:15

9:45	Session I 4	PANEL TITLE	Reading and writing Futures in Francophone African Women's Writing
		PANEL CHAIR	Janis Mayes
	Room S 120	Bush, Ruth	"Mesdames, il faut Lire!": Reading literary Texts in Francophone African Women's Magazines
		Boyd, Debra S.	Daughters of Sogolon: the Signare in the Works of Annette Mbaye D'Erneville
		Mayes, Janis	Est-ce que tu entends le français? African Women's Writing and Literary Translation
	Session I 5	EC-SPONSORED PANEL	History Never Went Away: Directions in African Literary and Cultural Criticism
		PANEL CHAIR	Taiwo Adetunji Osinubi
	Room H 26	Musila, Grace	On Fiona Moolla's <i>Reading Nuruddin Farah</i>
		Okunoye, Niyi	On Sule Egeya's <i>Nation, Power and Dissidence in Third Generation Nigerian Poetry in English</i>
		Korang, Kwaku	On Cheikh Thiam's <i>Return to the Kingdom of Childhood: Re-envisioning the Legacy and Philosophical Relevance of Négritude</i>
	Session I 6	PANEL TITLE	Amour, Espoir, Violence & Chaos dans la Fiction Africaine/diasporique
		PANEL CHAIR	André Djiffack
	Room S 121	Azarian, Vivian	Interactivité, Subjectivité et Témoignage dans <i>Célib. rwandais</i> de J. Kalimunda
		Nkunzimana, Obed	L'Écriture de l'Urgence et de la Résistance dans <i>Tout bouge autour de Moi</i> de Dany Laferrière
		Djiffack, André	<i>L'Anté-peuple</i> et <i>Agence Black Bafoussa</i> : Quand la Réalité dépasse la Fiction
		Omonigho, Stella	La Forme et le Fond du Theatre Francophone Africaine aux XXIème Siècle
		Longou, Schahrazede	Le Polar Algérien comme Représentation d'une Traîtrise Institutionnalisée : Etude des Procédés narratifs dans <i>Qu'attendent les Singes</i> , Roman de Yasmina Khadra

SESSION I 9:45 – 11:15

PANEL TITLE African Science Fiction: Realms and Orbits PANEL CHAIR Jude G. Akudinobi		Session 17	9:45
Tcheuyap, Alexie African Cinema, Science Fiction and critical Frontiers		Room S 122	
Bryce, Jane Feminine Futures: 'Rewriting the Great Book' in the Works of Tadjo, Beukes and Okorafor			
Ukadike, Frank District 9: Science Fiction, History and Latitudes			
Akudinobi, Jude G. Nollywood and speculative Fiction: Worlds apart ...?			
PANEL TITLE Resource Conflicts and Environmental Justice in African Literature PANEL CHAIR Sonja Darlington		Session 18	
Aliyu, Saeedat Crude Oil: Commodifying the Niger Delta Landscape in Tanure Ojaide's Poetry		Room S 123	
Chuma-Udeh, Ngozi Mining and Resource Conflicts: Exploring the Perils of Womanhood in the Niger Delta of Nigeria			
Strauss, Helene Managing Public Futures and Feelings: Rehad Desai's <i>Miners Shot Down</i>			
Darlington, Sonja Resource Conflicts in the Labyrinth of African Townships: A Literary Example			
PANEL TITLE Intervening Narratives of Youth: Promises and Threats PANEL CHAIR Judith Grave Miller		Session 19	
Miller, Judith Grave What can Laughter do in Francophone African Theatre?		Room S 124	
Ezeigbo, Akachi Unpromising Future: Tensions and Deprivations among the Urban Poor in Ifeoma Okoye's <i>The Fourth World</i>			
MacLeod, George The Future of the Child Soldier Narrator: Islamic Extremism and the Voice of Youth in Ousmane Diarra's <i>La route des clameurs</i>			
Aluko, Olufunmilayo Live Performance as Intervention in Correctional Homes for Minors			

SESSION I 9:45 – 11:15

9:45

Session
I 10SPECIAL EVENT Afrophone Literatures' Role and Aesthetics
CHAIR Clarissa Vierke

Ali A Mutu Kahambo, Richard
Littératures Africaines en Langues Africaines: Pour une nouvelle Approche, libre et décomplexée,
en ce 21^è Siècle

Gaudioso, Roberto
Where Truth, Freedom and Existence stay together: Across-Time. The Poetics of Euphrase
Kezilahabi toward Future

Adéèkò, Adéléké
Secular Prose Style in Yorùbá Fiction: Ọ́láde`jọ̀ Ọ̀kédíjì

Kretzer, Michael
Variations between oral and written Communication at Schools in Gauteng and North West
Province: Case study of the use of Sesotho sa Leboa (Sepedi), Sesotho, Setswana and isiZulu

Vierke, Clarissa
A City called Future, a Village called Past: On Visions of the Future in Swahili Literature and Beyond

Room
K 5Session
I 11PANEL TITLE Chinua Achebe II
PANEL CHAIR Kalapi Sen

Ojukwu, Chinyelu
Voice and Power: Female Representation in Chinua Achebe's *Things Fall Apart* and *Anthills of the Savannah*

Oluseun Adekunmi, Tanimomo
Chinua Achebe's *Things Fall Apart* as a Risk Narrative

Sen, Kalapi
Ekwefi to Beatrice: A Journey of the African Women from Subordination to Emancipation through
the Eyes of Chinua Achebe

Room
S 94Session
I 12PANEL TITLE Parenting the Orphan of the Commonwealth: Eckhard Breitingner's Contribution
to the Development of Anglophone Literature II
PANEL CHAIR Victor Gomia

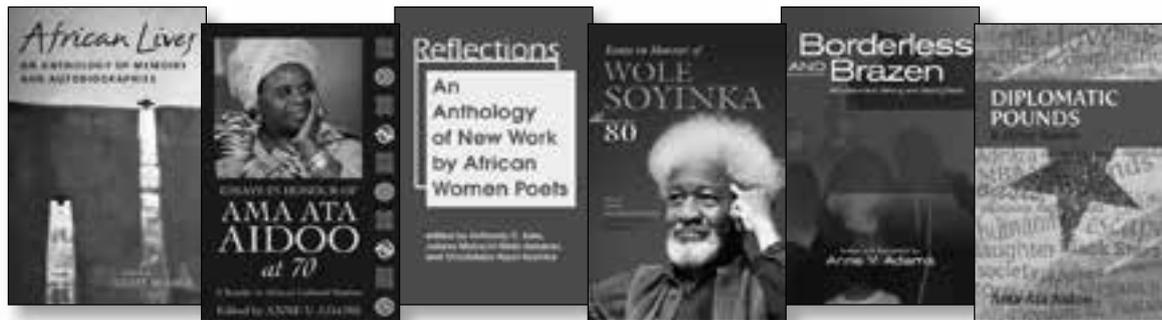
Ndi Shang, Gilbert
Utopian Spheres: the Quest for an ethical Future in Ayi Kwei Armah's Fiction

Ndogo, Samuel
Dreams and Strivings: Self-representation and the Dream Motif in Ngugi Wa Thiong'o's *Dreams in a Time of War* and Barack Obama's *Dreams From my Father*

Joseph, Christopher Odihiambo
Transfer of Africa-related Alumni Knowledge: Regional Integration and trans-regional Co-operation

Mforbe, Perpetual
Politics of Belonging in Victor Epie Ngome's *What God has Put Asunder*

Room
S 92



African Lives: An Anthology of Memoirs and Autobiographies

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FRIDAY, JUNE 5, 2015

SESSION J
11:30 - 13:00



SESSION J 11:30 – 13:00

LHCALA PANEL PANEL CHAIR		Cosmopolitanism, Ethics and Politics in the African Metropolis James McCorkle	Session J 1	11:30
		Rainsbourough, Marita Conceptualization of the Future: Cosmopolitanism, Ethics and Politics in Appiah, Mbembe, Wiredu and Nganang	Room S 91	
		Manase, Irikidzayi A cornucopia of imaginings of the South African experience in the future in The Sunday Times Life Style Magazine's <i>FFWD >>> SA 2034: THE FUTURE FICTION EDITION</i>		
		McCorkle, James Resisting the Singular: Chris Abani and the Vision of the Global Urban		
PANEL TITLE PANEL CHAIR		Identity Formations ... Past and Future ... Here and There Emmanuel Yewah	Session J 2	
		Yewah, Emmanuel Names: Unstable Identifiers of African Immigrants in Exilic Literature and Film	Room S 93	
		Schellenberg, Louise Shaping Past – Shaping Future		
		Enobabor, Omawu Diane Se Eu Fosse (Neo) Pós- Colonial: An Exploration of Post-Colonial Identity Trajectories by Angolan Artists Ondjaki and Nástio Mosquito		
		Opara, Chioma On the Path to Self-Identification and Cultural Integration: Isidore Okpewho's <i>Call Me by my Rightful Name</i>		
PANEL TITLE PANEL CHAIR		La Caraïbe et l'Afrique Subsaharienne: Entre Confluences, Mémoires et Utopies Landry-Wilfrid Miampika	Session J 3	
		Miampika, Landry-Wilfrid Afrique et Caraïbe: Mémoires postcoloniales et Représentations transcontinentales	Room S 125	
		Phaf-Rheinberger, Ineke La Présence de Gabriel García Márquez dans la Littérature Africaine		
		Boampong, Joanna Migrations, Genre et Créolisation: Images et Représentations dans les Littératures Africaines Anglophones, Hispanophones, Francophones		
		Seuchie, Patricia S. De l'Oppression et de la Libération: Une Analyse des Discours d'Immigrés postcoloniaux dans <i>Je vois du Soleil dans tes Yeux</i> de Nathalie Etoké		
PANEL TITLE PANEL CHAIR		African Literature on the Move: Cosmopolitanism, Globalization and the Digital Kemi Wale-Olaitan	Session J 4	
		Toni-Duruaku, Chioma Challenges of Women in the Environment: Izuaka's <i>The Travail of the Black Gold</i> and Negi-Ilagha's <i>Condolences, explored</i>	Room S 120	

SESSION J 11:30 – 13:00

11:30

Session J 4

Room S 120

Aito, Ofure O.M.
Literature as Medicine: Muslim Women as Diseased in El Sadaawi's *Woman at Point Zero* and Accad's *Wounding Words: A Woman's Journal in Tunisia*

Wale-Olaitan, Kemi
Feminism in the Digital Age: A Perspective on Globalisation and African Feminist Literature

Session J 5

PANEL TITLE Rethinking Boundaries in Black British Writing and Publishing
PANEL CHAIR Kadija George Sesay

Room H 26

Booker, Malika
Towards A Black British Poetic Aesthetic: The Creation of a Black British Identity through Music

Smartt, Dorothea
Reader, I Married Him: Queering West Indian Workers on the Panama Canal

Popoola, Olumide
Fishing for Naija - Border-crossing as framework for Language and Literary Form

George Sesay, Kadija
Independent Black Publishing in the UK: Raising the Visibility of Black British Writers

Session J 6

PANEL TITLE DRAMA/tizing the Future: Modern African Drama and Playwrights
PANEL CHAIR Kwaku A. Gyas

Room S 121

Anwar, Nadia
Achieving Emotional Balance through Self-Reflexivity in Stella Oyedepo's *A Play That Was Never To Be*

Gyasi, Kwaku A.
African Theater as a Means to Awaken Consciousness

Langmia, Irmagard
Challenges and Vision: Re-assessing the Role of Theatre [as a Source of Entertainment] in a Twenty-First Century Media-oriented Africa

Session J 7

PANEL TITLE Afropolitanism: A New Way of Being African?
PANEL CHAIRS Carlie Coetzee and Chielozone Eze

Room S 122

Jones, Rebecca
Knowing each Other: Afropolitanism and Intra-national Encounters in Nigeria

Eze, Chielozone
Afropolitanism, Ubuntuism and Cosmopolitan Imagination in South Africa

Pahl, Miriam
Social Media and the Extroverted Afropolitan Writer

Session J 8

PANEL TITLE Matter of Petro-Culture in African Literature: Violence, Resistance and Justice
PANEL CHAIR Florence O. Orabueze

Room S 123

Iheka, Cajetan
Rethinking Resistance in Postcolonial African Literature: A Case For Sustainable Resistance in the Niger Delta

Orabueze, Chukwunedum N.
Eco-Poetry and the Riverine Ecology: The Imagery of Violence and Bloodshed in Kaine Agary's *Yellow-Yellow*

SESSION J 11:30 – 13:00

Phido, Ted Petrofiction in an African Context	Session J 8	11:30
Orabueze, Florence O. Petro-Culture and Eco-Feminism: The Woman's Body as a Metaphor for Ecological Degradation and Domination in Kaine Agary's <i>Yellow-Yellow</i>	Room S 123	
PANEL TITLE The Future of Sisterhood: Black Feminism and Feminism of Color PANEL CHAIR Rashidah Ismaili AbuBakr	Session J 9	
Uraizee, Joya Brighter Futures? How African and Native American Women Represent Freedom in <i>I, Rigoberta Menchu</i> and <i>Slave</i>	Room S 124	
Carlson, Anne F. Envisioning a future in Algeria: Nassira Belloula's <i>La Revanche de May</i>		
Alexander, Simone A. James Visions and Revisions: Contextualizing the 'Queer' Body		
Ismaili AbuBakr, Rashidah Warrior Women Wordsmiths: The Writings of Alice Childress, Audre Lorde and Yvonne Vera		
LHCALA Caucus Luncheon & Business Meeting: Catering Prep Time Luncheon starts at 13:00	Session J 10	
	Room K 5	
PANEL TITLE Ahmadou Kourouma and Ousmane Sembène PANEL CHAIR Kouao Médard Bouazie	Session J 11	
Bouazi, Kouao Médard Au-delà du Déclin. La Réinvention de l'Afrique dans l'Œuvre Romanesque d'Ahmadou Kourouma	Room S 94	
Okolie, Mary Nwakaego and Chukwumezie, T.M.E. The Mortgaged Future? Traumatized Childhood Experiences in Ahmadou Kourouma's <i>Allah Is Not Obligated</i>		
Uzoma, Asadu Emmanuela Gender Identity and Sexuality in Ousmane Sembene's <i>God's Bits of Wood</i>		
Androne, Mary Jane Sembene's Imagery of Labor and the Future of Senegal		
PANEL TITLE Parenting the Orphan of the Commonwealth: Eckhard Breitingner's Contribution to the Development of Anglophone Literature II PANEL CHAIRS Victor Gomia and Peter Simatei	Session J 12	
Simatei, Peter Tirop Eckhard Breitingner and African Studies in Germany: Experiences in Academic Networking, Mentorship and Intercultural Exchange	Room S 92	
Ntambo, Giftus Nkam Predatory Politics and State Building in Bole Butake's <i>Shoes and Four Men in Arms</i> and John Ngong Kum Ngong's <i>Battle for Survival</i>		
Sambai, Caroline The Memory of Violence and the Violence of Memories In John Ruganda's <i>The Floods and the Burdens</i>		
Fonyuy, Eunice: Eco Environmental Imperialism and Hegemonic Centrism as Springboards of the Tragedy in Bole Butake's <i>Lake God</i>		



FRIDAY, JUNE 5, 2015

SESSION K
14:15 - 15:45



SESSION K 14:15 – 15:45

LHCALA PANEL PANEL CHAIR	Alien Bodies – Trashy Futures and Modernity's Losses Polo Moji	Session K 1	14:15
	Frassinelli, Pier Paolo Intersecting Temporalities and (Un)translatability in <i>Ellelwani</i>	Room S 91	
	Frenkel, Ronit Lauren Beukes and the Monsters of World Literature or What a South African Lens offers in Understanding America		
	Moji, Polo Belina Alien Encounters of the Human Kind: Re-mem-bering Saartjie Baartman in Bessora's <i>53cm</i>		
	Mupotsa, Danai Theodora and Sophie Come to Town: Desire and Sensational Flesh in Senzeni Marasela and Mary Sibande's Assemblages of Performative Subjectivation		
	Sides, Kirk Searching for a Syntax: Landscapes of Slavery, Creaturely Bodies, and the Untimely Futurity of Amos Tutuola's Writing		
PANEL TITLE PANEL CHAIR	Transoceanic Mobilities - Diasporic Tides Adlai Murdoch	Session K 3	
	Murdoch, Adlai In Search of Caribbeanness: Nomadism, Transnationalism and Belonging in Maryse Condé's <i>Desirada</i>	Room S 125	
	Cancel, Robert The Fraught Journey: Immigration from Kane's <i>L'Aventure Ambiguë</i> to Toure's <i>La Pirogue</i>		
	Matsha, Rachel Surfing the tide Transoceanic Flux in the Work of Lindsey Collen		
	Ndigirigi, Gichingiri Reverse Appropriations and Transplantation in Chimamanda Adichie's <i>Americanah</i>		
PANEL TITLE PANEL CHAIR	The Episteme of Violence: Women in War Narratives Carol Ijeoma Njoku	Session K 4	
	Njoku, Carol Ijeoma Epistemic Violence, Subalternization and Counter Narrative in Nigerian-Biafra War Narratives	Room S 120	
	Spleth, Janice Facing the Future in a Climate of Violence: Lynn Nottage's <i>Ruined</i> and Kim Nguyen's <i>Rebelle</i> as War Rape Narratives		
	Onyerionwu, Ezechi The New Nigerian Novel and the Dislocated Fertility: Narrativising Sex Trafficking		
	Atilade, Kayode ,More than just a Victim': Re-presentation of Women in Contemporary War Literature of Africa South of the Sahara		

SESSION K 14:15 – 15:45

14:15	Session K 5	<p>PANEL TITLE Literature as Myth and Allegory PANEL CHAIR Joyce Dixon-Fyle</p>
Room H 26		<p>Palmer, Eustace Sierra Leonean Literature and the Process of Reconstruction</p> <hr/> <p>Kamara, Mohamed The Prometheus Complex? The Quest for Knowledge and Progress in Pede Hollist's <i>So the Path Does Not Die</i></p> <hr/> <p>Bernard, Patrick Eustace Palmer's <i>Canfira's Travels</i>: An Allegorical Satire of Nahums/Humans and the Unmaking of A Nation</p> <hr/> <p>Cole, Ernest I am my Space: Dislocation, Fragmentation, and National Identity in <i>The Devil that Danced on the Water</i></p> <hr/> <p>Dixon-Fyle, Joyce The Uprooted: An Allegorical Reading of <i>So the Path Does Not Die</i> by Pede Hollist</p>
Session K 6		<p>ROUNDTABLE TITLE New Currents in African Cinema CHAIRS Odile Cazenave and Phyllis Taoua</p>
Room S 121		<p>Cazenave, Odile Onward: Homages and Filmic Intertextuality in Khady Sylla's <i>The Silent Monologue</i>, Alain Gomis' <i>Tey</i>, and Mati Diop's <i>A Thousand Suns/Mille Soleils</i></p> <hr/> <p>Harrow, Ken New Nollywood: is it ,local' or ,professional'?</p> <hr/> <p>Papaioannou, Julie Qu'elle aille Explorer le Possible! or African Cinema is a She in Bekolo's <i>Les Saignantes</i></p> <hr/> <p>Taoua, Phyllis The Past of the Present; New Ideas in African Cinema: Sissako's <i>Timbuktu</i>, Teno's <i>Une Feuille dans le Vent</i> and Bekolo's <i>Mudimbe</i></p>
Session K 7		<p>PANEL TITLE Afropolitanism: A New Way of Being African? PANEL CHAIRS Carli Coetzee and Chielozone Eze</p>
Room S 122		<p>Dabiri, Emma Afropolitanism: A Single Story</p> <hr/> <p>Musila, Grace Full-Time Africans, Europolitans and ,Africa Lite'</p> <hr/> <p>Bosch Santana, Stephanie Forms of the Future: Afropolitanism and Pan-Africanism in the Digital Age</p>

SESSION K 14:15 – 15:45

SESSION K 14:15 – 15:45			
PANEL TITLE	Reimagining African Queerness	Room S 124	Session K 9 14:15
PANEL CHAIR	John C. Hawley		
<p>Hawley, John C. Queer Theory, Recent African Anthologies, and the Challenge from Necropolitics</p> <hr/> <p>Houchins, S. E. Fraternal Twin Identities in Maru: Re-Imagining Swara – Coloured Relationships in Twenty-First Century Southern Africa</p> <hr/> <p>Metu, Somtochulwu Janefrances The Criminalization of the Basic Right to Live: The Future of LGTB in Africa</p>			
LHCALA	Caucus Luncheon & Business Meeting Luncheon starts at 13:00		Session K 10
CHAIR	Ana Catarina Teixeira		
SPEAKER	Zézé Gamboa		Room K 5
PANEL TITLE	Chris Abani	Room S 94	Session K 11
PANEL CHAIR	Obi Nwakanma		
<p>Carbonieri, Divanize Postcoloniality and decoloniality in <i>GraceLand</i> by Chris Abani and <i>Cidade de Deus</i> by Paulo Lins</p> <hr/> <p>McLaren, Joseph Home and Family Affiliations: Afropolitan Dimensions in Taiye Selasi's <i>Ghana Must Go</i> and Chris Abani's <i>The Virgin of Flames</i></p> <hr/> <p>Nwakanma, Obi The Cosmopolitan Bind: Between Obi Egbuna's <i>Rape of Lysistrata</i> and Chris Abani's <i>Virgin of the Flame</i></p> <hr/> <p>Tunca, Daria Only Questions, No Answers: Chris Abani's <i>Dog Woman</i></p>			
ROUNDTABLE TITLE	Chances and Challenges. Cooperation between African and German researchers		
CHAIR	Daniela Kneissl, Alexander von Humboldt Foundation		
<p>Ackson, Tulia Arndt, Susan Klute, Georg Simatei, Peter</p>			Room S 92



FRIDAY, JUNE 5, 2015

SESSION L
16:00 - 17:30



SESSION L 16:00 – 17:30

LHCALA PANEL Literary Visions of Future in South Africa PANEL CHAIR Michael Chapman		Session L 1	16:00
Chapman, Michael Africa Inside Out: Stories, Tales & Testimonies of a Future		Room S 91	
Johns, Timothy Diamonds Aren't Forever: Wealth and Futurity in Zakes Mda's <i>Black Diamond</i>			
Borsky, Vanessa Is the Future Another Country? Future as a Void in Recent Southern African Farm Novels			
Borzaga, Michela Re-Opening the Archive: Questions of Futurity and Horizons of Hope under Apartheid			
PANEL TITLE Feeding Bodies, Racing towards the Future PANEL CHAIR Touria Khannous		Session L 2	
Khannous, Touria Generational Shifts in Maghrebian Writers' Representations of Blackness		Room S 93	
Githire, Njeri The Postcolonial Indigest: An Analysis of the Tropes of Food and (In)-appetence in Select African Novels			
Huntington, Julie Food for Thought: Exploring Multi-appartenance and multi-local Identities in Léonora Miano's <i>Equatorial Soulfood</i>			
PANEL TITLE African Returns in African Fiction III PANEL CHAIRS Pauline Dodgson-Katiyo and Pat Emeyonu		Session L 3	
Oniwe, Bernard The Problematics of Home and Belonging in Teju Cole's <i>Every Day is for the Thief</i>		Room S 125	
Diala-Ogamba, Blessing The confused Returnees: Traditional versus Modern Values in Salih's <i>Seasons of Migration to the North</i> and Buchi Emecheta's <i>Kehinde</i>			
Iwuchukwu, Onyeka Never Cut the Rope: Returning to Rebuild and Heal in Pede Hollist's <i>So the Path Does not Die</i>			
Egbunike, Louisa Onye Ije' and the Politics of Migration in the Igbo-Nigerian Novel			
PANEL TITLE Beyond Colonialism and Phallogentrism PANEL CHAIR Robin Walden		Session L 4	
Adebisi, Adetunji Kazeem Subversive Othering, Wild Imagination and Realistic Vision in Egbuson's <i>Womandela</i>		Room S 120	
Vulor, Ena Cecilia Disaporic Experiences and Emerging Identities in the Francophone Caribbean Novel: Reading, Maryse Conde's <i>Traversée de la Mangrove</i> and Schwarz-Bart's <i>Pluie et Vent sur Télumée Miracle</i>			

SESSION L 16:00 – 17:30

16:00

Session
L 4Room
S 120

Walden, Robin

The Beginning of the End of Waiting: Ibandla and a Coming Africana Womanhood in Njabulo Ndebele's *The Cry of Winnie Mandela*Session
L 5PANEL TITLE Revisiting Realism in South African Writing
PANEL CHAIR Susan Z. AndradeRoom
H 26

Rastogi, Pallavi

Ripping Off the Band AIDS: Narrating the Medical Disaster ... For Real

Andrade, Susan Z.

Between South African Postmodernism and Naturalism

Popescu, Monica

Mongane Wally Serote: Realism and the Cold War

Lynch, Cora

Zoe Wicomb, Jacques Derrida and the Unforgivable Body

Session
L 6PANEL TITLE Forward Looking: Aesthetics and Engagement through Film and Theatre in
Burkina Faso
PANEL CHAIR Christophe KonkoboRoom
S 121

Konkobo, Christophe

Sotigui Kouyaté et l'Art du Théâtre

Traoré, Karim

L'Esthétique Orale dans les Films Africains

Stoll, Marie

Espace Mémoirel et Question Identitaire dans Keita : *L'héritage du Griot et La Nuit de la Vérité* :
Vers un Futur (in)certain

Sawadogo, Boukary

L'Or des Younga: Une Mise en Scène du Film Western?Session
L 7ROUNDTABLE TITLE Afropolitanism: A New Way of Being African?
CHAIRS Carli Coetzee and Chielozone EzeRoom
S 122

Eze, Chielozone

Dabiri, Emma

Musila, Grace

Bosch Santana, Stephanie

Jones, Rebecca

Coetzee, Carli

Session
L 9BIGSister Talk Film *Stories of our Lives* (Kenya 2014)
CHAIR Weeraya DonsomsakulkijRoom
S 124

Ngumi, Njoki (Screenwriter)

Piesche, Peggy (Curator)

SESSION L 16:00 – 17:30

PANEL TITLE		Session	16:00
Kweku Ananse: The Trickster Figure in Akan Oral Narratives with Film Screening		L 10	
PANEL CHAIR Johannes Preuss			
Preuss, Johannes Spinning a Spider Story. Notes on the Intentions and the Creation Process of the Short Film <i>Kweku Ananse and the Chest of Stories</i>		Room K 5	
Resario, Rashida Ananse across Media			
Kwawisi, Tekpetey The Psychology of Kweku Ananse			
PANEL TITLE Future Teachings/Teaching Futures of African Literature		Session	
PANEL CHAIR Ernest Cole		L 11	
Ashuntantang, Dr. Joyce Teaching <i>Things Fall Apart</i> using Twitter and Facebook in a College Classroom		Room S 94	
Samou, Jean-Blaise Ph.D. History, Resilience and Visions of African Future According to Mongo Beti and Jean-Marie Teno			
Kleppinger, Kathryn A. Collision of Past and Future in Patrice Nganang's <i>La Saison des Prunes</i>			
Cole, Ernest Literature, Triggers, and Alternative Pedagogies: Sex and Memory in <i>The Poor Christ of Bomba</i>			
PANEL TITLE Contemporary African Theatre and Performance		Session	
PANEL CHAIR Christine Matzke and Victor Dugga		L 12	
Ernst, Wolf-Dieter Theaterwissenschaft Bayreuth: Cosmopolitanism, Cinema and mobile Scenography: Depicting Cultural Difference in contemporary experimental Film and Performance		Room S 92	
Dugga, Victor Theatrical Creativity in Anti-Ebola Campaigns: New and Old Wines in Comparative Animated Videos			
Matzke, Christine Staging Islam: Sefi Atta's <i>Hagel auf Zamfara</i> at the Theater Krefeld/Mönchengladbach			
Ezeugo, Tonia 21st Century Nigerian Drama: Futuristic Prospects			



SATURDAY, JUNE 6, 2015

SESSION M
8:00 – 9:30



SESSION M 8:00 – 9:30

LHCALA PANEL PANEL CHAIR	Future beyond Violence? Felisa Vergara Reynolds	Session M 1	8:00
<p>Reynolds, Felisa Vergara Rwanda Revisited: Scholastique Mukasonga's <i>Notre-Dame du Nil</i></p> <hr/> <p>Bouwer, Karen Vie nue et potentialité dans <i>Congo Inc</i> de Jean Bofane - Bare Life and Potentiality in Jean Bofane's Novel <i>Congo Inc</i></p> <hr/> <p>Ajulu-Okungu, Anne Abjec(tion) and Family Relations in Abdulrazak Gurnah's <i>Admiring Silence</i> and <i>The Last Gift</i></p> <hr/> <p>Spain, Andrea No Future: Precarious Life, Black Boys and South Africa in Transition</p>		Room S 91	
PANEL TITLE PANEL CHAIR	Memory, History, Identity: The Literary Presence of South African Indians Modhumita Roy	Session M 3	
<p>Roy, Modhumita The Memory of Violence and ,memory-work' of Reconstruction in Ronnie Govender's <i>At the Edge</i> and <i>Black Chin, White Chin</i></p> <hr/> <p>Stiebel, Lindy Sugar-coated Stories? Plantation Literature by selected South African Indian writers</p> <hr/> <p>Daymond, M J Fringe Benefits: Imraan Coovadia's Representation in High Low In-between of the Ambiguities of Indian identity in ,post-Apartheid' South Africa</p> <hr/> <p>Hand, Felicity and Pujolràs, Esther Home, Nation and Space in Shamim Sarif's <i>The World Unseen</i> and Aziz Hassim's <i>The Lotus People</i></p>		Room S 125	
PANEL TITLE PANEL CHAIR	Gender, Alterity and Critical Masculinity Stella Okoye-Ugwu	Session M 4	
<p>Ajayi, Oladapo O. Gender in Motion: An Analysis of St. Janet's <i>Blackberry</i></p> <hr/> <p>Dlamini, Nonhlanhla Ironies and contradictions in traditional Xhosa masculinity in Thando Mgqolozana's <i>A Man Who Is Not a Man</i></p> <hr/> <p>Pfalzgraf, Magdalena “(...) the future is born from the seeds of the present but carries with it the ashes of the past”: Contested Masculinities and Visions for Fatherhood in Selected Short Stories from Zimbabwe</p> <hr/> <p>Okoye-Ugwu, Stella The Future Science of Ogbazuluobodo in Achebe's <i>Arrow of God</i>: Reflections on Masculinity, Masquerade and the Mask</p>		Room S 120	

SESSION M 8:00 – 9:30

8:00	Session M 6	<p>PANEL TITLE Narrating Film and Literary Adaptation: The Future of Nollywood PANEL CHAIRS John H. Hanson and Bryan Q. Patterson</p> <hr/> <p>Hanson, John H. Analysis of Nollywood's Adaptations of African (Diasporic) Literature</p> <hr/> <p>Agunloye, Irene Isoken Nollywood Representation of African Women: Envisioning a New Paradigm</p> <hr/> <p>Brown, Matthew H. Seeing the Future in Video: Expertise and the Emergence of Nollywood</p> <hr/> <p>Olowookere, Olubunmi Nollywood and Historiography of the Future: Reading <i>Half of a Yellow Sun</i> Adaptation</p>
	Room S 121	
	Session M 7	<p>PANEL TITLE Possessing Bodies ... Souls ... Minds PANEL CHAIRS Okwute J. Abah</p> <hr/> <p>Abah, Okwute J. Beyond Eagle on the Iroko: African Literature in a globalized World</p> <hr/> <p>Pickens, Therí, The Color Line in Shades of Blue: Disability and Race in African American Literature</p> <hr/> <p>Layne-Kopf, Priscilla Slavery, Wealth Disparity and Becoming Black in Damir Lukacevic's Dystopian Film <i>Transfer</i> (2010)</p> <hr/> <p>Ward, Cynthia Fetishizing the Zombie or The Self, Possessed</p>
	Room S 122	
	Session M 11	<p>PANEL TITLE Paulina Chiziane PANEL CHAIR Serena J. Rivera</p> <hr/> <p>Rivera, Serena J. Much to Do about Moela: Food, Fetishization and Masculinities in Paulina Chiziane's <i>Niketche: Uma História de Poligamia</i></p> <hr/> <p>de Macêdo Mendes, Algemira Gender, Alterity and Power in <i>Balada de Amor ao Vento</i> by Paulina Chiziane</p> <hr/> <p>do Nascimento Santos, Aurea Regina The Woman in the Trilogy of Paulina Chiziane: Resignifying Gender Roles in the Mozambican Society</p>
	Room S 94	





SATURDAY, JUNE 6, 2015

SESSION N
9:45 – 11:15



SESSION N 9:45 – 11:15

PANEL TITLE	Immigrant Voices in Short Stories	Session N 1	9:45
PANEL CHAIR	Ada Uzoamaka Azodo		
Azodo, Ada U. <i>Snapshots of a Chicago Wake Keeping</i>		Room S 91	
Hollist, Onipede <i>Stranger in Her Bed</i>			
Nfah-Abbenyi, Julina Makuchi <i>Katrina</i>			
Adeaga, Tomi <i>Aid for Africa</i>			
Ajayi-Soyinka, Omofolabo <i>The other Self</i>			
ROUNDTABLE TITLE	Arrays of Futurity - Narrations `n 'Africa'	Session N 2	
PANEL CHAIR	Mariam Popal		
Arndt, Susan Gunkel, Henriette Piesche, Peggy Popal, Mariam		Room S 93	
PANEL TITLE	African Returns in African Fiction IV	Session N 3	
PANEL CHAIR	Chimalum Nwankwo		
DISCUSSANT	Pat Emenyonu		
Daniels, Juliana Migration, Remittances and National Development in West African Literature (Armah, Adichie & Hollist)		Room S 125	
Emenyonu, Ernest N. Depiction of 'Home and Exile' in the African Language Novel: A case study of <i>Omenuko</i> by Pita Nwana			
Okolocha, H.Oby Place Polygamy and Pan African Return: Negotiating Race, Identity and Homecoming in Chimamanda Ngozi Adichie's <i>Americanah</i> and Pedie Hollist's <i>So the Path Does Not Die</i>			
Shigali, Hellen Roselyne Plural Identities and Multi-placedness in Mariama Bâ's <i>Scarlet Song</i> : An Interpretation of her Representation of inter-racial Relations			
PANEL TITLE	New Configurations in Not-So-New South Africa	Session N 4	
PANEL CHAIR	Huma Ibrahim		
Kusunose, Keiko The New or the Old South African Novel ? - Looking into Zoë Wicomb's <i>October</i>		Room S 120	
Ibrahim, Huma Excavations into new Topics - South African Women's Voices			

SESSION N 9:45 – 11:15

9:45

Session
N 4

Pinto, Thelma
Concepts of Home in Zoë Wicomb's *October* and Gordimer's *Get A Life*

Room
S 120

Sakamoto, Thoshiko
South Africa's Transition to Democracy in Nadine Gordimer's *No Time Like the Present*

Session
N 5

PANEL TITLE Revisiting National Literatures in Africa II
PANEL CHAIR Helen Yitah

Room
H 26

Masamaka, Jerome
The Nigerian Outlook of Chimamanda's Works Against Lindfors' Claim

Ladele, Omolola
Narrating New National Literatures: Some Examples of Nigerian Women

Ogunfolabi, Kayode Omoniyi
Sefi Atta's *Everything Good Will Come* and the Appropriation of National Identity

Okunoye, Oyeniyi
Trauma, Memory and Constructions of Identities in Selected Short Fiction on the Nigerian Civil War

N'gom, M'bare
Transterritoriality and Location in African Hispanic Literature

Session
N 6

PANEL TITLE Class in Nigerian and Kenyan Literature
PANEL CHAIR Shola Adenekan

Room
S 121

Adenekan, Shola
Class in Nigerian and Kenyan Literature

Sogunro, Bolanle Olufumbi
Food and Class Delineation in selected writings of Achebe and Adichie

Masamaka, Jerome
Ayi Kweih Armah's Egalitarian African – An Authentic 'Way' or An Artistic Utopian Propaganda?

Kwofie, David
Corruption and Classism in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* and Chinua Achebe's *No Longer at Ease*

Session
N 8

ROUNDTABLE CHAIR On Jean Pierre Bekolo's *Mudimbe* and other films
Ken Harrow

Room
S 123

Adesokan, Akin
Bekolo, Jean Pierre
Tcheuyap, Alexie
Higgins, Maryellen
Hossfeld, Johannes

SESSION N		9:45 – 11:15	
ROUNDTABLE TITLE CHAIR	About the film <i>Quitte le Pouvoir</i> Joseph George	Session N 9	9:45
Aardse, Machteld producer (tbc)		Room S 124	
Grovestins, Aida director (tbc)			
PANEL TITLE PANEL CHAIRS	Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction II Lutz Diegner and Frank Schulze-Engler	Session N 10	
Mosha, Ernesta S. Challenges in Fighting Rape: Examples from Selected Kiswahili Novels		Room K 5	
M. Ndungo, Catherine Sheng Language and Literature and its Impact on Gender Relations in East Africa			
Mwangi, Eva Maina Sheng Poetics and the Future of Kenyan Aesthetics			
PANEL TITLE PANEL CHAIR	Mariama Bâ and Ken Bugul Eyiwumi Bolutito Olayinka	Session N 11	
Gouard, Cécile Lutte des Femmes contre la Tradition par l'Adoption d'un Modernisme Européen: <i>Une si longue Lettre</i> de Mariama Bâ		Room S 94	
Olayinka, Eyiwumi Bolutito Predicting the Future of African Feminism: Mariama Bâ's Legacy in Disguise			
Gendron, Karine Le Futur en regard d'une 'Vision prophétique du Passé' dans <i>Cacophonie</i> de Ken Bugul.			
PANEL TITLE PANEL CHAIR	Eckhard Breitinger's Legacy into the Future Karim Traoré	Session N 12	
Adimora-Ezeigbo, Akachi Unpromising Future: Tensions and Deprivations among the Urban Poor in Ifeoma Okoye's <i>The Fourth World</i>		Room S 92	
Teke, Charles Diasporic Peculiarities. An Essentialist Reading of 'Bushfalling' Syndrome in Priscilla Manjoh's <i>Snare</i>			
Gomia, Victor Towards an Alternative Perspective in Africa's Postcolonial Aesthetics			



ALA 2015 DAY 1

WEDNESDAY, JUNE 3, 2015



Conference Schedule – Overview Wednesday

WHEN	WHAT	WHERE
8:00 - 8:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
9:00 - 12:00	Registration, Delegate Packs, Book Exhibits	Theater Rehearsal Rm@Audimax Foyer
10:30 - 12:00	WOCALA Business Mtg	GWI, Rm H26
12:00-13:00	Lunch	Mensa and Frischraum
13:00 - 15:00	ALA2015 Opening Ceremony and Keynote: Binyavanga Wainaina	Audimax
15:15 - 16:45	Concurrent Session A	GWI Humanities Bldg
17:00 - 18:30	Concurrent Session B	GWI Humanities Bldg
16:00 - 17:30	Children's Workshop with Miriam Camara	Old Castle, Bayreuth
18:45 - 19:15	Vernissage Exhibition AFRICA IS THE FUTURE	BAT CampusGalerie @ Foyer of the Audimax
19:30	Bus Transfer to City Hall	Bus Stop Mensa

EVENING PROGRAM – BIGSAS Literature Festival 2015

20:00	Vernissage Double Exhibit NOH NEE Dirndl à l'Africaine and Olalekan Jeyifous' Ikire Jones: Africa 2081 A.D.	City Hall Bayreuth, Foyer I
20:30	Dinner (reserved meals)	City Hall, Foyer
20:30	Opening of BIGSAS LitFest 2015: An Evening in Honor of Ama Ata Aidoo (present) with Film by Yaba Badoe and RT	City Hall, Balkonsaal

Conference Schedule – Overview Sessions

SESSION A 15:15 – 16:45				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Re-Visioning African Futures	Jude Aigbe	91		A 1
Writing Future through Retrospective	Lillian Osaki and Susanne Gehrman	93		A 2
Entangled Futures in Africa/Diaspora	Soraya Mekerta	125		A 3
A Snail Sense and Future Strategies	Nonyelum Chibuzo Mba	120		A 4
ROUNDTABLE: Creative Writing Programs and New African Writing	Patrice Nganang	H 26		A 5
Narrations of/and Aesthetics	Abioseh Michael Porter	121		A 6
Memory, Archive, Narrative	Marie Kruger	122		A 7
Voicing the Digital	Araceli Hernandez-Laroche	123		A 8
Reading Senghor and Negritude Beyond the Box	Mohamed Kamara	124		A 9
Founding of the African Language/s Caucus of the ALA	Clarissa Vierke and Rémi Armand Tchokothe	K 5		A10
Bessie Head and Lewis Nkosi	Mary S. Lederer	94		A 11
Wole Soyinka	Lihwu Betiang	92	 	A 12

Conference Schedule – Overview Sessions

SESSION B 17:00 – 18:30				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Space, Time and Aesthetics	Andrew H. Armstrong	91	Yellow	B 1
New Epistemologies in African Film	Daniela Ricci	93	Yellow	B 2
Conceptualising African/-diasporic Futures	Sarah Jilani	125	Orange	B 3
Toward overcoming Babel: Navigating Women's Feministic Nomenclatures I	Helen Chukwuma	120	Red	B 4
Culture Will Always Be With Us: Directions in African Literary and Cultural Criticism I	Ken Harrow	H 26	Pink	B 5
Entangled Media - Entangled Stories I	Kasongo M. Kapanga	121	Purple	B 6
"Fear no Death": Narrating into the Future	Vincent O. Odamtten	122	Purple	B 7
Language and Activism	Charles Ngiewih Teke	123	Dark Blue	B 8
Poetics of Revolution	Moses Serubiri and Katharina Fink	124	Cyan	B 9
The (future) Position of African Literature in Translation in a globalized Book Market I	Vivan Steemers	K 5	Light Green	B10
Ayi Kwei Armah	Alexander Dakubo Kakraba	94	Brown	B 11
Ngũgĩ wa Thiong'o	Robert McCutcheon	92	Brown/Green	B 12

LUNCH (Meat/Fish)

12:00 – 13:00, Dining Halls

West Africa



Senegalese Yassa Lemon Chicken

- Onions 5 pieces
- Chicken legs 4 pieces
- Garlic 4 pieces
- Lemons 7 pieces
- Bouillon cube 0,5 pieces
- Peanut oil 1 spoon
- Salt 1 pinch
- Pepper 1 pinch

- 1 Salt and pepper the chicken legs and put them in half of the lemon juice for 1 hour to marinate. Meanwhile put the onions and the garlic in remaining lemon juice, add salt, pepper and the crushed bouillon cube and let it marinate.
- 2 Heat oil in a casserole. Drain the chicken legs (retain the marinade) and sear them till there bronze. Put them on a plate and roast the drained onions (also retain their marinade) in the same oil as the chicken legs and cook them for 10 minutes.
- 3 Put the chicken legs back and pour both marinades into the pan. Reduce the heat stew it all for 1 hour. Turn it over occasionally. Salt and pepper the gravy to taste. Arrange the chicken legs on a big plate and cover it with gravy and onions.

Best served with Rice, Couscous or Fufu.

LUNCH (Vegan)

12:00 – 13:00, Dining Halls

East Africa



Ethiopian vegan three-dip-dish

Atkilt Wot, Gomen and Miisir Wot

Atkilt Wot (yellow)

- | | | | |
|----------------|-----------------|-----------------------------|------------------|
| ○ Olive oil | ½ cup | ○ Turmeric | 0,25 teaspoon |
| ○ Carrots | 4 thinly sliced | ○ Cabbage | ½ head, shredded |
| ○ Onions | 1 thinly sliced | ○ Potatoes peeled and diced | 5 pieces, |
| ○ Sea salt | 1 teaspoon | | |
| ○ Black pepper | 0,5 teaspoon | | |
| ○ Cumin | 0,5 teaspoon | | |

- 1 Heat the olive oil in a skillet over medium heat.
- 2 Cook the carrots and onion in the hot oil about 5 minutes.
- 3 Stir in the salt, pepper, cumin, turmeric, and cabbage and cook another 15 to 20 minutes.
- 4 Add the potatoes; cover.
- 5 Reduce heat to medium-low and cook until potatoes are soft, 20 to 30 minutes.

Gomen (green)

- | | | | |
|---------------------|--------------------------------------|---------------------|-----------------------|
| ○ Collard greens | 1 pound, rinsed, trimmed and chopped | ○ Fresh lemon juice | 1 tablespoon |
| ○ Water | 2 cups | ○ Salt | 1 teaspoon |
| ○ Olive oil | 2 tablespoons | ○ Ground turmeric | 0,5 teaspoon |
| ○ Onions | 1 piece, chopped | ○ Paprika | 0,5 teaspoon |
| ○ Garlic | 8 pieces | ○ Ground allspice | 0,5 teaspoon |
| ○ Green bell pepper | 1,5 pieces | ○ Ginger root | 2 tablespoons, minced |

- 1 Place chopped collard greens in a pot with 2 cups of water. Bring to a boil, then reduce heat to low. Cover, and simmer until collards are tender, about 20 minutes. Drain, but reserve the cooking water. Set aside.
- 2 Heat 1 tablespoon olive oil in a pot over medium heat. Stir in onions and cook until just beginning to brown, about 10 minutes. Stir in garlic and cook for 1 minute. Add the cooked collards, 1 tablespoon olive oil, and the reserved cooking water. Simmer, uncovered, over medium-high heat until liquid is nearly evaporated, 10 to 15 minutes.
- 3 Add the green pepper slices, lemon juice, salt, turmeric, paprika, allspice, and ginger root. Cook until peppers are soft, about 5 minutes.

Misir Wot - (Spicy Red)

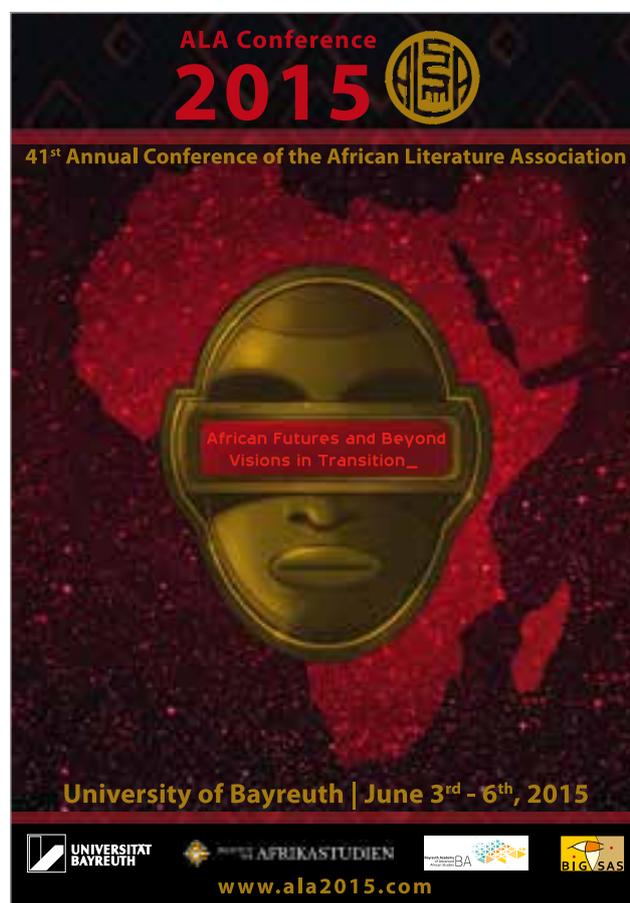
- | | | | |
|------------------------------------|----------------------|----------------|-----------|
| ○ Dry split red lentils | 1,5 cups | ○ Fresh garlic | 3 pieces |
| ○ Olive oil | 3-4 tablespoons | ○ Water | 2,5 cups |
| ○ Red paprika/
red chilli spice | 1 heaping tablespoon | ○ Tomato paste | ½ can |
| ○ Onion | 1 piece | ○ Salt | as needed |

- 1 Finely chop onion and garlic and saute in medium sized pot with a few generous tablespoons of olive oil for about 4-5 minutes until onions are soft. Add in tomato paste and the paprika and chilli spice and stir until mixed thoroughly. If mixture is too thick, add about 1/4 cup of water. Cook mixture another 2-3 minutes stirring occasionally.
- 2 Place red lentils in a bowl and rinse thoroughly. Once rinsed, add 2.5 cups of fresh water to the bowl and add this to the onion and red paprika and chilli mixture. At medium heat, stirring occasionally, simmer until lentils are fully cooked – about 15 or 20 minutes. If mixture becomes dry before lentils are cooked, add small amounts of water to mixture until they are moist.

Serve on Ethiopian Injera bread.

Opening Ceremony of the Annual Conference of the African Literature Association 2015

- **Greeting** by Prof. Dr. Stefan Leible, President of the University of Bayreuth
- **Greeting** by Georg Schmidt, Regional Director for Sub-Saharan Africa and the Sahel, Foreign Office, Berlin
- **Greeting** by Prof. Dr. Gabriela Paule, Dean of Faculty of Linguistic and Literary Studies
- **Greeting and Introduction** by the Conveners: Prof. Dr. Susan Arndt, Prof. Dr. Ute Fendler, Nadja Ofuatey-Alazard, Diplom Journ. and ALA2015 Advisor Prof. Dr. Anne Adams
- **Greeting** by Dr. hc. Wole Soyinka, Guest of Honor of ALA 2015
- **Greeting** by Ama Ata Aidoo, Guest of Honor of the BIGSAS Literature Festival 2015
- **Opening Keynote** by Binyavanga Wainaina:
So What is there to say about the New Platforms Generation?
- **Music** Aly Keita, Balafon



Wole Soyinka

In 1993 Wole Soyinka was awarded the honorary doctorate by the University of Bayreuth. It is therefore a great pleasure for all of us here in Bayreuth, that he graces this annual conference of the African Literature Association 2015 with his presence. Wole Soyinka, in full Akinwande Oluwale Babatunde Soyinka, is a Nigerian playwright, poet, author, teacher and political activist. Born on the 13th July 1934 at Abeokuta in Western Nigeria, Soyinka is the second of six children born into the family of Samuel Ayodele Soyinka and Grace Eniola Soyinka.

After attending St. Peter's Primary School, he enrolled at the Abeokuta Grammar School, where he won several prizes for literary compositions. In 1952, he graduated from the Government College and then studied English literature, Greek and Western history at the University of Ibadan. Two years later, he moved to England and continued to pursue his education at the University of Leeds. There, he served as the editor of *The Eagle*; the University's magazine. Later, in 1973, he earned his doctorate degree.

From 1960 onward, he taught at many universities. Residing mainly in the United States, he worked first at Cornell University and then at Emory University in Atlanta. From 1975 to 1999, he was a Professor of Comparative Literature at the University of Ife, which was later named Obafemi Awolowo University. Soyinka has also been a Professor of Creative Writing at the University of Nevada, Las Vegas. In the fall of 2007 he was appointed Professor in Residence at Loyola Marymount University in Los Angeles, California, US. Moreover, Wole Soyinka headed theatre groups at various Nigerian universities.

Soyinka is known as one of Africa's and the World's greatest writers and he is the first African to be awarded the prestigious Nobel Prize in Literature, in 1986. He wrote many plays, two novels and several volumes of poetry as well as innumerable essays.

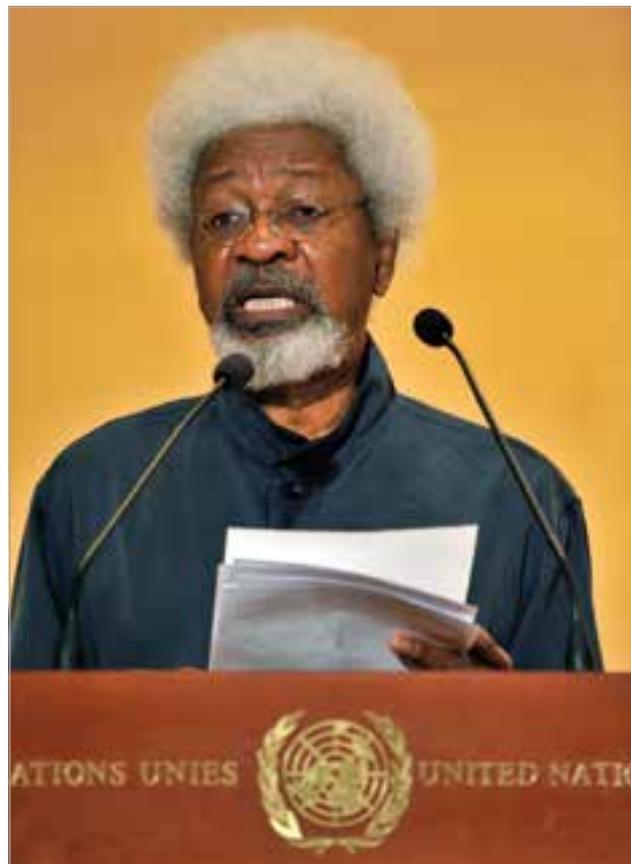


Photo: UN Photo/Jean-Marc Ferré

In Nigeria, Soyinka has been a strong proponent of democracy. He founded, participated in, and headed several political groups.

Wole Soyinka is undoubtedly one of Africa's greatest intellectuals, who continuously brings new life and enormous contribution to the literary, educational and political world of this age.

Jocelyne Kenne Kenne, First-year MAIAS student

Photo: Yaba Badoe



Ama Ata Aidoo

Born in Abeadze Kyiakor, a small village in central Ghana, on the 23rd of March, 1940, Ama Ata Aidoo is a distinguished author, poet, playwright and academic. Aidoo started writing early, her short story 'To Us a Child is born' winning a prize in 1958. Besides her career as a writer, Ama Ata Aidoo also served as Minister of Education in Ghana under the Jerry Rawlings administration. Currently, she is living in Ghana where she has established the Mbaasem Foundation (2000) to promote and support the works of young African women writers.

Her works include the plays *The Dilemma of a Ghost* (1965) and *Anowa* (1970); her first short-story collection *No Sweetness Here* (1970), novels *Our Sister Killjoy: or Reflections from a Black-eyed Squint* (1970) and *Changes* (1991); short-story anthologies *The Girl Who Can and Other Stories* (1997) and *Diplomatic Pounds and Other Stories* (2012), as well as poetry collections *Someone Talking to Sometime* (1986), *An Angry Letter in January* (1992), and *Birds and Other Poems* (1987) and the children's book *The Eagle and the Chickens and Other Stories* (1986).

In *Anowa* and *The Dilemma of a Ghost*, Aidoo's sentiments about African history and the enslavement trade are shared by her characters. Aidoo believes that an awareness of diasporic history among African peoples is necessary in order to understand Africa's future. *The Dilemma of a Ghost* becomes a trope for Aidoo's exploration of the implications of the trans-Atlantic slave. The main character, Eulalie, is a 'ghost' from the past who returns to haunt the community in the 'present'. By returning Eulalie to the source, Aidoo problematizes the implications of both continental and diasporic 'return'.

Changes is a testimony to Aidoo's view that "a literature that affirms women", for her "is a good feminist literature" and it also questions the cultural constructs of women, their differentiation and disempowerment in the male-dominated systems.

Aidoo's novel *Changes* (1991) has won the Commonwealth Writers Prize for Africa, being regarded as a feminist tour de force. Aidoo's belief that "Feminism is an essential tool in women's struggles everywhere ...and that includes

African women" reflects her conviction of the indispensability of women's liberation to the survival of the African nation.

In order to understand Aidoo's works, we must understand the multifaceted Aidoo: an ideologue, a scholar, a writer and a woman. How did Aidoo's revolutionary orientation come about? It came from her parents, who were politically aware of the ravages of colonization on the continent and of the importance of women in the struggle to re-validate African civilization; from her grandfather who actually died in a colonial prison; from an aunt who urged her to embrace formal education as a meaning of mitigating the imposed inferiority of women. All through Aidoo's writings, especially in *Our Sister Killjoy*, we see imperialism linked with issues having to do with neo-colonialism and international economics.

Early in her career as a writer, she worked in the United States, where she held a fellowship in creative writing at Stanford University. Aidoo also served as a research fellow at the Institute of African Studies, University of Ghana, and as a Professor in English at the University of Cape Coast. Aidoo is a patron of the Etisalat Prize for Literature, created in 2013 as a platform for African writers of debut books of fiction.

The African proverb "If you educate a man you educate an individual, but if you educate a woman you educate a nation" was an inspiration in Aidoo's works. Drawing our attention to the West African woman's history and tradition of strong women, Ama Ata Aidoo is seen as a postcolonial feminist writer who endlessly fights for women's right of education and affirmation in the African society.

Locating most of her works between feminism and nationalism, Aidoo manages to overturn Western preconceptions of Third World women's experience as passively oppressed or lacking in powers of self-determination to a new vision of the African woman: a strong, independent person who can demand her rights as a human being.

Samira Paraschiv, First-year MAIAS student

Opening Ceremony

13:00 – 15:00, Audimax

Photo: Jerry Riley



Binyavanga Wainaina

Xinyavanga Wainaina, born 18 January 1971 in Nakuru, Kenya, is one of Africa's most audacious literary talents. As a novelist, short story writer and essayist he has gained international attention and was named one of the 100 most influential people in the world by Time magazine in 2014.

His academic career started in commerce at the University of Transkei in South Africa and ultimately led to a MPhil in Creative Writing from the University of East Anglia, Norwich. Later Binyavanga Wainaina came to direct the Chinua Achebe Center for African Writers and Artists at Bard College and can already look back at a corpus of highly differentiated literary works which have been translated into a number of languages.

Winner of the Caine Prize for African Writing for his short-story "Discovering Home" (2002), he five years later declined the "Young Global Leader Award" by the World Economic Forum, in order to keep himself "loose, independent and creative" and further stated: "It would be an act of great fraudulence for me to accept the trite idea that I am going to significantly impact world affairs!" Although his work as the co-founding editor of the Kenyan publishing network Kwani? Trust and the literary magazine Kwani? clearly calls for acts of recognition, Binyavanga declared that he first and foremost wants to remain a writer.

Similarly, Binyavanga Wainaina, the public intellectual, openly explored sexual politics when he came out as gay in his 2011 memoir, *One Day I Will Write About This Place: A Memoir*, but describes the chapter in question, "I Am a Homosexual, Mum" as a "lost chapter", since the public only took notice of his stance when he re-published the chapter as a short story in 2014.

"Gay, and quite happy" – as he announced in a following tweet – he developed his intelligently larking, highly cognizant tone of writing long before, for example when he vented about stereotypical colonial Western phantasies about Africa and its People in "How to Write about Africa" and its sequel, "How to Write about Africa II: the Revenge" – two ironic essays which poignantly expose condescending, cliché-ridden representations of an exoticized, pitiful African continent. This long overdue reckoning climaxed in some white students' and writers' letters to the editors, now asking for permission "to write about Africa". So, Binyavanga, as he tongue-in-cheek put it, thus became "the [involuntary] conscience of Africa".

P.S.: If you have not done so yet, please read his open letter to Madonna.

Dilan Zoe Smida,
Fourth-year B. A. student English
and Intercultural German Studies



The National Troupe of Nigeria

The National Troupe of Nigeria, a parastatal of the Federal Ministry of Culture, Tourism and National Orientation, is the apex performing arts institution in Nigeria. It was formally established in 1991 by Decree No 47, the same decree that established the National Theatre. The National Troupe is constituted by professional theatre administrators and artistes whose primary function is to celebrate the rich cultural heritage of Nigeria through dance, music and drama.

The National Troupe has since its formal establishment exhibited competence in packaging high artistic productions specifically designed for national and international consumption. The Troupe have had a record of successful artistic outings within the country and have also toured countries in Africa; Europe; the United States; and Asia.

Indeed the qualities of the Troupes theatrical presentations are evident in the scores of successes recorded with well acclaimed productions and projects like *The Trials of Oba Ovanranwen*, *Yemoja*, which won the best drama prize at the 2002 Cervantino International Festival in Mexico, South America, *Tafida*, a play on the life and times of Shehu Musa Yar'Adua which was hailed as a master piece by Nigeria's former President Chief Olusegun Obasanjo and *The Kolanut Dance*, the performance of which has received commendations severally.

Opening Ceremony

13:00 – 15:00, Audimax



Photo: BIGSAS Literature Festival 2014/Mbguah B. Goro

Aly Keita & the Magic Balafon

Born in Ivory Coast into a family of musicians and griots, composer and musician Aly Keita builds his own balafons and performs with them alongside the very best. Now living in Germany, he has participated in a number of projects together with Omar Sosa, Rhoda Scott, H.Lüdemann, Cheick Tidiane Seck, Joe Zawinul and many more. With his impressive virtuosity, Aly develops spectacular and enchanting African polyphonies .

Children's Workshop

17:30, Old Castle



Children's Workshop with Miriam Camara

Miriam Camara is a Berlin-based project manager and consultant specialized in the conceptualization, organisation and implementation of educational projects for children and youngsters. She is the founder of the AKOMA Network for Education & Culture (AKOMA Bildung & Kultur) and the African-Diasporic Complementary School Berlin, which offers educational week-end programs geared towards PoC-children. In the framework of the BIGSAS Literature Festival 2015, Miriam offers a workshop for children living in the Bayreuth Refugee Home and their Bayreuther peers.

www.akoma-bildung-und-kultur.de

Vernissage

18:45 – 19:15, BAT CampusGalerie/Audimax Foyer

**Vernissage:
AFRICA IS THE FUTURE - the AITF Covers**



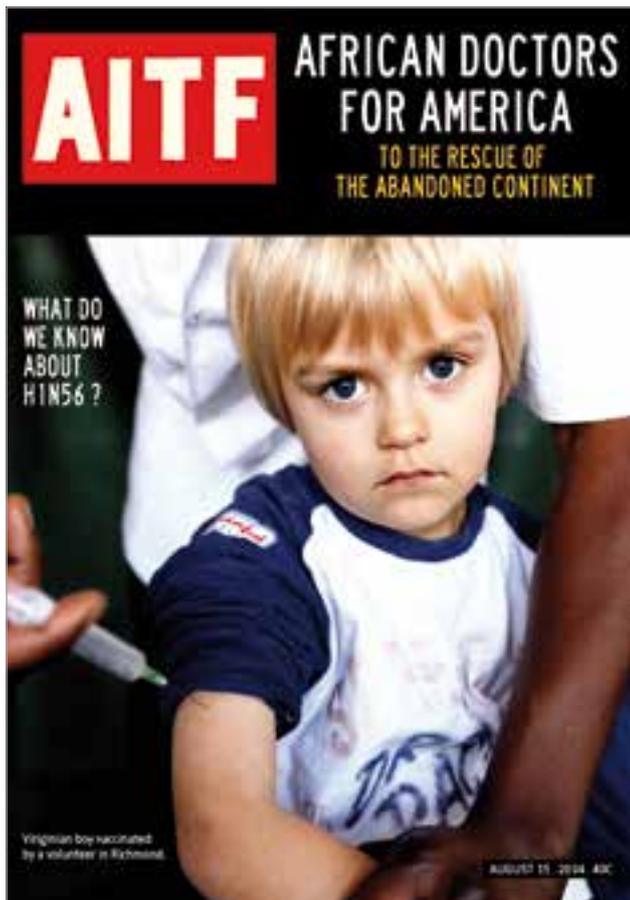
AITF is an art intervention initiated in 2004 by Nicolas Premier and Patrick Ayamam to challenge mainstream media's representation of Africa and more generally of the World.

Noting that brands are entities which have a great symbolic impact in today's world, the two friends create a t-shirts line named AFRICA IS THE FUTURE. Over a decade they use all the communication tools of a "real brand" – multimedia websites, merchandise, sponsoring, product placement, social networking, video or photography – to smash media cliches by ingraining this provocative slogan into public space.

AITF Covers

To celebrate AITF's 10-year anniversary, we imagined Africa as the first world power through covers of a fictitious magazine.

Nicolas Premier and Patrick Ayamam



THE U.R.A

Imagine: It's 2034. The African Continent has been re-named " The United Republics of Africa " (U.R.A) and has become the dominant global power. The U.R.A is the leader and driver of technology, space travel, art, film, fashion, architecture and more.

ICONIC COVERS

U.R.A's most widely read, most profitable publication is AITF Magazine. As the iconic Life Magazine covers illustrated American growth post-World War II, AITF Magazine covers relate the economic and political rise of the United Republics of Africa.

A REVERSAL

The familiarity of Life covers, emblematic of the American Dream, suits beautifully this parodic diversion. It is no Nostradamus inspired effort to predict the future. AITF covers are an ironic transposition of the World as it is presented in international media.

Evening Program



An Evening in Honor of Ama Ata Aidoo

- 20:00 Dinner (reserved meals)
- 20:00 Opening of the BIGSAS Festival of African and African-Diasporic Literatures 2015

Greeting by the BIGSAS Literature Festival Directors Susan Arndt and Nadja Ofuatey-Alazard

Greeting by Dymitr Ibrizimow, Dean of the Bayreuth International Graduate School of African Studies (BIGSAS)

Greeting by Nino Klingler, Federal Foreign Office of Germany

Portraiture Studio

Daily, 19:30 – 21:00, Bayreuth City Hall, Foyer I

**The ALA 2015 Portraiture Studio
with Debra Moses-Sanks and Team**

Here you have the opportunity to, against a small fee, have your portrait picture taken by photographer Debra Moses-Sanks and her team in a truly special setting reminiscent of those employed by great African portrait photographers like Seydou Keita or Malick Sidibé. The New York-bred and Berlin-based Moses-Sanks will thus provide a valuable keepsake of your ALA 2015-experience.

www.moses-sanks.com



Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)

Meat

- Franconian Ragout of Venison
- Sides: Potato Dumplings, Red Cabbage Mousse and Cranberries

Vegetarian

- Fried Potato Dumplings with fresh Herbs
- Sides: Red Cabbage Mousse and Cranberries Salad Variations and Balsamic Dressing

Drinks

- One complementary glass of white or red wine or one glass of beer

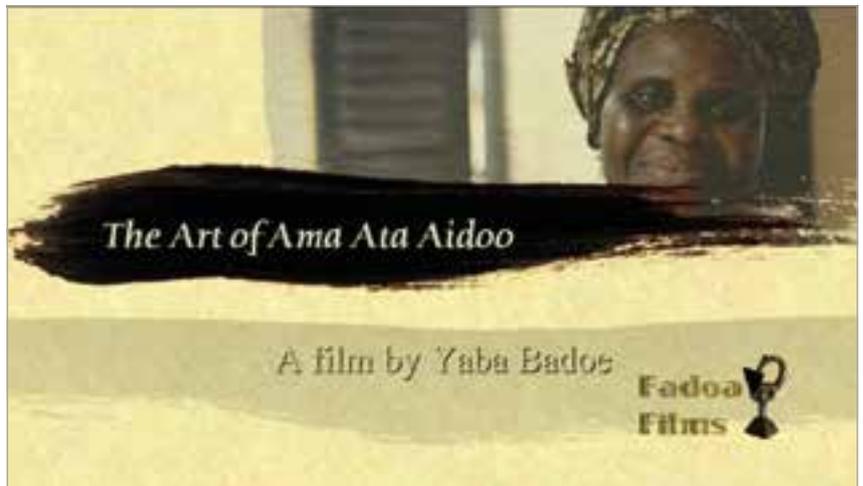
** Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.*

Film Screening and Conversation

20:45, Bayreuth City Hall (Balkonsaal)

**Filmscreening:
*The Art of Ama Ata Aidoo***

The *Art of Ama Ata Aidoo* explores the artistic contribution of one of Africa's foremost women writers, a trailblazer for an entire generation of exciting new talent. The film charts Ama Ata Aidoo's creative journey in a life that spans 7 decades from colonial Ghana through the tumultuous era of independence to a more sober present day Africa where nurturing women's creative talent remains as hard as ever.



Over the course of a year this feature-length documentary follows Aidoo as she returns home to her ancestral village in the Central Region of Ghana and then travels to the University of California, Santa Barbara, to attend the premier of her seminal play about the slave trade, *Anowa*.

With contributions from Carole Boyce Davies, Nana Wilson Tagoe, Vincent Odamtten and Ayebia Clarke publishing, *The Art of Ama Ata Aidoo* gives a fascinating insight into the life of a pioneering Pan-African poet and novelist and brings Aidoo's writing to new audiences.

- Fadoa Films 2014, Ghana/USA/UK
78 minutes
- Director/Producer Yaba Badoe
- Executive Producer Amina Mama

Yaba Badoe

Yaba Badoe is the director/producer of the feature-length film, *The Art of Ama Ata Aidoo*. Badoe is a BBC-trained award-winning documentary filmmaker and writer with many years experience in broadcast television. She has made arts and culture based documentaries for the main terrestrial channels in the UK. In 2003 she directed a one-hour documentary about the life and work of Nobel Laureate, Toni Morrison for BBC4. Her recent film, *The Witches of Gambaga* (Fadoa Films 2010) won the 2010 Best Documentary Award at the Black International Film Festival and 2nd Prize, Documentaries at Fespaco 2011. In 2014, Yaba Badoe was nominated for a Distinguished Woman of African Cinema Award.



Photo: Niall Mc Diamid

Roundtable

22:00, Bayreuth City Hall (Balkonsaal)

Roundtable honoring Ama Ata Aidoo
with Yaba Badoe, Abena Busia, Carole Boyce Davies, Vincent Odamtten

Double Vernissage

20-00 – 20:30, Bayreuth City Hall, Foyer I



**Double Vernissage
FASHIONing Futures: NOH NEE and Ikiré Jones**

NOH NEE

Born and raised in Cameroon, sisters Marie Darouiche and Rahmée Wetterich have made the Bavarian capital Munich their home, but their designs draw from Africa's unique and inimitable colours. Rahmee: "Nature shows us how colours can be combined. Once you've got the framing, anything can be brought to bloom".

The idea of combining colourful and elaborate African cloth with a Bavarian cut would follow soon. The framing for the Dirndls is a traditional Bavarian Dirndl cut from the 1950s. And her sister Marie adds: "With the African cloth, the original Bavarian Dirndl becomes a homage to female pride, an attitude towards life turned into fabric. And there are no limits to your fantasy and creativity should you choose to combine them with whatever jackets or accessories. The Dirndls are an invitation to live".

Behind all this stands Rahmée's idea of the "colour mix" - the world's various cultures' inventive and exciting exchange: "It will be of great importance in the days to come, Rahmée exclaims, "people will get to know each other, they will innovate, and they will see their own traditions in a different light".

www.dirndlalafricaine.com

Double Vernissage

20-00 – 20:30, Bayreuth City Hall, Foyer I



Double Vernissage FASHIONing Futures: NOH NEE and Ikiré Jones

Ikiré Jones: Africa 2081 A.D.

This series of sci-fi inspired African scenes were created by Brooklyn-based Nigerian-American artist Olalekan Jeyifous as part of the promotional/marketing campaign for the independent menswear line, Ikiré Jones, which was founded by Walé Oyéjidé in Philadelphia. The images depict remarkably self-organized communities in a commercially-technocratic future where improvised settlements containing crowded and chaotic knots of human resilience coexist alongside imposing futuristic super-structures. In these scenes the past, present, and future are combined in order to completely re-imagine African cities in ways that have'nt been seen before.



Olalekan Jeyifous creates hand drawings, digital illustrations and architectural constructs that are strongly rooted in "borrowed and invented narratives". More often than not these narratives explore dystopian interventions into urban spaces, in ways that communicate their participation in, and alienation from a larger world. As a professional artist, Olalekan has exhibited at The Kitchen, The New Museum of Contemporary Art, The Studio Museum in Harlem, Vitra Design Museum, MoMA, The Drawing Center, and la B.A.N.K. in Paris.

www.vigilism.com/

The founder of Ikiré Jones, Walé Oyéjidé, is a designer, attorney, and musician based in Philadelphia, USA. As a Nigerian-born American, his creative work touches on the experience of cultural aliens who meander through an ever-shrinking global society. In addition to currently being on display as part of the "Making Africa" Exhibit at the Vitra Design Museum in Germany, Mr. Oyejide's design efforts and ethos can be seen at his menswear company, Ikiré Jones.

www.ikirejones.com

ALA 2015 DAY 2



THURSDAY, JUNE 4, 2015



Conference Schedule – Overview Thursday

WHEN	WHAT	WHERE
7:00 – 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 – 9:30	Concurrent Session C	GWI Humanities Bldg
9:45 – 11:15	Concurrent Session D	GWI Humanities Bldg
11:30 – 13:00	Double Keynote: Bernardine Evaristo and Noah Sow	GWI Humanities Bldg
13:00 – 14:00	Lunch	Mensa and Frischraum
13:00 – 14:30	WOCALA Luncheon; Speaker: Fahamisha Brown	Frischraum (Séparée)
13:00 – 14:30	TRACALA Luncheon; Speaker: Anne Adams	K 5 (Humanities Bldg GWI)
14:15 – 15:45	Concurrent Session E	GWI Humanities Bldg
16:00 – 17:30	Concurrent Session F	GWI Humanities Bldg
17:45 – 19:15	Concurrent Session G	GWI Humanities Bldg
19:30	Bus Transfer to City Hall	Bus Stop Mensa

EVENING PROGRAM – BIGSAS Literature Festival 2015

20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Dance Performance: Qudus Onikeku	City Hall, Balkonsaal
21:30	Reading: Youssef Wahboun and Senouvo Agbota Zinsou	City Hall, Balkonsaal
21:30	Reading of Literatures in African Languages: SOUNDINGS by Pam Smith & friends	Old Castle

Conference Schedule – Overview Sessions

SESSION C		8:00 – 9:30		
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures I	Ana Catarina Teixeira	91		C 1
Breakthroughs/Breakdowns – Breaking Boundaries	Rita Nnodim	125		C 3
Toward overcoming Babel: Navigating Women's Feministic Nomenclatures II	Helen Chukwuma	120		C 4
Violence et Savoir dans les Littératures africaines et caribéennes	Isaac Bazié	H 26		C 5
Past-Futures Publishing	Oluremi Olalekan Oladipupo	121		C 6
Past Futures in African Sci-Fi	James M. Hodapp	122		C 7
New Spaces in Media Cultures	Ivo Ritzer	123		C 8
Revolution and Reconstruction	Onyekaba Cornelius Eze	124		C 9
Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I	Lutz Diegner and Frank Schulze-Engler	K 5		C10
Ben Okri and Niyi Osundare	Effio B. Uwatt	94		C 11
Radical: The Futures of Femi Osofisan	Tunde Akinyemi	92	 	C 12

Conference Schedule – Overview Sessions

SESSION D		9:45 – 11:15		
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures II	Ana Catarina Teixeira	91	Yellow	D 1
More, more more ... Future! Genres in African Art	Camillos Ukah	93	Yellow	D 2
African Returns in African Fiction I	Ernest N. Emenyonu DISCUSSANT: Chimalum Nwankwo	125	Orange	D 3
Futuristic Writing by Women in Africa and the Diaspora	Jane P. Splawn	120	Red	D 4
ROUNDTABLE: African Literature and Literary Networks: Mapping Alternative Geographies?	Madhu Krishnan	H 26	Pink	D 5
Formes Courtes dans la Littérature Francophone Contemporaine: Chansons, Poèmes, Lettres et Nouvelles	Patricia-Pia Célérier and Odile Cazenave	121	Purple	D 6
Fear no Death: Narrating into the Future	Doris Posch	122	Purple	D 7
Past, Present and Future on the Internet: African/Diaspora Websites beyond Modernity and Tradition in Connection with Universities around the Globe	Daniela Merolla and Inge Brinkmann	123	Blue	D 8
Human Rights Committee – Documenting Human Rights in Osvalde Lewat's Films	Patrice Nganang	124	Teal	D 9
The (future) Position of African Literature in Translation in a Globalized Book Market II	Bernadette Cailler	K 5	Yellow-Green	D10
Chinua Achebe	Bernth Lindfors	94	Brown	D 11
J.P. Clarke and Chika Unigwe	G. Oty Agbajoh-Laoye and Jonas Egbudu Akung	92	Brown/Green	D 12

SESSION E		14:15 – 15:45		
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
African Cinema, Globalization, and Violence	Mary Ellen Higgins	91	Yellow	E 1
Literature/Sign and Critique – Critique in Sign/Literature	Tomi Adeaga	93	Pink	E 2
Imaginings of Europe in Literature from the African Diaspora	Elisabeth Bekers	125	Orange	E 3
(R)Evolution of Gender	Maria Tavares	120	Red	E 4
Space, Text, and Performance: Directions in African Literary & Cultural Criticism II	Moradewun Adejunmobi	H 26	Pink	E 5
Entangled Media - Entangled Stories II	Robert McCutcheon	121	Purple	E 6
Afro-Superheroes	Carli Coetzee	122	Purple	E 7
Past, Present and Future on the Internet: African/Diaspora Websites beyond Modernity and Tradition II	Daniela Merolla and Inge Brinkmann	123	Blue	E 8
Droits de l'Homme, Représentations et Citoyenneté dans les Banlieues françaises	Hervé Tchumkam	124	Cyan	E 9
TRACALA: Caucus Luncheon & Business Meeting	SPEAKER: Anne Adams	K 5	Grey	E10
Ama Ata Aidoo & New Ghanaen Women's Writing	Anne Adams	94	Brown	E 11
Anne Adams	Ileana Dimitriu	92	Brown/Green	E 12

Conference Schedule – Overview Sessions

SESSION F 16:00 – 17:30				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Narrating Hope, Nostalgia and Belonging	Ijeoma C. Nwajaku	91	Yellow	F 1
Literature in-between Routes/Roots of Time – Past-Present-Future	Koffi Anyinefa	93	Pink	F 2
Contemporary Nigerian and South African Writing – Comparative Approaches	Rebecca Fasselt and Aghogho Akpome	125	Orange	F 3
Women Spaces and the Future of Cultural Politics	Reuben Kehinde Akano	120	Red	F 4
Theorizing African Literature in/for (our) Late Modern Era	Kwaku Larbi Korang	H 26	Pink	F 5
Grave Doubts, or Hopeful Alternatives? The Futures of Humanitarianism	Bhakti Shringarpure	121	Purple	F 6
Sketching the Future: Graphic Novels and Comics	Dorcas Iranwo-Oluwa Ewejobi and Obioma Anulika Asonye	122	Purple	F 7
ROUNDTABLE: Wikithon: Improving the 'African Literature' Wikipedia Page	Stephanie Bosch Santana	123	Blue	F 8
Humanity 3.0	Ruby Magosvongwe	124	Cyan	F 9
Afrophone Nigerian Verbal Art	Olesegun Stephen Titus	K 5	Brown	F10
Chimamanda Ngozi Adichie	Barbara J. Webb	94	Brown	F 11
BOOK LAUNCH		92	Brown Green	F 12

SESSION G 17:45 – 19:15				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Exploration d'un Nouvel Exil chez les Écrivaines de l'Afrique et de sa Diaspora	Irène Assiba d'Almeida	91	Yellow	G 1
Future Anterior - Quo Vadis Literary Studies?	Amadihe Ezugu	93	Pink	G 2
Africa in the Global: Appropriations and Teachings	Victor Yankah	125	Orange	G 3
Issues and Human Rights Committee – Girls and Rights	Patrice Nganang	120	Red	G 4
ROUNDTABLE: Current Trends and Future Perspectives on Anglophone South African Literature	Danyela Demir and Olivier Moreillon	H 26	Red	G 5
Visions of the Congo: Comparing Literary and Non-Literary Representations	John Nimis	121	Purple	G 6
Afro-Superheroes	Carli Coetzee	122	Purple	G 7
Environmental Consciousness and Justice in African Literature	Weeraya Donsomsakulkij	123	Teal	G 8
African Popular Arts and Modern Day Slavery	Laura T. Murphy	124	Cyan	G 9
An Evening of Readings in Mother-tongue African Languages	Pamela Smith	K 5	Brown	G10
Chimamanda Ngozi Adichie II	Shirin Assa	94	Brown	G 11



Photo: Marlon James

Double Keynote:
Bernardine Evaristo and Noah Sow

Bernardine Evaristo **WARRIOR WOMEN WRITERS: black women leading the charge**

This talk will explore how the literature of Africa, the African diaspora and our globalized world has been reinvigorated and transformed by numerous women writers. It is a transformation that began in the later part of the twentieth century and which continues through to today. Before these writers started to publish, the presence of black women in the world's literature was negligible and often invisible. Today we can celebrate the multiplicity of our voices, and as we look ahead, imagine the literary possibilities of the future.

Bernardine Evaristo was born to an English mother and a Nigerian father in 1959 in London. Her writings raise awareness about the old presence of Black people in Europe long before the 1948 Windrush immigration. Her first book and semiautobiographical novel *Lara* (1997) contributes to this by excavating the hidden, unwritten [hi]stories of the past. In a 2004 interview Evaristo refuses for her work "to be personalized into an exploration of [her] identity," stating that instead she prefers for it to be seen as an exploration into British culture and identity.

Accordingly, her novel *Soul Tourists* (2005) tells the adventurous trip of two people around Europe, one of whom is visited by ghosts of famous people of African descent that have one way or another played an integral role in European history. Her novel *Blonde Roots* (2008) tells of a reversed world in which the white Europeans are enslaved by Africans. Of her other books two, *The Emperor's Babe* (2001) and *Hello Mum* (2010) have been turned into BBC radio plays since 2012. Her novel *Mr Loverman* (2013) has recently won the USA Ferro-Grumley award for best LGBT fiction.

As a PhD holder in Creative Writing, Evaristo seems to have a fun time exploring a variety of genres. Poetry, short stories, prose-poetry, novel-in-verse, radio plays, a poetry-music collaboration — she has done it all.

Bernardine Evaristo also writes essays, and is a critic, as well as an editor. Her literary criticism has been published in the Guardian and Independent. She also runs workshops and has been Reader in Creative Writing in Brunel University London since 2011. In 2012, she founded the Brunel University African Poetry Prize. Evaristo has also served as juror in many other literary awards and been invited to over 140 international gatherings. Her books have been widely translated.

Marjan Noughnejad, First-year MAIAS student

Double Keynote

11:30 – 13:00, Audimax

Double Keynote:
Bernardine Evaristo and Noah Sow

Noah Sow
Diaspora Dynamics: Shaping the Future of Literature

This keynote highlights how we form diasporic bonds through our writings. Not only do our works, words and collaborations exist within global and structural power dynamics, they are likewise composing and creating power dynamics. By considering the 'triple A': Autonomy, Alliance, Acknowledgement, we consciously connect and conjoin, shaping the future our literature and ourselves are going to inhabit.

Noah Sow, born and raised in Bavaria, is a writer, conceptual artist, musician, author, producer, theorist and activist with a focus on art, critical media analysis, de/constructions of "normalities" as well as counter-racism economy and economics. Her book *Deutschland Schwarz Weiß* has become a standard in the analysis of and education about structural racism in Germany. In 2001, Hamburg-based Noah Sow founded Germany's first Black media watchdog, "der braune mob". She is holding lectures, presentations and readings around the world, performing and publishing music on her record label Jeanne Dark Records and exhibiting conceptual visual arts. Noah Sow is a household name to many Germans from her various television appearances, radio personality shows and radio plays.

Web page: www.noahsow.de

Book Publications (exc.):

- 2008 *Deutschland Schwarz Weiß* (Random House)
- 2011 co-author: *Wie Rassismus aus Wörtern spricht – (K)Erben des Kolonialismus im Wissensarchiv deutsche Sprache* (Unrast)
- 2015 co-author: *Kunst und Politik* (Guernica-Gesellschaft): *Schwarze Wissensproduktion als angeeignete Profilierungsressource und der systematische Ausschluss von Erfahrungswissen aus Kunst- und Kulturstudien*



Photo: anadol kotte

LUNCH (Meat/Fish)

13:00 – 14:00, Dining Halls

Southern U.S.



"Soulfood" Salmon Croquettes

- | | | | |
|----------------|--------|----------|---------|
| ○ Salmon filet | 0,2 kg | ○ Salt | 1 pinch |
| ○ Potatoes | 0,5 kg | ○ Pepper | 1 pinch |
| ○ Egg yolk | 2 | ○ Nutmeg | 1 pinch |
| ○ Flour | 0,1 kg | | |

- 1 Cut Salmon filet in 1 cm stripes
- 2 Boil and crumble the potatoes and include egg yolk, salt, pepper, nutmeg and the flour.
- 3 Then cover the salmon filet stripes with the potato mass and coat them with breadcrumbs. Finally fry in 180 °C hot frying fat (the salmon should ideally still be juicy).

Best served with Aioli, Yam fries, or French fries.

LUNCH (Vegan)

13:00 – 14:00, Dining Halls

Southern U.S.



"Kreyol" Red Beans with Coco-Rice

- | | | | |
|---------------------|------------|-------------------|-----------------|
| ○ Garlic | 1 piece | ○ Vegetable stock | 0,175 kg |
| ○ green bell pepper | 0,5 pieces | ○ Coconut milk | 0,125 l |
| ○ coriander | 0,25 bunch | ○ cumin | 0,25 tablespoon |
| ○ Bay leaf | 1 piece | ○ Salt | 1 pinch |
| ○ oil | 1 Spoon | ○ White pepper | 1 pinch |
| ○ Basmati rice | 0,125 kg | ○ Kidney beans | 0,2 kg |

- 1 Finely dice the garlic and the green bell peppers. Sauté in oil with the bay leaf and add the rice and sauté another minute.
- 2 After that spice it with salt, pepper and cumin. Add the stock and the coconut milk let it boil up briefly and let it soak for 25 min at medium heat. After 10 minutes add the beans.
- 3 Finally mix the rice in a bowl and decorate with coriander and your favorite sliced veggies and serve.

WOCALA Caucus Luncheon

13:00 – 14:30, Frischraum



Speaker

Fahamisha Patricia Brown

Fahamisha Patricia Brown is retired Associate Professor of Urban Studies and Human Services at Metropolitan College of New York and has served as chair of the ALA's Women's Caucus, served as treasurer of both the African Literature Association and the Women's Caucus. She also chaired the committee on Publicity and Media Relations. She is the author of *Performing the Word: African American Poetry as Vernacular Culture* (Rutgers University Press, 1999).

Her major research interests include poetry of the African world with an emphasis on poetry as an expression of vernacular culture, literature in performance, and Black women writers. She is also a performing artist and has directed a production of Langston Hughes' play *Don't You Want to Be Free?* In addition, she conducts workshops on black song traditions for children and adults and is a community activist with a focus on black art and culture and black women's issues.

TRACALA Caucus Luncheon

13:00 – 14:30, K 5 (Humanities Bldg GWI)



Speaker

Anne V. Adams

Anne Adams is professor emerita of Africana Studies and Comparative Literature from Cornell University. She has also lectured and held visiting positions at several universities in Africa as well as in Germany (University of Bayreuth and Humboldt University). Following retirement, she served for five years as director of the W.E.B. Du Bois Memorial Centre for Pan-African Culture, in Accra, Ghana.

Her areas of research and publication are African/Diaspora women's writing and Afro-German cultural studies.

Publications in the former area include *Ngambika: Studies of Women in African Literature* (1986) co-edited with Carole Boyce Davies; *The Legacy of Efua Sutherland* (2007) co-edited with Esi Sutherland-Addy; and *Essays in Honour of Ama Ata Aidoo at 70* (2012). In the area of Afro-German cultural studies Anne Adams has lectured and published articles. Most significantly, she is translator of two books by Afro-Germans. The first, *Showing Our Colors: Afro-German Women Speak Out*, 1992 (orig. *Farbe Bekennen: Afro-Deutsche Frauen auf den Spuren ihrer Geschichte*, 1986), Oguntoye et. al. eds., has contributed to the expansion of studies of African Diaspora in Europe for English-speaking scholars. The second Afro-German translation is *Blues in Black and White*, 2003 (orig. *Grenzenlos und unverschämt*, 1997), by May Ayim, published posthumously, brings to English readers the unpublished writings of the acknowledged pioneer in the awakening of Afro-German identity. Adams's new translation of Afro-German writings, *Brazen and Borderless: Afro-Germans Talk Back*, the first in English since the two above-mentioned texts, is scheduled for publication in 2015. In addition to her own translations, Anne Adams has consulted for Rowohlt Verlag on the German translations of the novels of Toni Morrison.

Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)**Fish**

- Fresh regional Char and Trout roasted in black and white Sesame
- Side Dishes: Rice or tagliatelle aromatized in wild-herb Lemon-Oil
- or with Mediterranean vegetables deglazed with tomato purée and fresh basil

Vegetarian

- Rice or tagliatelle aromatized in wild-herb lemon-oil
- or with Mediterranean vegetables deglazed with tomato purée and fresh basil

Drinks

- One complementary glass of white or red wine or one glass of beer

** Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.*

Dance Performance

20:30, Bayreuth City Hall (Balkonsaal)

Dance Performance: Qudus Onikeku

Qudus Onikeku is the artistic director and founder of YK Projects. Born and raised in Lagos, he is a graduate of The National Higher School of Circus Arts, France. Qudus is all about diversity, one can find him in the company of dancers, actors, musicians, writers, film makers, visual artists, photographers, poets and spoken word artists, because his works are all informed by these varied sensibilities and encounters. He strongly draws on his Yoruba tradition.

For more than a decade, he has retained a presence in the Nigerian arts scene, and is part of a new generation of creators springing up from Africa. Known in Europe, the USA, Latin America and the Caribbean for solo works, writings and research projects, he has as well toured widely in collaborations with renowned artists such as Heddy Maalem, Sidi Larbi Cherkaoui Christopher Abdul Onibasa, George Lavaudent, Jean Claude Galotta, Mouise Touré and Boris Charmatz. In the framework of the BIGSAS Festival of African and African-Diasporic Literatures 2015, Qudus presents his latest production, *Africaman Original*, with music by Fela Kuti, about which critic Patrick Acogny wrote:

"Between dance, performance art, stand-up, singing and dance class, this spectacle portrays a very charismatic dancer, at ease on the stage. Qudus Onikeku takes us on a journey into a particular universe."



Reading

21:30, Bayreuth City Hall (Balkonsaal)

Reading: Sénouvo Agbota Zinsou and Youssef Wahboun**Sénouvo Agbota Zinsou**

Sénouvo Agbota Zinsou is a Togolese writer and dramatist. He was born in 1946 in Lomé (Togo). After High School, he entered the University of Lomé, graduating with a degree in Modern Literature. Next stops in his academic career were a Master in Theatre studies at the University of Sorbonne Nouvelle in Paris, followed by his PhD in communication science at the University of Bordeaux. He held the position of director of the National Theatre of Togo and served as chairman of the Association Togolaise des Gens de Lettres (Togolese Association of Men of Letters). From 1995 to 2001 and 2003 to 2005 he was lecturer in Romance literature at the University of Bayreuth, where he now directs the Internationales Ateliertheater.

He wrote more than 50 plays, and 4 novels. Amongst his best known works are *La tortue qui chante* (The singing tortoise), *Le médicament* (The Medicine), *Yévi et l'éléphant chanteur* (Yévi and the Elephant singer), and will read in the framework of the BIGSAS Literature Festival 2015 from his latest play, *Le combat de Madame Loth contre les Anges* (Madame Lot's Combat against the Angels).

**Youssef Wahboun**

Born in 1968 in Rabat, Youssef Wahboun holds two doctoral titles in History of Art as well as in Comparative Aesthetics. He is Professor at the Mohammed V-Agdal University of Rabat, Morocco. Considered as one of the few specialists and critics on Moroccan Art, he is himself a painter and writer. He regularly contributes to *Diptyk*, a Francophone Moroccan Art magazine.

He published a collection of poems, *Etreintes creuses* (L'Harmattan, Paris, 2001) and a collection of short stories, *Il faut assassiner la peinture* (Aïni Bennaï, Casablanca, 2004). His last novel, *Trois jours et le Néant* (Marsam, Rabat, 2013) was well received internationally.

Reading

21:30, Old Castle Bayreuth

**SOUNDINGS:
AN EVENING OF READINGS IN MOTHER TONGUE AFRICAN LANGUAGES**

The readings span the entire gamut of traditional African literature: fiction, poetry, songs, dirges, oriki, folk tales, adages, etc. As with past readings, a named-group of presenters kicks off the session (to the quiet strains of Papa Susso's ethereal Kora music) after which it the audience is invited to a remarkable impromptu, "free-for-all," participatory, "no-limits" of sample dance-steps, women's palaver reenactments, classic highlife tunes of yester years, childhood games, folk tale songs and refrains, proverbs, riddles and jokes ...

- Naana Bayinwa Horne Twi (Ghana)
- Akintunde Akinyemi Yoruba (Nigeria)
- Ada Azodo Igbo (Nigeria)
- Wangui wa Goro Gikuyu (Kenya)
- Joyce Ashutangtang Kenyang (Cameroon)
- Joyce Dixon-Fyle Krio (Sierra Leone)
- Irene D'Almeida Fon (Benin)
- Kassahun Checole Tigrinya (Eritrea)
- Akinloye Ojo Yoruba (Nigeria)
- Eustace Palmer Krio (Sierra Leone)
- Ousseynou Traore Wolof (Senegal)
- Pamela J. Smith Yoruba (Nigeria/Benin)

ALA 2015 DAY 3



FRIDAY, JUNE 5, 2015



Conference Schedule – Overview Friday

WHEN	WHAT	WHERE
7:00 – 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 – 9:30	Concurrent Session H	GWI Humanities Bldg
9:45 – 11:15	Concurrent Session I	GWI Humanities Bldg
11:30 – 13:00	Concurrent Session J	GWI Humanities Bldg
13:00 – 14:00	Lunch	Mensa and Frischraum
13:00 – 14:30	FRACALA Luncheon; Speaker: Papa Samba Diop	Frischraum (Séparée)
13:00 – 14:30	LHCALA Caucus Luncheon; Speaker: Zézé Gamboa	K5 (Humanities Bldg GWI)
14:15 – 15:45	Concurrent Session K	GWI Humanities Bldg
16:00 – 17:30	Concurrent Session L	GWI Humanities Bldg
17:45	Bus Transfer to Iwalewahaus/City Centre)	Bus Stop Mensa
18:15 – 19:45	Roundtable in memoriam Eckard Breiting: Anne Adams, Susan Arndt, Bole Butake, Biodun Jeyifo, Femi Osofisan, Karim Traoré	Iwalewahaus

EVENING PROGRAM – BIGSAS Literature Festival 2015

20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Reading: Shadreck Chikoti and Nnedi Okorafor	City Hall, Balkonsaal
21:30	Reading: <i>So the Path does not Die</i> by Pede Hollist	Old Castle Bayreuth
22:00	Film Screening: <i>Stories of Our Lives</i> (Kenya, 2014)	City Hall, Balkonsaal
23:00	Roundtable on Film <i>Stories of Our Lives</i> and African/-Diasporic LGBTQ Activism with Masiha Auma Eggers, Njoki Ngumi and Peggy Piesche	City Hall, Balkonsaal

Conference Schedule – Overview Sessions

SESSION H 8:00 – 9:30				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures II	Ana Catarina Teixeira	91		H 1
ROUNDTABLE: Théâtre du Futur/Futur du Théâtre	Aminata Cécile Mbaye and Marroua El Naggare	93		H 2
Migratory Movements Towards the European Continent. Different Perspectives in New Spanish and Catalan African Literatures	Juliane Tauchnitz and Julia Borst	125		H 3
Womanist and Feminist African and African American Writing in the 21st Century	Joya Uraizee	120		H 4
Revisiting National Literatures in Africa: Session I	Oyenyi Okunoye	H 26		H 5
Novel Futures: The Future of (the) Novel	Sheunesu Mandizvidza	121		H 6
The Visuals of Future: Installations/Animations	Yusuf Baba Gar	122		H 7
African Embodiment and Sustainability	Kevin Hickey	123		H 8

Conference Schedule – Overview Sessions

SESSION I 9:45 – 11:15				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
LHCALA: African Futures and Beyond: Voices from African and African-Descendant Lusophone and Hispanic Cultures IV	Ana Catarina Teixeira	91		I 1
Narratives in Motion	Samuel Kamdem Bouobda	93		I 2
African Returns in African Fiction II	Helen Cousins DISCUSSANT: Pat Emenyonu	125		I 3
Reading and writing Futures in Francophone African Women's Writing	Janis Mayes	120		I 4
History Never Went Away: Directions in African Literary and Cultural Criticism	Taiwo Adetunji Osinubi	H 26		I 5
Amour, Espoir, Violence & Chaos dans la Fiction Africaine/diasporique	André Djiffack	121		I 6
African Science Fiction: Realms and Orbits	Jude G. Akudinobi	122		I 7
Resource Conflicts and Environmental Justice in African Literature	Sonja Darlington	123		I 8
Intervening Narratives of Youth: Promises and Threats	Judith Grave Miller	124		I 9
SPECIAL EVENT: Afrophone Literatures' Role and Aesthetics	Clarissa Vierke	K 5		I10
Chinua Achebe II	Kalapi Sen	94		I 11
Parenting the Orphan of the Commonwealth: Eckhard Breitinge's Contribution to the Development of Anglophone Literature II	Victor Gomia	92		I 12

SESSION J 11:30 – 13:00				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Cosmopolitanism, Ethics and Politics in the African Metropolis	James McCorkle	91		J 1
Identity Formations ... Past and Future ... Here and There	Emmanuel Yewah	93		J 2
La Caraïbe et l'Afrique Subsaharienne: Entre Confluences, Mémoires et Utopies	Landry-Wilfrid Miampika	125		J 3
African Literature on the Move: Cosmopolitanism, Globalization and the Digital	Kemi Wale-Olaitan	120		J 4
Rethinking Boundaries in Black British Writing and Publishing	Kadija George Sesay	H 26		J 5
DRAMA/tizing the Future: Modern African Drama and Playwrights	Kwaku A. Gyas	121		J 6
Afropolitanism: A New Way of Being African?	Carlie Coetzee and Chielozona Eze	122		J 7
Matter of Petro-Culture in African Literature: Violence, Resistance and Justice	Florence O. Orabueze	123		J 8
The Future of Sisterhood: Black Feminism and Feminism of Color	Rashidah Ismaili AbuBakr	124		J 9
LHCALA: Caucus Luncheon & Business Meeting: Catering Prep Time Luncheon starts at 13:00		K 5		J10
Ahmadou Kourouma and Ousmane Sembène	Kouao Médard Bouazie	94		J 11
Parenting the Orphan of the Commonwealth: Eckhard Breitinge's Contribution to the Development of Anglophone Literature II	Victor Gomia and Peter Simatei	92		J 12

Conference Schedule – Overview Sessions

SESSION K 14:15 – 15:45				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Alien Bodies – Trashy Futures and Modernity's Losses	Polo Moji	91	Yellow	K 1
Transoceanic Mobilities - Diasporic Tides	Adlai Murdoch	125	Orange	K 3
The Episteme of Violence: Women in War Narratives	Carol Ijeoma Njoku	120	Red	K 4
Literature as Myth and Allegory	Joyce Dixon-Fyle	H 26	Pink	K 5
ROUNDTABLE: New Currents in African Cinema	Odile Cazenave and Phyllis Taoua	121	Purple	K 6
Afropolitanism: A New Way of Being African?	Carli Coetzee and Chielozona Eze	122	Purple	K 7
Reimagining African Queerness	John C. Hawley	124	Red	K 9
LHCALA: Caucus Luncheon & Business Meeting Luncheon starts at 13:00	Ana Catarina Teixeira SPEAKER: Zézé Gamboa	K 5	Grey	K10
Chris Abani	Obi Nwakanma	94	Brown	K 11
ROUNDTABLE: Chances and Challenges. Cooperation between African and German researchers	Daniela Kneissl, Alexander von Humboldt Foundation	92	Green	K 12

SESSION L 16:00 – 17:30				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
LHCALA: Literary Visions of Future in South Africa	Michael Chapman	91	Yellow	L 1
Feeding Bodies, Racing towards the Future	Touria Khannous	93	Yellow	L 2
African Returns in African Fiction III	Pauline Dodgson-Katiyo and Pat Emenyonu	125	Orange	L 3
Beyond Colonialism and Phallogentrism	Robin Walden	120	Red	L 4
Revisiting Realism in South African Writing	Susan Z. Andrade	H 26	Pink	L 5
Forward Looking: Aesthetics and Engagement through Film and Theatre in Burkina Faso	Christophe Konkobo	121	Purple	L 6
ROUNDTABLE: Afropolitanism: A New Way of Being African?	Carli Coetzee and Chielozona Eze	122	Purple	L 7
BIGSister Talk: Film <i>Stories of our Lives</i> (Kenya 2014)	Peggy Piesche	124	Red	L 9
Kweku Ananse: The Trickster Figure in Akan Oral Narratives with Film Screening	Johannes Preuss	K 5	Brown	L10
Future Teachings/Teaching Futures of African Literature	Ernest Cole	94	Brown	L 11
Contemporary African Theatre and Performance	Christine Matzke and Victor Dugga	92	Green	L 12

LUNCH (Meat/Fish)

13:00 – 14:00, Dining Halls

Caribbean Classic



Jamaican Jerk Chicken

○ Onions	1 piece	○ Brown sugar	2 teaspoon
○ Garlic	2 pieces	○ Vinegar	1 spoon
○ Spring onions	2 piece	○ Lime juice	1 spoon
○ Red chilies	1 piece	○ Oil	5 spoon
○ pimento	1 teaspoon	○ Chicken legs	4 pieces
○ Cinnamon	1 teaspoon	○ Salt	1 pinch
○ Nutmeg	0,5 teaspoons	○ Dried thyme	1 teaspoon
○ Black pepper	1 teaspoon	○ lime cleavage	8 pieces

- 1 Peel and dice onions and garlic as well as the spring onions. Clean the chilies along and remove the seeds and dice them. Put all onions and half of the garlic, chilies and spring onions in a bowl. Add pimento, cinnamon, thyme, nutmeg, pepper, sugar, vinegar, lime juice and 2 spoons of oil and stir it well.
- 2 Properly clean the chicken, dry with absorbent paper and divide it in 8-10 pieces. Put the chicken in a bowl and cover it with marinade and let it marinate over night. Carefully remove the marinade from the chicken and put it aside.
- 3 Place the chicken pieces on a pan brush it with 3-4 spoons of oil and sprinkle it with salt. Now put it in an oven preheated to 175° C and cook it for 45 minutes. After 30 minutes add the marinade.
- 4 Serve the Chicken on a platter and decorate with lime cleavage and chilies. Best with Coco-rice and red beans.

LUNCH (Vegan)

13:00 – 14:00, Dining Halls

Cuban-Style

Black Beans with Rice and Plantains
Moros y Cristianos con platanos

○ Black beans	0,125 kg	○ Red,green pepper	each 1 piece
○ Long grain rice	0,15 kg	○ Chilies	1 piece
○ Salt	1 pinch	○ Sunflower oil	0,3 l
○ Onions	1 piece	○ Cumin	1 teaspoon
○ Garlic	2 piece	○ Plantains	2 pieces

- 1 Cook rice according to package directions, and set aside.
- 2 Meanwhile, heat 1 Tbs. oil in nonstick skillet over medium heat, and cook cubed plantains 4 to 5 minutes, until just golden. Remove from heat.
- 3 Heat remaining 1 Tbs. oil over medium heat, and sauté yellow onion and green pepper 7 to 10 minutes, or until onion turns golden. Add vegetable bouillon, beans, cumin, salt, and pepper, and cook 5 minutes more, or until beans are heated through.
- 4 Spoon rice into large serving bowl or individual soup bowls, top with plantains and vegetables, and garnish with red onion, cilantro, and scallions.
- 5 In the meantime peel the plantains (ripe cooking bananas – can be found in Africa/Asia markets) and slice in 1cm thick pieces. Heat remaining oil in a skillet or frying pan until it creates bubbles when tested with a wooden spoon. Deep-fry the plantain slices in appropriate portions until golden yellow. Remove, place between two cutting boards and flatten with pressure of your hand. Put the plantains back into the pan and fry until brown for 1 minute. Remove and pat with absorbent paper. Sprinkle lightly with salt and serve with the rice and beans. This dish is best served with a fruity spicy tomato salsa and crème fraîche.

FRACALA Caucus Luncheon

13:00 – 14:30, Frischraum



Speaker
Papa Samba Diop

Papa Samba Diop is professor of African literature at the University of Paris XI in the department of letters. He completed his doctoral thesis in comparative literature at the Université Paris-Est Créteil, France in 1981 and his habilitation thesis at the University of Bayreuth in 1993.

Papa Samba Diop has lectured in institutions of higher learning on all continents. His research interest and publications include literatures of the Francophonie, Africa, the Antilles, the Maghreb, Hispanophonie as well as translation. His latest publication is entitled *La Poésie de Léopold Sédar Senghor* (Paris-Genève, Editions Honoré Champion, 2015).

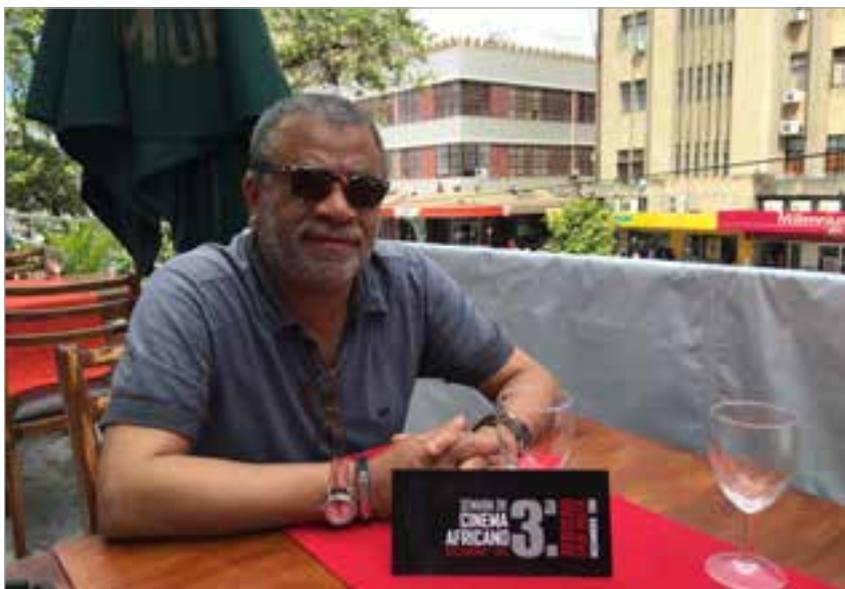
LHCALA Caucus Luncheon

13:00 – 14:30, K 5 (Humanities Bldg GWI)

Speaker
Zézé Gamboa

Zézé Gamboa was born in Luanda, Angola, in 1955. Between 1974 and 1980 he directed television programs, and in 1984 he graduated from Néciphone in Paris with a degree in sound engineering. His 1991 documentary, *Mopiopio, Sopro de Angola* (*Mopiopio, Breath of Angola*), received several awards at the FESPACO and at the Milan African Film Festivals.

His 1998 documentary, *Dissidence*, presents a modern history of Angola through a look at dissidents from two belligerent parties. His first full-length fictional film, *O Herói* [*The Hero*], opened the 2005 New York New Directors New Films Festival. Zézé Gamboa considers himself in the camp of African filmmakers who see their work as contributing directly to the task of national reconstruction.

**Filmography**

- *Mopiopio, Sopro de Angola* [*Mopiopio, Breath of Angola*] (1991)
- *Dissidence* (1998)
- *Burned by Blue* (1998)
- *Desassossego de Pessoa* (1999)
- *Herói* [*The Hero*] (2004)
- *5 Films about AIDS* (2007)
- *L'Afrique vue par ...* [*Africa Seen by...*]
- *Bom dia Africa* (2009)
- *Grande Kilapy* (2010).



Roundtable
Chances and Challenges: Cooperation between African and German researchers

Chair:

Daniela Kneissl, Alexander von Humboldt Foundation

Participants:

Tulia Ackson, Susan Arndt, Georg Klute, Peter Simatei

The Humboldt Foundation invites to a panel discussion about the future of academic collaboration of German Universities with those based on the African continent. Looking back at an engaged history of collaboration and sharing respective experiences, the panel discussion aims at initiating new networks, new visions and new futures.

Roundtable in memoriam Eckhard Breitinger

18:15 – 19:45, Iwalewahaus

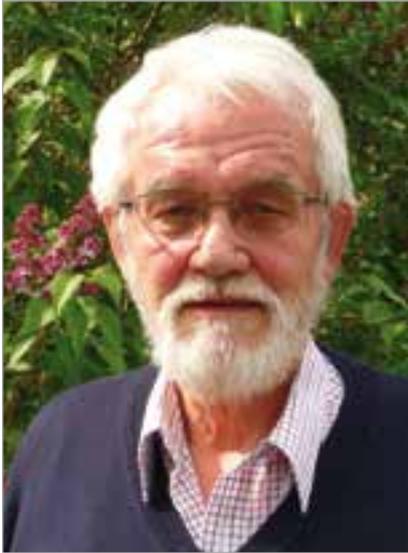


Photo: Pia Thielmann

Chair
Anne Adams

Participants
**Susan Arndt, Bole Butake, Biodun Jeyifo, Femi Osofisan,
Karim Traoré**

Eckhard Breitinger 1940 - 2013

Eckhard Breitinger was an amazing man, both as an academic and as a generous and talented individual.

Yvette Hutchison, Obituary 2013

Many of us assembled here know Eckhard Breitinger because they either met, worked with or read about him. Unfortunately, I, as a part of the younger generation, and having joined the University of Bayreuth long after his retirement, never met him in person but I nevertheless feel connected to him – because of our shared interest in theater, more specifically in theater for development – and last but not least also because of our common Swabian origins. It is not least thanks to him – he was both an engaged ALA member and a founding scholar of African studies at the University of Bayreuth – that we meet here to hold this year's ALA conference.

Eckard Breitinger was born on May 4, 1940 in Ebingen in the south-west of Germany and he passed away almost two years ago, on August 15, 2013 in Bayreuth. From 1959 till 1966 he studied English, History and Archeology at the University of Tübingen. In 1971 he finished his dissertation on "Romantic Aesthetics and Gothic Novels" and 1986/87 he wrote his habilitation on "Radio and Radio Plays in the USA 1930 – 1950". His main research focus though lay in post-colonial literature, classical African theatre and theater for development in the broader sense.

This passion for theatre brought him to teach in many different universities around the globe, starting in Jamaica in 1966 and giving his last lectures in 2008 at the Universidade Eduardo Mondlane in Maputo. In between he taught in Germany, Ghana, Nigeria, Uganda, Cameroon, Kenya, Malawi and in Poland.

From 1980 until his retirement in 2005 he worked at the University of Bayreuth, where he was very much involved in developing African Studies and also founded the Bayreuth African Studies Series (BASS) in 1984. He edited works on African literature, linguistics, music, theater, sociology, religion and culture. Through his publishing house he tried to make Africa and its cultural variety known to the broader public. Various radio programs, articles, talks and photo exhibitions also illustrated this interest.

He was not only the professor, the editor, the creator of a platform for African students whose mentor he was, but he was also their generous host showing them around in Bayreuth and its surroundings. Moreover he was a devoted gardener and talented photographer. In the context of the ALA conference we will have the possibility to see some of his photos taken while traveling and researching on the African continent.

He always had the vision of bringing the ALA conference to Bayreuth. Now it has finally happened. Therefore, let us celebrate the conference with the various encounters and remember this great man for what he did and stood for.

*Anna-Maria Gentili,
First Year KuGeA Student, University of Bayreuth*

Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)**Meat**

- "Schnitzel": Breaded Turkey Culet with a Crust of African Rub and Wholewheat Bread
- Side Dishes: Rosemary Potatoes and fresh Salads

Vegetarian

- "Schnitzel": Marinated smoked Tofu in a Pumpernickel Crust
- Side Dishes: Rosemary Potatoes and fresh Salads

Drinks

- One complementary glass of white or red wine or one glass of beer

* Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.

Sci-Fi Reading

20:30, Bayreuth City Hall (Balkonsaal)

**Nnedi Okarafor**

Nnedi Okarafor's novels include *Who Fears Death* (winner of the World Fantasy Award for Best Novel and Le Prix Imaginales for Best Translated Novel), *Akata Witch* (an Amazon.com Best Book of the Year), *Zahrah the Windseeker* (winner of the Wole Soyinka Prize for African Literature), and *The Shadow Speaker* (winner of the CBS Parallax Award).

Her latest releases include her short story collection *Kabu Kabu* (A Publisher's Weekly Best Book for Fall 2013) and science fiction novel *Lagoon* (finalist for Best Novel in the British Science Fiction Association award for Best Novel and a Red Tentacle Award for Best Novel). Her adult novel *The Book of Phoenix* is scheduled for released May 2015 and her young adult novel *Akata Witch 2: Breaking Kola* will be released in 2016. Nnedi is an associate professor at the University at Buffalo, New York. She splits her time between Buffalo and Chicago with her daughter Anyaugo and family.

Learn more about Nnedi at Nnedi.com

Sci-Fi Reading

20:30, Bayreuth City Hall (Balkonsaal)

Shadreck Chikoti

Shadreck Chikoti is a Malawian writer. CNN lists him to be among the seven must-read African authors. He was recently selected by Elechi Amadi, Margaret Busby, and Osonye Tess, to be among the 39 most promising writers under the age of 40 from Sub-Saharan Africa and the diaspora, alongside Chimamanda Ngozie Adichie, and Chika Unigwe.*

A social activist and speaker he is the recipient of the 2013 Peer Gynt Literary Award for his futuristic novel, *Azotus the Kingdom*.

In 2011 he participated in the Caine Prize Workshop in Cameroon and his story, "Child of the hyena", was anthologized in *To see the Mountain*.

Shadreck has been an author in residence in Viborg and Copenhagen in Denmark and has presented papers at the Swedish WALTIC, Ethiopian Writers Congress, Danish Images Festival and several other international events.

Vice president of Malawi Writers Union, he holds a Bachelors of Arts in Communication and Theology and has certificates in Journalism and Radio Communication. He lives in Malawi and now dedicates his time to the writing of fantasy and science fiction.

**Africa39 is a collaborative project initiated by the Hay Festival in partnership with Rainbow Book Club celebrating Port Harcourt: UNESCO World Book Capital 2014 by identifying 39 of the most promising writers under the age of 40 with the potential and talent to define trends in the development of literature from Sub-Saharan Africa and the diaspora.*



Reading

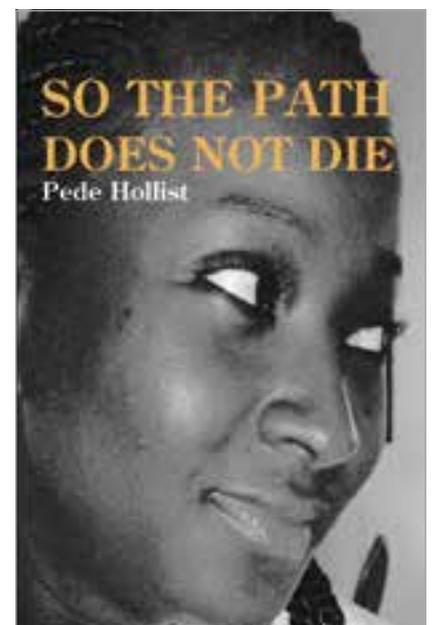
21:30, Old Castle Bayreuth

Pede Hollist: So the Path Does Not Die

S*o the Path Does Not Die* was awarded Book of the Year Award – Creative Writing by the African Literature Association in 2014.

Protagonist Fina's search for happiness and belonging begins on the night of her aborted circumcision and continues through her teenage years in Freetown, Sierra Leone's capital; her twenties in the Washington Metropolitan Area; and ends with her return to Sierra Leone to work as an advocate for war-traumatized children. The novel explores the problems she encounters in each setting against the backdrop of the tensions, ambiguities, and fragmentation of the stranger/immigrant condition and the characters' struggles to clarify their ideas about "home" and "abroad."

Pede Hollist, a native of Sierra Leone, is an associate professor of English at The University of Tampa, Florida. His interests cover the literature of the African imagination—literary expressions in the African continent as well as in the African Diaspora. *So the Path Does not Die* is his first novel.



Film Screening and Conversation

22:00, Bayreuth City Hall (Balkonsaal)



*Stories of Our Lives' co-screenwriters
Njoki Ngumi and Jim Chuchu (director)*

Stories of Our Lives (Kenya 2014, 62 min)

Stories of Our Lives is a Kenyan film, released in 2014. Created by the members of The Nest Collective, a Nairobi-based arts collective, the film is an anthology of five short films dramatizing true stories of LGBT life in Kenya. Stories of Our Lives began as a documentation project by the Nest Collective. The collective travelled around Kenya, recording audio interviews with persons identifying as LGBTIQ. These autobiographical recordings formed the basis for the five dramatized film vignettes.

Directed by Jim Chuchu. Screenplay by Jim Chuchu and Njoki Ngumi. Produced by Wangechi Ngugi. Starring Kelly Gichohi, Paul Ogola, Tim Mutungi, Mugambi Nthiga, Rose Njenga, Janice Mugo, Allan Weku, Maina Olwenya, Louis Brooke and Judy Gichohi.

Njoki Ngumi

co-screenwriter of *Stories of Our Lives*

Njoki Ngumi is a gypsy health care giver, live theatre moderator, lover, fighter, speaker, TV enthusiast, sugar addict, feminist, screenwriter, and head of Outreach at the NEST. Say hey to her on Twitter at @njokingumi!

Roundtable: *Stories of Our Lives*

23:00, Bayreuth City Hall (Balkonsaal)

The screening is followed by a roundtable conversation with Njoki Ngumi, Maisha Auma Eggers and Peggy Piesche.

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29th TEDDY
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A FILM BY THE NEST COLLECTIVE

STORIES OF OUR LIVES

THE NEST COLLECTIVE PRESENTS STORIES OF OUR LIVES DIRECTED BY JIM CHURCHU SCREENPLAY BY JIM CHURCHU NAJIBI NGUMI STARRING TIM MUTONGA KELLY
GACHOHU MUGAMBI KIRIGA PAUL OIGOLA ROSE NJENGA PRODUCED BY WANGICHI NGUGI CINEMATOGRAPHY AND EDITING DAN MACHINA JIM CHURCHU
EXECUTIVE PRODUCERS GEORGE GACHARA STEVEN MADROVITZ

WWW.STORIESOFYOURLIVES.ORG



THE NEST IN PARTNERSHIP WITH



Big World Cinema





**ALA 2015
DAY 4**

SATURDAY, JUNE 6, 2015

DAY 4

Conference Schedule – Overview Saturday

WHEN	WHAT	WHERE
7:00 – 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 – 9:30	Concurrent Session M	GWI Humanities Bldg
9:45 – 11:15	Concurrent Session N	GWI Humanities Bldg
11:30 – 13:00	Keynote by Teju Cole and Response by Françoise Vergès With subsequent panel discussion	Audimax
13:00 – 14:30	Lunch and ALA Awards Ceremony	Mensa Ding Hall (Meat/Fish) and Frischraum (Vegan)
14:30 – 17:00	ALA Business Meeting	Audimax
15:00 – 16:30	Writing the City: Reading with Moses Serubiri and Parselelo Kantai	Old Castle, City Centre
17:15	Bus Shuttles to Hotels	Bus Stop Mensa
18:30	Bus Shuttles to City Hall	tbd
19:00 – 21:00	ALA Banquet	City Hall Bayreuth, Great Hall
21:00-21:30	Griotage: Conclusio by Biodun Jeyifo	City Hall Bayreuth, Great Hall

EVENING PROGRAM – BIGSAS Literature Festival 2015

21:30	Concert: Anthony Joseph & Kumaka	City Hall Bayreuth, Great Hall
0:00	Bus Shuttles to Hotels	City Hall

Conference Schedule – Overview Sessions

SESSION M		8:00 – 9:30		
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Future beyond Violence?	Felisa Vergara Reynolds	91	Yellow	M 1
Memory, History, Identity: The Literary Presence of South African Indians	Modhumita Roy	125	Orange	M 3
Gender, Alterity and Critical Masculinity	Stella Okoye-Ugwu	120	Red	M 4
Narrating Film and Literary Adaptation: The Future of Nollywood	John H. Hanson and Bryan Q. Patterson	121	Purple	M 6
Possessing Bodies ... Souls ... Minds	Okwute J. Abah	122	Purple	M 7
Paulina Chiziane	Serena J. Rivera	94	Brown	M 11

Conference Schedule – Overview Sessions

SESSION N		9:45 – 11:15		
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Immigrant Voices in Short Stories	Ada Uzoamaka Azodo	91	Yellow	N 1
Arrays of Futurity - Narrations in 'Africa'	Mariam Popal	93	Yellow	N 2
African Returns in African Fiction IV	Chimalum Nwankwo DISCUSSANT: Pat Emenyonu	125	Orange	N 3
New Configurations in Not-So-New South Africa	Huma Ibrahim	120	Red	N 4
Revisiting National Literatures in Africa II	Helen Yitah	H 26	Pink	N 5
Class in Nigerian and Kenyan Literature	Shola Adenekan	121	Purple	N 6
ROUNDTABLE: On Jean Pierre Bekolo's <i>Mudimbe</i> and other films	Ken Harrow	123	Blue	N 8
ROUNDTABLE: About the film <i>Quitte le Pouvoir</i>	Joseph George	124	Cyan	N 9
Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction II	Lutz Diegner and Frank Schulze-Engler	K 5	Gold	N10
Mariama Bâ and Ken Bugul	Eyiwumi Bolutito Olayinka	94	Brown	N 11
Eckhard Breitinger's Legacy into the Future	Karim Traoré	92	Green	N 12

ALA 2015 Outlook Session

11:30 – 13:00h, Audimax

Keynote by Teju Cole: Do African Digital Natives Wear Glass Skirts?

A novelist's thinking-through of aspects of the African contemporary, drawing on questions of literature, design, technology, pan-Africanism, and Afropolitanism.



Photo: Tim Knox

Teju Cole is an American-Nigerian novelist, art historian, photographer and, as has been pointed out by Salman Rushdie, one of "the most gifted writers of his generation". His writing style, has further been described as being both "seductive and limitless" (Time Magazine and The New York Times).

Born in the United States and having been raised in Nigeria, he moved back to the States in his late teens and took up his studies in Medicine, only to soon realize that it was not really for him and to kick-start his career in the art world by enrolling for a degree in African Art and History at the University of London. Furthering this passion, he then pursued a doctorate in Art and History at Columbia University.

His debut novel, *Open City*, demonstrates his original thinking and transparent writing style and became a tremendous international success. Published in 2012, *Open City* has won many prizes, including the PEN/Hemingway Award, and has been translated in twelve languages. In 2014 Cole republished his novella *Every Day is for the Thief*, which had originally been released in Nigeria in 2007. *Every Day is for the Thief* and *Open City* are clearly related, united in a "a slow speed that is completely antithetical" ▶



Respondent: Françoise Vergès

Françoise Vergès holds the Chair "Global South(s)," Collège d'études mondiales, Paris. She has written extensively on vernacular practices, memories of colonial slavery and colonialism, psychoanalysis, Frantz Fanon, Aimé Césaire, processes of creolization in the Indian Ocean world, museums and intangible cultures.

She has developed the notion of a "museum without objects" to visualize the lives of the "anonymous." She has collaborated with filmmakers and artists (Isaac Julien, Yinka Shonibare, Kader Attia...), was project advisor for Documenta 11, organized for the 2012 Paris Triennial the program "The Slave in Le Louvre."

With subsequent Panel Discussion

◀ to the commercial requirements of most novels" (The Guardian). *Every Day is for the Thief* was named a book of the year by the New York Times and the Telegraph, among others.

Besides writing, the multitalented Cole has another passion: photography. He currently works as photography critic of the New York Times Magazine and his photographic works, which have been shown in the US and India, will shortly be exhibited in Italy in a solo show. He has contributed in text and photography to a variety of journals and magazines, among others the aforementioned New York Times, the New Yorker, Qarrtsiluni and the Financial Times.

Teju Cole has lectured at the Harvard Graduate School of Design and the Twitter Headquarters. In 2015 he was awarded the Windham Campbell Prize for Fiction and became the Distinguished Writer in Residence at Bard College. Currently he is working on a book-length non-narrative about Lagos.

Joana do Amaral Oliveira, First-year MAIAS student

LUNCH (Meat/Fish)

13:00 – 14:00, Dining Halls

South America

**Brazilian Pot Roast Beef "Carne Assada"**

○ Tofu	0,5 kg	○ Fried bananas	1 piece
○ Oil	1 tablespoon	○ Sojasouce	1
○ Tomato paste	0,25 tablespoon	○ corn semolina	0,5 l
○ Onions	2 pieces	○ Water	0,6 l
○ Coriander	2 stems	○ Salt	1 teaspoon
○ Pepper	1		

- 1 Roast the beef steaks in a big roaster with olive oil, then put it in a bowl and spice it with salt and pepper. Roast the onions in the cooking deposit and add the cleaned and quartered mushrooms as well as the beef bouillon and half of the cream. Mix it all up and fold the steaks in and stir it up properly and trowel smoothly paint.
- 2 Add the remaining cream and put into the refrigerator overnight. On the next day put it in the oven and gratinate it for 60 minutes in an oven preheated to 175 °C.

Best served with mashed green tomato salsa or potatoes.

LUNCH (Vegan)

13:00 – 14:00, Dining Halls

South America

**Brazilian Tofu á Casaca**

○ Black beans	0,125 kg	○ Red,green pepper	each 1 piece
○ Long grain rice	0,15 kg	○ Chilies	1 piece
○ Salt	1 pinch	○ Sunflower oil	0,3 l
○ Onions	1 piece	○ Cumin	1 teaspoon
○ Garlic	2 piece	○ Plantains	2 pieces

- 1 Cut Tofu into 1 cm stripes and marinade the it in soy souce, then spice it with salt, pepper and herbs. Fry on both sides and set aside and keep warm
- 2 Prepare a salad out of the onions, tomatoes, coriander and season it with salt and pepper.
- 3 Boil up salted water. Then gradually add polenta with continuous stirring and low heat. Put the cover on the pot and let the polenta simmer for 10 minutes. Turn of the heat and let it steep for another 15 minutes.
- 4 Peel the plantain and slice it into 1,5 cm pieces, fry in oil on both sides until golden brown, set aside and keep warm.
- 5 Having prepared all ingredients layer them decoratively in the following order: tofu topped with plantain and polenta topped with salad.

ALA Awards Ceremony 2015

13:00 – 14:30, Dining Hall (Mensa)

Chair: Juliana Makuchi Nfah-Abbenyi

**ALA Annual General Business Meeting**

14:30 – 17:00, Audimax

**Conversation**

14:30 – 16:00, Old Castle

Writing the City

A conversation about the role of literature and the spoken word in shaping and envisioning our cities and (urban) landscapes and alternative future spaces.

With Moses Serubiri, Parselelo Kantai and Katharina Fink.

Moses Serubiri is an independent art writer, researcher, and curator. His interests lie in coloniality, language, and politics of urban space. He is published in magazines such as *Chimurenga* (South Africa), *Kulturaustausch* (Germany), and *C& - Contemporary And* (Germany). He holds a Higher Diploma in Software Engineering (2013), and graduated from the 5th CCA Lagos International Art School in Dakar, Senegal. His research and curatorial projects include *Life mu City* (2014), a research project on urban language, currently in its 3rd volume, at the Goethe Zentrum Kampala; the biennial contemporary art festival, *KLA ART - UNMAPPED* (2014) looking at sociological studies on urban mapping and social classification in Ugandan cities; as a research intern for *C& - Contemporary And*, he explored African contemporary art on the international art scene. He is the second international city writer in Bayreuth, after Dr. Tom Odhiambo's stay in 2014.



ALA Banquet

19:00 – 21:00, City Hall Bayreuth (Great Hall)

19:00 Dinner

Entrée

Fresh lemony Summer Salad "Tabouleh" with Bulgour Wheat, Tomatoes and Mint served on a big Salad Leaf

Main Course (Buffet)

Meat Marinated Lamb Medallions "Ras el Hanout"

Fish Steamed Trout

Vegan Roasted Spelt Patty

Veggies Three colorful Vegetable Purées of Green Pea, Beetroot and Baby Carrots

Sides Gnocchi "Harrissa", Herb Risotto, Chive-Cream and Tomato Concassée



Meat



Fish



Vegan

Desert (Buffet)

Chocolate Cake with Thyme, Lavender or au naturel, garnished with orange Fruit

Complementary red or white wine, beer, water

20:00 Presidential Address

Poetic Closure

21:00, City Hall Bayreuth (Great Hall)

Griotage by Biodun Jeyifo

Biodun Jeyifo is Emeritus Professor of English at Cornell University and Professor of African and African American Studies and Professor of Comparative Literature at Harvard University. Sankofa-style, Prof. BJ delivers a poetic remembering flash forward of the ALA/BIGSAS Literature Festival 2015 experience.



Concert

21:00, City Hall Bayreuth (Great Hall)

Anthony Joseph presents Kumaka

Born in Port of Spain, Trinidad and Tobago, Anthony Joseph moved to London in 1989 and has since become a multi-faceted artist: Next to his expression in music, he is also a poet, novelist and lecturer and has been described as 'the leader of the Black avant-garde in Britain' and 'one of the most fascinating Black authors of his generation'. Few contemporary poets teach creative writing at the University of London while, at the same time, bowling over large audiences at festivals around the world. Anthony has also published four volumes of poetry and a novel, and is currently finalising his doctorate. He recently completed a biography of Lord Kitchener, an icon of 20th century Trinidadian calypso, which consequently became the basis for a BBC documentary. In 2014 he released his fifth album, the result of a true meeting of artistic minds, with the New York based bassist and singer Meshell Ndegeocello, appropriately titled *Time*.



Anthony and his band now join us straight from the Paris recording sessions of their latest project, *Kumaka* (the sacred silk-cotton tree of West Africa and the Americas) bringing pure Caribbean vibrations to the stage. Anthony's written work and performance occupies a space between surrealism, Jazz and the rhythms of Caribbean speech and music. *Kumaka* thus is a project that is firmly anchored in traditional rhythms of the region with a contemporary urban twist.

Lineup

- Anthony Joseph - vocals
- Shabaka Hutchings - saxophone & percussions
- Eddie Hick - drums
- Andrew John - bass
- Roger Raspail - percussions



ALA 2015

PARTICIPANTS & ABSTRACTS – A ... D



Okwute J. Abah, Federal University

Beyond Eagle on the Iroko: African Literature in a globalized World

This paper analyzes Teju Cole's *Open City* and argues that, on the surface level, the novel can hardly be classified as an African novel. The setting is New York City and Brussels. The characters come from various parts of the world, only two or so of whom are Africans. Julius, the central character's predilection for isolation is antithetical to the African predisposition to communalism. The language is devoid of such trappings of Africanism as the "palm oil with which words are eaten." Yet this narrative is a masterly insertion of an African voice into a global space, projecting an African perspective on topical global issues of economics, politics, culture and religion, in the process, interrogating or dismantling held assumptions (mythologies) on various issues about human relations. Reminiscent of the Renaissance man, Julius exhibits a robustly urban intellect. He takes the reader through a tour of the streets and subways of New York and later Brussels. As he shows us the major landmarks in these places, in consonance with the practice of his profession, he looks beyond the glit and glamour of the moment to give us a peek into the troubled history behind the present. The paper draws on the ideas of Mikhail Bakhtin, Raymond Williams and Stephen Greenblatt to argue its points. The clinical practice of Psychiatry is a metaphor for the narrative strategy Cole employs in the novel, through which he interrogates and dismantles mythologies about various issues and human relations. Through this counter discursive mode, he presents a commonality in humanity of a penchant for horror and bestiality. By implication, he constructs a future for Africa that looks beyond the present gloomy indices on the economic, infrastructural, political and technological planes.

Rashidah Ismaili AbuBakr, Independent Scholar

Warrior Women Wordsmiths: The Writings of Alice Childress, Audre Lourde and Yvonne Vera

These three women have had strong voices that addressed issues pertinent to women over the last century and currently. Alice Childress who spoke of the racial and gender oppression of African Americans and black women in specific. She was a dynamic civil rights advocate and participant in the United States. Audre Lourde, a generation younger than Alice Childress, came from a Caribbean immigrant background. She was very vocal in the quest for sexual identity issues and the specific challenges for women of African descent, internationally. She was both a writer and an activist

for gender equality and for the same-sex community. During her long struggle against cancer she brought up issues of environment and health issues. Her help in creating a forum for Afro-Germans. Yvonne Vera is more contemporary and was an active member of the armed struggle for the independence of Zimbabwe and Southern Africa. Her writings and choice of literary language marks her significant impact on writings by African (born) women. Unfortunately this powerful and promising voice was cut short by her death from cancer.

Tomi Adeaga, University of Vienna

Is it African Literature or Literatures?

In her thought provoking speech, entitled, "African Literature Doesn't Exist," Taiye Selasi takes a look at the categorization of world literatures, a practice mainly started by western scholars. This excellent analysis is a much needed wake-up call for African Studies scholars. Especially when she says that: "African Literature is an empty designation, as is Asian Literature, European Literature, Latin American Literature, South American Literature, North American Literature, and so forth. My very basic assertion is that the practice of categorizing literature by the continent from which its creators come is past its prime at best. Our dogged insistence upon doing so, in the case of the African continent foremost, betrays a disregard both for the complexities of African cultures and the creativity of African authors. If literature is, as its finest practitioners argue, universal – then it deserves a taxonomy neither based on nor supportive of racial distinction, but reflective of the workings of the race-less human heart." This observation is not so diametrically opposed to my point of departure in which I argue that a continent with 54 countries and more than 3000 languages should not be defined by what is called "African Literature." This term is often used by African scholars and non- African scholars alike. Is it not time that African scholars start using the word "Literatures" for works from each African country? Should the single designation of the so called "African literature" be used to define age old literary traditions that were already in place in those countries before the Western colonizers came with their own "literary civilization"? Should African literatures be incorporated into the post-colonial studies or post-modernist studies and the various tags used to define literatures that are not of Western origins? These are some of the questions I will analyze in my paper.

Tomi Adeaga, University of Vienna**Aid for Africa**

Nigerian Sola Bello and Ghanaian Efua Tandoh are two friends doing internship along with three other girls at the Lagos office of Aid in Africa, after a month-long training at the head office in Cologne, Germany. Problem starts for the two friends after their arrival to Lagos, where Aid in Africa had promised to take care of all their summer expenses and grant them free tickets to their home countries, a kind gesture that set them on a dream path to set up their own NGO after their graduation, strengthened by their internship training ...

Adetunji Kazeem Adebisi, University of Ibadan**Subversive Othering, Wild Imagination and Realistic Vision in Egbuson's *Womandela***

Until quite recently, modern African literature has been seriously implicated in the 'crime' of phallogentrism. Its early purveyors, mostly men, have been seriously attacked on this account. Its early critics have also been condemned for the same 'crime'. The arguments, overtly or impliedly, usually lament infelicitous representations of women as the other, the subaltern and, sometimes, the bearer of multiple yokes of colonial oppression, racial oppression, phallogentric subjugation and intra-gender acrimony. There are, however, few early modern African writers, such as Sembene Ousmane and Ngugi wa Thiongo, whose ideological inclination compels felicitous representations of the African woman. Generally, in most of the attempts at correcting the negative portrayal of the African woman in African writings, women writers have been the ones at pains to correct it. More importantly, since the emergence of new creative interventions to challenge or redress the apparent imbalance in gender politics on African literary landscape, attention has been understandably focused on the areas of immediate discomfort for the African woman, which are domestic, cultural and economic, to the neglect of the political. This paper examines the representation of the African woman in a recent Nigerian fiction authored by a contemporary male writer, with a view to drawing attention to a possible emergence of almost utopian deconstruction of the typical gender roles in the text as well as context of contemporary African fiction. Drawing from anthropological evidence and oral tradition, which clearly projects pre-colonial traditional African women as politically relevant and important in their societies, the paper proceeds on the assumption that the infelicitous economic and cultural conditions from which African women struggle to break free derive from their loss of political power. Thus, using insights from postcolonial femi-

nism, the paper critically examines gender constructions in Vincent Egbuson's *Womandela*. In Egbuson's re-imagining of the female other in *Womandela*, women are not only politically empowered, they acquit themselves creditably in the capacity. They win the admiration of their people, and that of the reader, for their delivery of promises, tolerance, voluntary relinquish of power and so on. Juxtaposing their statuses, actions and achievements with that of their male counterparts, they earn enviable dignity and respect, and their image soars. Also, through syntactic deconstruction of pronominals and use of myth reversal, women are further privileged and ennobled in the novel. Given these textual and contextual privileging, the paper locates a possibility of improved or total reclamation of the African woman's gender rights and dignity in the acquisition of political power.

Adélékè Adéèkọ, The Ohio State University**Secular Prose Style in Yorùbá Fiction: Ọládẹ̀jọ Ọ̀kédìjì**

This paper presents the results of a critical examination of Ọládẹ̀jọ Ọ̀kédìjì's secular, "profane," prose style in Yorùbá fiction. Its conclusions are based on a contrastive analysis of narrative exposition in Ọ̀kédìjì's crime novels and the forest tales of D. O. Fágúnwà. The presentation will account for how Ọ̀kédìjì provokes pleasant reading (àkàgbádùn) and still more pleasant re-reading (àkàtúnká).

Adélékè Adéèkọ, Ohio State University**On Bernth Lindfors's *Ira Aldridge: Performing Shakespeare in Europe, 1852-1855* (Rochester UP, 2013)****Semiyu Adegbite, University of Ibadan****Ramonu Sanusi, University of Ibadan****Etude Appreciative de l'Intertextualite chez Amos Tutuola et Ahmadou Kourouma**

Le débat sur l'application des théories à l'étude des œuvres littéraires africaines ne connaît pas de répit. Les critiques et les spécialistes de la littérature africaine sont toujours à la recherche d'une théorie africaine pour l'étude desdites œuvres. Malgré la prolifération des théories littéraires, la littérature africaine semble souffrir d'une carence théorique pour une appréciation de pointe. Ceci rend plus ou moins difficile la tâche du critique qui doit se servir d'une

théorie parmi tant d'autres qui sont plus ou moins adaptées aux réalités littéraires de leurs lieux d'élaboration (l'Europe, l'Amérique du nord et la Russie). Pourtant, cela ne met pas en cause le fait que l'on peut mener une critique de pointe en s'appuyant sur certaines de ces théories malgré les défis socioculturels et donc littéraires qui ont toujours distingué la littérature africaine subsaharienne des autres littératures du monde. C'est dans ce contexte que la théorie de l'intertextualité s'avère un outil efficace pour l'explication, l'interprétation voire le jugement des œuvres littéraires de l'Afrique subsaharienne. Cette communication se propose de mener une étude appréciative de l'intertextualité à travers deux œuvres : *L'ivrogne dans la brousse* de l'écrivain nigérian Amos Tutuola et *Quand on refuse on dit non* de l'écrivain ivoirien Ahmadou Kourouma. Tutuola et Kourouma semblent retrouver leur salut dans l'intertextualité donnant ainsi à leurs textes une couleur hybride, un mélange de genres (conte, proverbe, citation, épopée, etc.), de diverses marques oratoires dérivées de la tradition orale, de langage injurieux et de massives répétitions ici, là. On peut ainsi affirmer à juste titre que les œuvres de Tutuola et de Kourouma suivent le pas de la littérature populaire.

Moradewun Adejunmobi, University of California

Technology, Textuality, and African Post-Literary Practice

My title alludes to the growing importance of new technologies of storytelling and their importance for how the literary is identified and valued in a time when 'literary' narratives circulate on multiple platforms. The rise of new forms of mediation has not rendered the textual and literary insufficient as categories for understanding the territory covered by African literature. Instead, the new forms of mediation have created new bases for deploying and re-directing the 'literary' properties of particular texts. This paper makes the claim that the literary is being re-imagined and re-positioned rather than discarded in an age when new media technologies have become increasingly available for the distribution of 'literature.' As illustration for this argument, I consider the ways in which Adichie's print text, *Half of a Yellow Sun* partakes both of stylistic modes more commonly associated with popular visual culture (thus ensuring its popularity as print and audio text) as well as foregrounding its literary ambitions, while the film adaptation released in 2013 attempts to trade on the literariness of the print text as a marker of prestige.

Tanimomo Oluseun Adekunmi, University of Bayreuth

Chinua Achebe's *Things Fall Apart* as a Risk Narrative

Chinua Achebe's seminal work, *Things Fall Apart*, has been widely analyzed through the frame of post colonialism, psychoanalysis and feminism but not much research has been carried out on how the fear of the unknown, that is risk, guided the lives of the characters in this novel. For example, the actions of the novel's protagonist, Okonkwo, were mostly dictated by the fear of effeminacy and fear of turning out to be like his father. I want to argue that these are forms of risk: lifestyle, political and interpersonal risk. Ulrich Beck and Deborah Lupton's concepts of risk sees risk as the anticipation of negative or undesirable outcomes or catastrophe. These definitions of risk may help in understanding the actions of the principal characters of *Things Fall Apart* better. For this presentation, *Things Fall Apart* will be analyzed as a "risk narrative," that is, the manner in which risk, fear and catastrophe play out in the novel will be examined as the novel fictionalizes risk scenarios such as interpersonal, life-style and political risk. In the same vein, the effect of risk on the subjectivity of Okonkwo and other characters in the novel will be discussed. Also, the fictional character Okonkwo's fear of the unknown as prompted by the coming of the Europeans to Umuofia will be examined using Beck's concept of the World Risk Society. In the process, I'll shed new lights on *Things Fall Apart* and how the novel can help us articulate the idea of risk.

Shola Adenekan, Universität Bayreuth

Class in Nigerian and Kenyan Literature

My paper will analyse class consciousness in Nigerian and Kenyan literature. It will also examine the way in which the issue of class in literature is connected to, and intersected by, other issues such as sexuality and politics. Wai Chee Dimock and Michael T. Gilmore (1994), argue that class is not "a merely privileged analytic category here; it is itself an analyzable artefact, itself to be scrutinized, contextualized, critiqued for its commissions and omissions" (2). Using the time frame of 1914 to 2014, I want to analyse how Nigerian and Kenyan literature highlights not just the similarities within a social class but also their differences. This study is also interested in how people are viewed, pathologised and marginalized based on sexuality and political outlook, and how these elements are connected to class identity.

Akin Adesokan, Indiana University**The Griot On Time: Ousmane Sembene's *Ceddo***

This paper focuses on some sequences in Ousmane Sembene's *Ceddo* (1977/1980) to suggest a method for thinking of African artistic compositions in broadly comparative terms, without privileging one particular art form, time, or place and without decontextualizing any of these determinate categories. The starting-point for the discussion is Sembene's film, but I look at the relevant moments constructed around the figure of Fara Tine, the largely unspeaking musician-messenger accompanying the leader of the *Ceddo* in relation to two other texts: a song, "Molewa," by Nigeria's Odolaye Aremu (d. 1996) which uses the construction of an unnamed but speaking messenger to narrate the capture of a nineteenth-century military commander in Western Nigeria, and Wole Soyinka's much-neglected theoretical essay, "Theater in African Traditional Society: Surviving Patterns" (1987). The paper argues that poetics of anti-imperialism, in the works of Sembene, Ayi Kwei Armah, Fela Anikulapo-Kuti, and Ngugi wa Thiong'o, are decisive as vectors for analyzing artistic composition within postcolonial studies. However, poetics of anti-imperialism are only an option, generating enormous cultural capital, and a general, diachronic reading of art across the media and across the continent requires that we give equal attention to the simultaneous spheres and practices through which a given technological medium eventuates in an art form.

Jude Aigbe Agho, Ambrose Alli University**The African Novel and the Task of Reinventing Africa in the Twenty-First Century**

That African literature of the twentieth century was, by and large, the product of the large scale despoliation and subjugation of Africa by European imperialism is hardly contestable. Western colonialism saw to it that Africa was plundered and her culture and resources were sequestered by rapacious white colonizers during the period of the colonial encounter. African literature sprang up to interrogate this trend by first refuting the myth of cultural superiority on which colonialism itself was founded and, by extension, it became a willing instrument in the hands of African writers to fight for the decolonization of Africa. This necessarily made much of African literature of the twentieth century lachrymal and protest laden. Neocolonialism has also deepened this culture since independent African states and nations have been mired by corruption, crass materialism, bad leadership, bad governance and the concomitant disillusionment of the

African people. Rather than maintain a regenerative stance and be involved in reinventing Africa along the lines of positive development, much of African literature of the past century was concerned with weeping and protesting over the scenario we have painted above. Using Joseph Edoki's novels, *The African Dream* and *The Upward Path* for textual validation, I argue in this essay that the African novel can be used to support the reinvention of Africa by using novels to support democracy, good governance and the regeneration of Africa and the value system of Africans. As against the prevalence of social criticism in the criticism of the twentieth century African novel, the paper canvasses a new role for the novel in the twenty-first century; that of infusing the African people with hope about the redemption of the continent through the African novel. The very nature of this hope, which Edoki's fiction radiates, is the focus of this paper.

G. Oty Agbajoh-Laoye, Monmouth University**"Where the River divides in two:" Historicizing Gender Experience in JP Clark's *Two Sisters and Three Other Plays***

J.P. Clark's *Two Sisters and Three Other Plays* (2013) like the river in the indigenous cultural milieu of his creative energy divides in two. The first of the four plays reenact contemporary experience in present day Lagos, Nigeria and the second goes back half a century and last two (including the title play) three centuries and are set in traditional Ijaw land. The protagonists of the four plays are women and the objective is historicizing experience through gender. In the first play, interestingly titled "The Hiss" is a contemporary reenactment of "an Izon tale, telling why their men do not eat snails." Unlike the original tragic tale, this adaptation is a comedy that parodies the sorry state of contemporary Nigeria. The second play, *The Smile* is set in the Niger Delta in the second half of the last century. In *Two Sisters*, after an evening of drinking a husband kills himself because his wife denies him his rightful entry into her room. Her sister compromises herself with the head judge to ensure that she is fairly treated. The back drop for *The Abuse of a King*, is a dispute in a family that is fueled by the play of two children – the son of the king and his grandniece gone wrong.

G. Oty Agbajoh-Laoye, Monmouth University

In Whatever Color or Name: Exploring Definitions of major Concepts and Framework beyond Women's Canonical Literary Endeavors

For Alice Walker the space between Womanism and Feminism is as purple is to lavender. In the spaces between are race, universality, scope, intensity, compassion, inclusivity and the capacity to exclude negativity are some of the elements in the spaces between. In Toni Morrison's *Tar Baby*, the most striking color is yellow representing a vibrancy that leaves an indelible mark on the novel's female protagonist. Are colors relevant in our conceptualization of Black female life and experience? What's in a name? Should color matter? Is it possible to fit all the concerns of African and African American women within one praxis or concept? Do African and African American writers have similar or different agendas?

The objective of my proposed paper is to examine the use of color beyond Alice Walker's wide-reaching activism within the frame work of the different attempts to define the African and African American writings, especially in the 21st century. The focus of this paper will be on works that treat both African-American and African life and experience – across different genres, for example, Alice Walker's *Possessing the Secret of Joy*, Tess Onwueme's *Missing Face* and Toni Morrison's *Desdemona*.

Ofure O.M. Aito, Redeemer's University

Literature as Medicine: Muslim Women as Diseased in El Sadaawi's *Woman at Point Zero* and Accad's *Wounding Words: A Woman's Journal in Tunisia*

Muslim women's physicality and identity in Islamic religious culture, in certain situations, have been prescribed to physical and societal state of deformity. The culture, which is interpreted and practiced within the purview of Islamic tenets, regards women's physicality/identity in terms of biological miscalculation, genetic omission, physical contamination, psychological impediment, cultural aberration and religious impurity. In a sense, the sex, sexuality and sensuality of a Muslim woman is diagnosed as diseased. Literature, however by narration, has moved beyond the limited boundaries of surface narration and interpretations of human social reality to the realm of medical narration and prescription of human/woman's conditions and identity in order to influence change. It may be argued that the exploration of science – linguistically and thematically – in dealing with social reality positions Literature in the core of contem-

porary discourses. In this vein, I intend to highlight the symbiotic relationship between literature as art and science in the narrative of El Sadaawi and Accad and show how they reject, through language of science and arts, the diagnostic cultural prescription of women as diseased. Using Elaine Showalter's Gynocritical theory, I submit that literature as science bridges the gap in difference, influences change and offers healing by narrating diagnoses and prognoses.

Oladapo. O. Ajayi, University of Bayreuth

Gender in Motion: An Analysis of St. Janet's *Blackberry*

Considering media space as a non-canonized platform within which Gender issues and images converge and diverge, we examine gender representations in post independent Yoruba praise songs and specifically the song *Blackberry* by St. Janet. In particular, we argue firstly that the Yoruba praise songs performed for live audiences are disseminated through Youtube and other means. Secondly, using the post colonial theory and gender theory, we argue that the Yoruba praise songs constitute a space within which imagery conceals and reveals meanings at the same time interweave to mask non-conventional relationships, interactions and expressions while revealing a network of relationships that question the commitment to the institution of family. In this way, the Yoruba praise songs provide a window into the future of gender relations through the present contributions of female praise singers.

With Julia Kristeva's intertextuality we analyze the lyrics of the song *Blackberry* by St. Janet and explore the use of imagery as a tool of transformation in the hands of the middle class in the Yoruba society. As a result, we argue that the images incorporated are not passive but they not only assumes a channel of self-expression and fulfillment for non-conventional desires thereby interrogating the gender relations and even the family structure that revolves around the patriarchy hegemony but they also play a role in the negotiation of identities in the gendered third space.

Anne Ajulu-Okungu, University of the Witwatersrand

Abjec(tion) and Family Relations in Abdulrazak Gurnah's *Admiring Silence* and *The Last Gift*

Abdulrazak Gurnah, in his entire oeuvre, shows a consistent concern with the human condition, focussing on quotidian experiences. These are expressed through a

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narration of experiences in intimate units such as the domestic space. This paper intends to offer a close reading of Abdulrazak Gurnah's *Admiring Silence* and *The last Gift*, with a focus on the occurrence of abjection within familial relations, paying particular attention to relationships between different members of the family such as parents and children, children and children, spouses. Family in his fiction presents a site of contestations against structures. The lack of coherence in the family presumes violation against certain assumptions about how families are normally governed and viewed. The family then becomes a site of questioning of the place of accepted mores and ethos of how human beings ought to live and how members of a family ought to treat each other. Within the family unit, questions arise concerning the roles and responsibilities of different members also the significance of the deliberate silences, omissions and repression by some of the characters in the novels under study. In the process, the paper will hope to evaluate the impact of abjection on the said relationships. Using Julia Kristeva's Abjection theory as the guiding framework, the paper investigates how mundane interactions between family members express and promote abjection. Kristeva in this psychoanalytical study, states that the abject is part of one's personal archaeology or buried consciousness. She further avers that the abject is concerned with, "what disturbs identity, system and order what does not respect borders, positions, rules" (1982:9). This paper thus intends to investigate what disturbs system and order within families in the two novels. The two novels are connected through a familial tie that runs from one to the other, given that *The Last Gift* is a sequel to *Admiring Silence*. Gurnah presents family struggling under pressures wrought on them by multiple migrations and displacement, patriarchal oppressions, betrayal and disillusionment. As the two novels narrate experiences of families over two generations, the recurrent motif of silence, its origin and effects lasting from one generation to another, invites examination. Abbas' abandonment of his pregnant wife in *The Last Gift* serves as a foundation for future abandonments in the successive generations just as his own action originates from foundation in the dysfunctional family he had grown up in. Betrayals and mistrust thus have deeper origins and have abjective connections dating back in the family archive, but whose effects seem to reach beyond the current generation. Investigating the different ways in which abjection plays out in these novels, its cyclic nature and recurrence helps unearth the multilayered narrative strategy Gurnah employs in presenting migrant experiences.

Reuben Kehinde Akano, Kwara State University

Gender Issues and Artists' Mediation in Africa's Socio Cultural Context

Africa is a continent of peculiarity which historical and cultural trends are fraught with inexactitude and conjectures. It is still battling with the scares or bruises of colonial invasion and slave trade. Yet Africa has not been completely through with cultural practices and beliefs that contradict the emancipation of the modern man. As observable in other climes, Africa's communal system and traditional approach to or definition of the homo – sapiens cannot be said to be total or error – proof. To compound her problem or worsen her situation, the continent had foreign religions forced on her in a manner which has left the race more confused and destabilised. This is so because of the palpable corrosive injunctions of these religions targeted at women. The trend has not been palatable for a race that is grappling with global discordant tunes. The experience may not be entirely Africa's fault but it is the African that pays the full price. Culture is specific in terms of context, convention, value or taste but inherent in all cultures throughout the world are features or characteristics which either edify or destroy. One weakness in Africa's traditional beliefs or cultural practices is the approach to gender related issues. The bane of any community's emancipation or progress is the relegation of the female to the background in matters of communal leadership. Closely related or tied to leadership crisis is neglect or relegation of the worth of a woman as possessing attributes or qualities to partner or compete with her male counterparts. This cultural infirmity comes open with the contact of Africa with literacy and western educational system. The contact had exposed Africa's gender understanding in relation to the role and status of the girl child. It is a cultural lapse which has contributed to Africa's underdevelopment as women over the ages were barred from certain roles and denied or deprived of certain opportunities. African writers have taken up the challenge by criticizing the practices and creating the awareness. But this is still an on – going crusade that should be vigorously pursued on continuous basis. This paper x-rays Africa's approach to gender issues regarding the right of the African girl child or African woman within the socio-political context of her nativity. On the other hand, it appraises the intervention by the artists based on their perception and vision. The paper adopts gender postulations as the instrument of analysis. It submitted that Literature as a discipline remains a veritable and an imperishable platform to winning the war against cultural or religious constraints against African woman's realisation of her full potentials in the community. In this way, creative writers especially of Africa's origin still need to do a lot in exposing the menace of negative influence with a view to

combating cultural prohibitions and limitations on the path of African woman as may be inimical to her development. It is a total eradication of these prevalent cultural incongruity that can usher Africa into the next sphere of development as a continent in transition.

Reuben Kehinde Akano, Kwara State University

An Aesthetic Exploration of a Awon Festival Mass Wedding For Preservation And Global Exposure

Cultural festivals constitute a rich feature of oral traditions which have been preserved till the present. Awon Mass Wedding Festival in Shao, Nigeria is one of such cultural heritage that is celebrated and staged annually by the people. In doing this, the paper analyses the features and essence of Awon mass wedding festival as a tourism festival. Cultural festivals are integral part of oral traditions which in turn define the people's way of life, attitude and cohabitation. Awon festival is one of such traditional endowment being celebrated by the people of Nigeria. Africa is rich in traditional festivals with which the people showcase their cultures and social milieu. But many a festival has gone into extinction for a number of reasons which dealt devastating blows to Africa's traditions. Islam and Christianity are one of such corrosive influences on Africa's mode of worship and by implication her culture. Religion and culture are inseparable as they form an essential aspect of a people's traditions. These foreign religions had penetrated the psyche of Africans, polluted their minds and disorientated them against their traditional religion as paganistic. So also were ancestral or deity worship. This gospel of displacement or effacement is still raging as the preoccupation of local and foreign missionaries in the crusade of conversion to Christianity and Islam. Yet, in spite of this onslaught on Africa's traditions, a few festivals have survived the fog. Awon festival is one of such but not without its scars. Using artistic medium, there is the need to explore and develop the aesthetics of these surviving cultural modes for the purpose of preservation and continuity. There is the tourism dimension as well as cultural transmission to ensure the continuity of a race, people and group. The visionary pedestal of the art propels a critical study of the cultural traditions of a continent like Africa with a view to annexing it resourcefulness in the global trends and competitions. An effort of this nature is artistic forecast for a future that is peculiarly uncertain and threatening. Africa can no longer shy away from the luminous ray of transition except that it prepares very well by bracing up more than ever for visionary engagement. The artist provides the leverage to explore, refine, preserve and transmit through artistic apparatus. In this regard, liter-

ature is second to no other discipline. Africa's future should be invigorated which can be effectively done on the platform of the art either as a process, a product or an engagement. Harping on the functional role of art, the paper explores the richness of the festival in relation to oral aesthetic repertoire for tourist adaptation and economic prosperity for the immediate cultural context, Nigeria and the global village. It brings out the significance of the festival as a unique celebration of marriage institution for global exposure and development. It is submitted that the aesthetics of Awon festival could be explored, preserved and exposed as Africa's traditional cultural fiesta as a way of transformation and revival.

Niyi Akingbe, Federal University Oye-Ekiti

Subverting Nationalism: Historicizing Horrors of the Military in Femi Fatoba's *They Said I Abused The Government* and Wole Soyinka's *Samarkand and Other Markets I Have Known*

The thematics of Femi Fatoba's *They said I Abused the Government* (2001) and Wole Soyinka's *Samarkand and Other Markets I Have Known* (2002), transgressively underline the depressing anomie which bedevilled Nigeria between 1993 and 1998. An anomie that was ruinously orchestrated by the power-hungry military, who in their insidious misadventure decided to annul the free and fair presidential election won by Chief M.K.O Abiola. Suffice it to say that this devious incursion of the military into the Nigeria's political sphere was facilitated by the exceedingly nebulous Nigeria's nationhood that is characterised by the contending differences among its differing federating units. It bears remarking that, notoriety of General Abacha's military regime's brutality underscores the killing and incarceration of real and imagined dissent voices in the Nigerian political landscape, especially those who were kept in the dingy detention facilities subaqueously erected across the country. *They Said I Abused the Government* and *Samarkand and Other Markets I Have Known's* articulacy of the anomie during these 'years of the locusts' is epitomised by the: shutdown of newspaper houses; brain drain; and the overwhelming imagery of stasis and displacement. The paper's concern is grounded in the poetic and imaginative representations of the jarring subversion of nationalism as underscored by the historical occurrences in Nigeria which have been appropriated by Femi Fatoba and Wole Soyinka, to protest the military brigandage in *They said I Abused the Government* and *Samarkand and Other Markets I Have Known*. The paper nevertheless, seeks to explicate how protest and satire couched in pun/humour have been harnessed to articulate the subversion of nationhood in the postcolonial Nigeria.

A **Tunde Akinyemi, University of Florida****Songs of Protest and Resistance in Osofisan's Dramaturgy**

Femi Osofisan is widely believed by critics to be the most significant African playwright after the generation of Wole Soyinka, Athol Fugard and Tawfik Al-Hakim, Osofisan's theater borrowed most significantly from Bertolt Brecht Epic theatre to complement the popular Yoruba Traveling theatre that his works are rooted in. It is also note-worthy that the Marxist ideological leaning of Osofisan as an African playwright is unparalleled. His works, brimming with eloquence, anger and revolutionary ethos has always been in defense of the masses. The concern of this presentation is to comment on how Osofisan uses songs to enrich his drama and reinforce the message of his texts. The substance of song, apart from its entertainment nature, is the reflection of the happenings in the society. Thus, songs of the African people, especially the Yoruba, are artistic expressions of their humanity and society. Therefore, it is not uncommon for their philosophy, history, rituals, and ceremonies, to feature prominently in their songs. Yoruba songs are expressive of the people's feelings, emotions, and experiences. The occasion and performance of songs, their social and philosophical implications, and the people's emotional response, truly make the Yoruba people unique. Yoruba songs are not only deep in the people's cultural life, but are also expressive channels of their inward and outward existence. As for Osofisan, he has a devoted attachment to, and extravagant admiration for the use of songs to enrich his drama; incorporating songs into more than two-third of his dramaturgy. Most of these songs are personally composed by the writer or in conjunction with Tunji Oyelana, his music composer collaborator. The pertinent question that I address in this study is: What are the artistic, political, and ideological implications of songs in the dramaturgy of Osofisan?

Komi E. Akpemado**Culture de la Violence dans l'Œuvre de Leonora Miano**

Les tensions qui régissent les rapports entre les sujets et leurs objets, les cultures, les croyances et les idéologies, peuvent être perçues comme la résultante d'un processus de découverte de soi et de l'autre. Ce processus permet à chaque sujet d'une communauté donnée de se situer sur son seuil de tolérance ou d'intolérance de l'autre dans l'aposteriori des violences qui en découlent.

De ce point de vue, cet enchaînement de faits symboliques, rhétoriques ou pratiques, source de violences – qu'ils

soient structurés ou non – sera considéré comme le lieu et l'espace de connaissance et d'apprentissage de l'autre qui peut être compris comme une culture de la violence. L'ambition de cette contribution consiste en l'étude de cette programmation de la violence dans l'œuvre de Miano.

Aghogho Akpome, University of Johannesburg**Narrating Transition in Nigeria and South Africa, 2000 - 2010**

This paper explores the trajectory of recent literature in South Africa and Nigeria between 2000 and 2010. It examines some salient features in the literary articulation of nationalism (as well as other forms of socio-political subjectivity) and public memory across transitional and post-transitional periods – South Africa after the Truth and Reconciliation Commission (TRC), and Nigeria after the return to democracy in 1999. The selected South African text under discussion is Achmat Dangor's, *Bitter Fruit* (2001), while the Nigerian text is Helon Habila's, *Measuring Time* (2007). Both novels, which will be interrogated for their possible transtextual (à la Genette, 1982) relationships, represent a significant social, cultural and political period in both countries. Furthermore, in their exploration of morphing social and political configurations, the texts offer useful insight into the possible ways in which the futures of both countries are being conceptualized through literary narrativization.

Jude G. Akudinobi, University of California**Nollywood and Speculative Fiction: Worlds Apart ...?**

Nollywood's venturesome spirits and economic propensities have, since inception, unapologetically trawled and subtly appropriated various forms and genres, especially 'popular' ones like the fantastic, occult, horror, spectacle, and melodrama, but guardedly, and only recently, ventured into the realm of science fiction with films like *Kajola* (Niyi Akinmolayan, 2010) *The Device* (Ken Odaro, 2013), and *Phyllis* (Saro-Wiwa, 2010). While this dearth may be, in part, due to prevailing production practices, commercial calculations, financial and infrastructural limitations, it merits pointing out that the framework for science fiction in African cinema has existed, for centuries, in African oral literatures that juxtapose the metaphysical with the 'real' to create and explore, literally and figuratively, alternate universes or worlds outside time. Pertinent here, too, is what kind of role the emer-

gence in Nigeria, of Omenana, a literary journal devoted to science-fiction, would play in developing and establishing a viable science fiction readership and audiences within Nollywood's efflorescence. Notably, science fiction, intrinsically, has dynamic areas of genre overlap, like Nollywood narratives where, for instance, the conjectural, conflicts and human dilemmas, with otherworldly inflections and affinities to the cultural milieu, remarkably, endure. As would be argued, science fiction, beyond novelty, generic technological discourses, apocalyptic narratives, time-travel, gadgetry, costumery, thrills, stock cyborg, android, and extraterrestrial characters, offers unique prospects for aesthetic innovation and windows for social engagement at the core of African cinema and Nollywood narratives. From the preceding, science fiction, arguably, offers unique prospects for aesthetic innovation and windows for social engagement, at the core of African cinema and Nollywood narratives.

Jonas Egbudu Akung, University of Calabar-Calabar

In Search of a Future: Exploration of Despair and Hope in Chika Unigwe's *Black Sister's Street* and Adaobi Tricia Nwaobani's *I did Not Come to You by Chance*

The contemporary Nigerian novel has shown a clear departure from the issues of mere cultural narcissism to the exploration of the themes of despair cause by unemployment, harsh economic realities, political crisis, insurgency and corruption; and the hope for a better future for the nation and the continent of Africa. The choice of Chika Unigwe's *Black Sister's Street* and Adaobi Tricia Nwaobani's *I did Not Come to You by Chance* is very apt as the two novelists belong to the younger generation of Nigerian writers. Both novels explore the despair that the youths face in the face of changing times. Corruption and poor economic policies have brought untold hardship and mental havoc to the youths. There is the high rate of unemployment as the universities churned out year in and year out graduates whose hopes of jobs and gainful employment are dim and sometimes a mirage. These graduates are faced with two options; to join the growing number of fraudsters and become rich or to migrate to Europe and America in search of greener pastures; but how green are the pastures will be the focus of this paper. These migrant face more difficulties than the ones they have left behind as most of them get killed, some died on the sea as they attempt to cross the sea to Europe in what the New African magazine November, 2014 edition describes as "Deadly Migration". The protagonist of the two novels: Kingsley and Ola in *I did Not Come to You by Chance* and Sisi and Efe, Ama and Joyce in *Black Sister's Street* are cut in one web of love and

economic hardship. In spite of these prevailing hardships and betrayal by the some sinister men, they are ready to press on to reach the mark. It is this audacity and resilience of hope that is the main thrust of this paper. The paper submits that in Africa, there abound huge opportunities, what the continent needs is strong institutions, policies as well as the political will to drive them. The paper adopts the Post Colonial theory through this it will explore the various conceits that have kept the continent underdeveloped for all these years.

Adetayo Alabi, University of Mississippi

A Life in Full and in Pictures: Wole Soyinka, Photography, and Auto/Biography

The auto/biographical genre means many things to different people. To some, it is history. To others, it is the thematization of ego or an individual's story or even paranoia. Yet to another group, it is a narrative of or snippets of a community or that of the individual in relation to a society. To an auto/bio photographer, the auto/biographical genre explores a series of photographs about the self, the community, and related activities and events. What we have in Soyinka's book of pictures titled *WS: A Life in Full*, described as a "photo biography" (8) by Bankole Olayebi, the editor, is about six hundred photographs accompanied by auto/biographical stories and commentaries either written by Wole Soyinka or some of his friends and colleagues. What the book does is to present life-writing from a photographic perspective. It presents Soyinka's life through his photographs and writings and those of others close to him. As Olayebi asserts, the book "is not merely a documentation of Soyinka's 'larger-than-life package of talent, charisma, and controversy'...it is also a celebration of the fullness of a life which continues to enrich, inspire and challenge" (9) The approach adopted by Olayebi is similar to Soyinka's with his pictures published in *You Must Set Forth At Dawn*, his autobiography where some of the pictures in *WS: A Life in Full* and some new ones are published.

This paper will explore the relationship between photography and life-writing, and address questions like how photography is auto/biographical, how a life can be created and re-created through photographs, how a life created through photographs can be different from the one created through writing, how what we gain from photographs can be different from written auto/biographies, etc. The paper will discuss specific photographs and the accompanying stories to show Soyinka's roles as a social-literary and political leader and a cultural diplomat. Some of the other issues of concern in the paper will be how Soyinka's photographs represent various African traditions and leaders; how they interrogate ideas of the nation, national integration, human rights, tolerance, activism, and cultural diversity; and how they engage with

international groups and societies. The books' contributions to a literary theory of auto/bio photography will also be discussed.

Simone A. James Alexander, Seton Hall University

Visions and Revisions: Contextualizing the ,Queer' Body Addressing Western conceptualization of Blackness and the Black Body

Faith Smith succinctly articulates: "Notions of sexuality are deeply inflicted by colonial and imperial inheritances that have framed nationalism's discourses and silences" (2). Engaging in the process of "unsilencing," this paper politicizes the female body using Lorde's personal, embodied experiences with breast cancer to articulate that the erasure of the female body constitutes "high crimes against the flesh." Thus, the paper fiercely interrogates sexual deviance embodied in the diseased, disabled, and hypersexualized body. This cross-examination destabilizes gender, sexuality, and racial parameters, postulating that women's bodies not only engage subversive theory but also challenge hierarchical constructs and disrupt normative standards. The assault on Lorde's flesh is twofold: first, the state's (the Cancer Society) requirement that she normalize her diseased body by donning prosthetic breasts after her mastectomy, and second, the obliteration of her lesbian identity, positing compulsory heterosexuality as the norm. As a transnational subject, Lorde not only traverses multiple borders but she also embodies multiple "incompatible" identities. In equal manner, Lorde's lesbian identity calls into question her right to citizenship, as M. Jacqui Alexander, illuminating the nation-state's criminalization of the queer body, dutifully reminds us in her phenomenal essay "Not Just (Any) Body Can Be a Citizen." In keeping with Alexander's theorization, Lorde is an "outlaw" in multiple ways, engaging in "queering the nation" and self-identifying as a black lesbian feminist writer, activist, and mother of two. Her refusal to wear a prosthesis therefore becomes an additional "transgressive" (read treasonous) act. Along these lines, Lorde engenders a politics of resistance, a detour from normative (western) categorizations and ideologies, a migration from and challenge of single, fixed (heteronormative, heterosexual) definitions of self. Lorde defies the nation's configuration of propriety, normalcy, and legitimate sexuality.

Richard Ali A Mutu Kahambo, Écrivain

Littératures africaines en Langues africaines : Pour une nouvelle Approche, libre et décomplexée, en ce 21^e Siècle

Ecriture, art ou engagement? Voilà une sempiternelle question ; mais, aussi, une très bonne question qui vaudra toujours son enjeu. Du moins, le débat devient déplacé quand la critique des autres devient acerbe. Oui, l'écrivain est et restera avant tout artiste. Mais, à côté de cette casquette, il n'aura pas à oublier qu'il a un grand rôle à jouer dans sa communauté et pour ses lecteurs. En écrivant, tout écrivain arrive à communiquer avec le subconscient de son lecteur. C'est dire combien celui-là peut bien influencer le concept, la conception et même la conceptualisation du monde de celui-ci. A travers la littérature, l'écrivain africain peut conceptualiser l'avenir et l'influencer : une Afrique courbée ou debout ? Mendiante ou riche ? Divisée ou unie ? Démocrate ou dictatoriale ?

A l'heure où tout bouge, l'Afrique ou les auteurs africains ont à beaucoup donner pour l'avenir du continent. Et ce, en faisant avec de nouvelles approches, telle parvenir à définir des nouvelles formes de littératures : une littérature écrite par exemple dans les langues africaines et décomplexée de toutes sortes d'influences externes.

Il faudrait arriver aujourd'hui à faire comprendre aux générations qui arrivent qu'être écrivain n'est pas seulement écrire dans les langues étrangères et être acceptés ou édités par les maisons d'édition étrangères. La littérature en langues africaines doit aujourd'hui être promue pour une décolonisation mentale complète. Il est inadmissible qu'après près de la moitié d'un siècle d'indépendance, les africains continuent à considérer leurs langues comme de langues incultes, barbares, etc.

L'objet ou le but n'est pas de rompre totalement avec les langues étrangères, mais de donner aujourd'hui une place de choix aux langues africaines dans la production littéraire.

L'avenir des études littéraires en ce 21^e siècle devrait en dépendre et s'y pencher sans complexe.

Ecrire le monde avec l'Afrique, par l'Afrique et en africain. C'est ce que les écrivains africains contemporains devraient se mettre dans la tête, et ne pas oublier que les générations avenir les interrogeront.

Nous tenterons ainsi donc, pendant le congrès, de communiquer cette approche que nous nous faisons pour l'avenir de la littérature africaine : une place de choix sans complexe aux langues africaines dans la production littéraire !

Notre expérience en tant que jeune auteur qui s'investit corps, âme et esprit dans cette lutte suffira, comme il en a été le cas au Nigéria (voir notre participation au festival littéraire de Port Harcourt parmi les 39 jeunes auteurs du continent africain) et au Congo/Brazzaville (voir notre intervention comme

écrivain d'honneur à la deuxième édition du salon du livre de Brazzaville où nous avons communiqué essentiellement sur l'écriture en lingala), à donner un élan certain pour des nouvelles approches littéraires africaines .

Foluke R. Aliyu-Ibrahim, University of Ilorin

Religion in Three Works of Three Nigerian Poets

One way in which Nigerian literary artists exhibited angst against colonialism was through side-stepping, and sometimes, outright rejection of Christianity which many regarded as the one of the means used by the colonial powers to gain control of the continent. Thus, aesthetics from African (Nigerian) traditional belief systems were employed in their works. For instance while Wole Soyinka of the first generation of Nigerian artists employed the myth of Ogun, Femi Osofisan who is of the second generation, adopted the Ifa system. This paper examines the manifestation of religion in three works of three Nigerian poets of another generation in Nigeria's current post-colonial setting. The poetry collections are Maria Ajima's *The Thri...ll* (2007), Musa Okpanachi's *From the Margins of Paradise* (2012) and Adebayo Lawal's *Music of the Muezzin* (2014). The work reveals the poets' overt acceptance of two colonialist religions namely Christianity and Islam and their incorporation into the message of the three works. The paper concludes that what the poets seek is an internalization of their message in a country where the low level of literacy and the dismal reading culture do not endear poetry to the people.

Saeedat Bolajoko Aliyu, Kwara State University

Crude Oil: Comodifying the Niger Delta Landscape in Tanure Ojaide's Poetry

The aggressive mining of crude oil in Nigeria's Niger Delta region has necessitated the call for a new consciousness in the discourse about environmental sustainability and human survival in the oil rich region. African poets who have been committed to entrenching populist social orders are, even now, canvassing for a balance to be struck in the exploration of the mineral resource, as communities around where these explorations take place are in danger of annihilation. Commodification of land and other agencies of the environment thus feature prominently in the works of contemporary African poets, who engage with environmental symbols and imagery to criticise the despoliation of the environment. This paper explores Tanure Ojaide's depictions of the Niger

Delta landscape in two of his poetry collections: *Invoking the Warrior Spirit* and *Delta Blues and Home Songs*. The study revealed that Ojaide's depictions of the effects of crude oil mining activities on environmental agencies and also on the people of the region establish a link between the well-being of the environment and that of humans. The poet thus reveals an Afro-centric perspective of human centeredness in the discourse on environmental sustainability.

Andrea Allen, Medgar Evers College of the City University of New York

Learning from a possible future: Nnedi Okorafor's *Who Fears Death* and a new vision of Africa

The racial and ethnic hatred behind genocide has produced consequences that will outlive the act of the genocide itself. The consequences of the ongoing genocide in Sudan are long-lasting and its evidence will remain in East Africa in perpetuity unless something changes radically. The effects are most evident within the bodies of black Sudanese people, most specifically the women, who were a key war component in the extermination of the people in Darfur. As they were being killed over Darfur's resources and the role of religion in the state, their bodies were also being sexually violated and used to disgrace their fathers in a great attempt to weaken Sudanese ethnic lines. The devastating consequences of this brutality are the erasing of their culture, history and most importantly the people of Darfur, themselves. Their human rights were violated by government-supported Arab militias as they became refugees in their own homeland. Ethnicism, racism, sexism, as acts of violence, all plays a role in the actuation of genocide. Today, the people of Darfur continue to be violated, exterminated and displaced due to the hatred of the difference in the color of their skin and the belief that their race is inferior.

My paper discusses the themes of racism, sexism, ethnicism specifically articulated in the oppression and violation of women in a novel by Nnedi Okorafor. *Who fears Death?* is a fictional novel set in future, post-apocalyptic Africa. Okorafor weaves a dark, yet poignant tale of magic, love, hate, and destiny around the main character. Onyesonwu is destined to save the Okeke people, the people of her mother, from their prophesied genocide. The Okeke, which means "created ones," were the people who had skin the color of night because they were those first created before daylight. The Nuru came later, from the stars and had skin the color of the sun. The prophecy said that a tall Nuru man, a sorcerer, would enforce the writings of the Great Book. In the Great Book, it is told that the Okeke were born to be the Nuru's slaves, but the prophecy also said that when the sorcerer came there would

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be great change for the Nuru and Okeke people. Onyesonwu is the result of a brutal rape. The sorcerer Daib, a Nuru, chose to rape Onyesonwu's Okeke mother because she was an Alusi. This meant that she could travel within or split herself becoming another creature. Daib, being a sorcerer, hoped that the child she would bear would be powerful and would one day help him to exterminate the Okeke people. Although Onyesonwu is the product of this violence, her mother doesn't hate her. The differences in her physical appearance, from that of her Okeke mother as well as her Nuru father, make her an out-cast. Onyesonwu, which means "who fears death," sets out on a journey full of mystery and magic; conquering love, life and death in order to save her people.

The story Okorafor tells challenges readers to see the real life problem the novel addresses – the present day issue of the attempt to weaken the ethnic lines of the Sudanese people which was inspired by the passing of her father and the Washington Post article, "We Want to Make a Light Baby." The destruction of these people and their history through racism, sexism, and ethnicism is a focused attempt to eliminate the presence of black Africans in Darfur, Sudan. My paper argues that with the use of afro-futurism, Okorafor attempts to depict a possible consequence for the future of Darfur, Sudan- the complete erasing of a people in their own country. By incorporating the history of Sudan, along with fantasy and magic realism, she creates a possible vision of the future. Okorafor allows readers to envision ways to mold the present to ensure the saving of the Sudanese people and a sustainable future for themselves.

Anenechukwu Kevin Amoke, University of Nigeria

In search of Satan: Imaging the Future of Christianity in African Literature through Chimamanda Adichie's *Purple Hibiscus*

African (written) literature owes its emergence to the intrusion of the West into the continent of Africa. Within the literary tradition that emerged, Christianity has had an ample share in terms of responses to the changing and challenging African world. Following its twin birth with colonialism, with which it shares some 'semblance' of a redemptive force, Christianity has assumed many faces in Africa's literary culture. With all the energies springing forth from the lures of its narrative as encountered in its myths, language and poetry, and with the privileges of access it accords its faithful, it has offered itself as a tool with which to negotiate change, impose models, and birth new systems of sense-making contradictory to native lore and customs and in all this has become a frame of reference upon which the old system is weighed, discriminated, destroyed and demonized. In Achebe, Beti,

wa Thiong'o, Soyinka, etc. its force has been challenged and even satirized, sometimes leading to the emergence of new myths; yet, its influence has not dimmed. Contemporary African novels show that the nature of conflict has changed, however. The conflict is sharply polarized in its earliest form (i.e. in the first generation novels) where there are a handful of converts – sometimes backed by the missionaries – who challenge the community/natives or who are challenged by the later. Today, the groups have almost completely coalesced and become amorphous that no sharp distinction perhaps can be made between the 'normal converts' and the 'pagans' such that those in the later group are treated as individuals and no longer necessarily as a group. This isolation makes them vulnerable and easy targets, especially in the hands of 'zealous converts': they are the ones who must convert or get the devil's due. In *Purple Hibiscus*, this 'endangered group' faces opposition in its most extreme form. Yet within the group of Christian faithful lurks the figure of Satan also. This paper aims to engage the issue of Christianity as found in Chimamanda Adichie's *Purple Hibiscus* within the purview of its ideology acquired over time in Africa and to critically assess the space of its power with a view to making projections as regards the future of representation vis-à-vis Christianity in the literary imagination of Africa. The exercise will be carried out using critical discourse analysis as tool.

Susan Andrade, University of Pittsburgh

On Tsitsi Jaji's *Africa in Stereo: Modernism, Music, and Pan-African Solidarity*. (Oxford UP, 2014)

Susan Andrade, University of Pittsburgh

Between South African Postmodernism and Naturalism

Waiting for the Barbarians (1982) is one of J.M. Coetzee's most compelling novels. It explores the moral ambiguity of the unnamed protagonist, caught between the unnamed state structure which he serves and the barbarians he is supposed to keep in check. It has done as much as anything he has written to make of him an important postmodernist writer and, recently, to bring him the Nobel prize. The Magistrate, who lives and works on the outskirts of his country's empire, confronts a moral dilemma when Colonel Joll, a more efficient and active member of the state machinery, comes to town. Although he finds Joll's forms of torture horrifying, the Magistrate himself differs politically only in degree; he does not object to the empire itself. Yet, when he intervenes and suffers, as he does at the end, risking his own position to protect the barbarians, and

most compellingly, when he is hung by the arms, we nevertheless experience him as profoundly different from Joll. Coetzee takes pains to point us in the direction of Beckett's most famous play. (There is no Godot in Beckett, and there are barbarians in Coetzee, but there is no barbarian invasion, which everyone awaits). How does our understanding of Coetzee, indeed of the moral vision of this novel, change if his intertexts are at least as much local via Capetonian naturalism as Irish existentialism? *In the Fog of the Season's End* (1972) is Alex La Guma's most politically engaged novel. Three sets of characters work in actie, political concert towards the goal that is larger than any of them are individually against a backdrop that tells of the Sharpeville massacre. Written primarily in La Guma's naturalist mode, the novel contains some memorable instance of human fraternity – and searingly memorable descriptions of torture. Does Coetzee's novel lose its aesthetic force if understood to have been influenced by a highly politicized, naturalist rendering of South Africa? Does the moral ambiguity he explores so well become less ambiguous, and if so, how?

Ngwaba Ijeoma Ann (Nee Ibeku),
Federal University Oye-Ekiti

Sexuality And Disaporic Experiences In Chika
Unigwe's *On Black Sisters' Street*

Several African Women writers have demonstrated that women are mostly affected in the society, as such, tends to disapprove the myth of male superiority by excelling in all their endeavors in life. The novel, *On Black Sisters' Street* by Chika Unigwe concentrates on the issue of African women who migrates to Europe with the sole aim of making a living through their God-given endowments. Chika Unigwe in this novel exposes what the womenfolk go through in order to make ends meet. They left in order to help themselves achieve what their government has failed to do. They are aware of the job being offered and accept to become prostitute as a result of the corrupt practices in their countries which pushed them to it. This study seeks to demonstrate that the story of the four protagonists: Sisi, Efe, Ama, and Joyce is beyond prostitution but touches it tentacles to the issues of corruption, neglect of the citizens by their government and the high rate of unemployment in most African countries, especially, Nigeria. They resolved to use the "trump card that God had wedged between their legs". Accordingly, the novel shows that they are all African sex workers sharing an apartment in Antwerp's red-light district and how Dele- A big man in Lagos specializes in sending out African women especially Nigerians to engage in prostitution. It will also expose man inhumanity to man as a result of social status and 'the being connected syndrome' that has eaten deep in all spheres of life in Africa, especially

Nigeria. The paper will also showcase how the writer explored in fictional realities, their sexuality and the diasporic experiences of the contemporary African/Nigerian woman and how they respond to it. Unigwe in her novel *On Black Sisters' Street* frontally attacks the corrupt practices of Nigerian leaders to their citizens and the high rate of unemployment that has led many astray as could be seen in the behavior of the characters. There has been a shift in the themes as the writer does not lay emphasis on our colonial masters but rather, focuses her attention on the abuse of power; the widespread of social inequality in Nigeria where the privileged ones controls all aspects of the nation's economy to the detriments of the poor ones among them. The issue of getting a job by being connected to those in authority is not left out as the writer exposed its consequences on the innocent graduates who are from a lowly background in the society. It will be discovered that it is one of the problems faced by Nigerians as regards to unemployment and the writer through the character of Sisi exposed its problems and how freedom eludes them once they get into the trap of prostitution.

Nadia Anwar, The University of
Northampton

Achieving Emotional Balance through Self-
Reflexivity in Stella Oyedepo's *A Play That Was Never
To Be*

Stella Oyedepo (1949), a prolific Nigerian playwright uses a variety of theatrical techniques to make her audiences conscious of the self-reflexive nature of the process of play-making. Considering fiction as camouflaged reality, Oyedepo shows her preference for fiction over and above realistic representations since 'it allows the writer to deliver his [her] message in greater freedom than reality'. This preference, for her, aims to counter the negative effects of too much emotional response that might be evoked by reality (Interview with Dr Oyedepo, 2014). However, since the appeal of her plays derives from their alignment with the sociopolitical and cultural conditions of her society, she gives an equal stress to the arousal of emotions that could elicit positive response from her audience.

This paper examines how in order to retain the balance between emotions and cognition Oyedepo uses various self-reflexive or metatheatrical devices and strategies in *A Play That Was Never To Be* (prod. 1994, pub. 1998) that break the illusion of reality whilst facilitating an awareness of the fictive nature of her plays. Her theatrical devices include among others, interludes, direct address to the audience, story- or play-within-the-play, allegorical frames, insertion of stock situations and shocking finales. Oyedepo frequently presents disturbing images of socio-political anarchy and offers unanticipated

denouements but the employment of metatheatrical tools helps regulate the emotional reception of her performances. Reiterating this point she states: 'I intend such devices to ease boredom in the theatre. I want to sustain interest throughout a performance. With spices of suspense, the unexpected, and relief with songs, dances etc, the audience have a package of serious messages and entertainment/spectacle' (Interview with Dr Oyedepo, 2014).

In a manner reminiscent of Pirandello's *Six Characters in Search of an Author* (1921), *Each His Own Way* (1924), and *Tonight We Improvise* (1930), Oyedepo creates an 'innately doubled situation' through a theatre-within-a-theatre that Pirandello termed *il teatro dello specchio* or 'the mirror theatre', mirroring the inner world of the theatre per se. However, instead of merely engaging in an existential search for identity like Pirandello's characters, Oyedepo's characters in their dual roles become a tool to promote a social cause. Thus, while questioning the accepted modes of realistic representation, the play also challenges male domination of all forms and representations of theatre and arts in Nigeria. Whereas, from the philosophic point of view the play-within-the-theatre concerns the delineation of the boundaries between illusion and reality, it also depicts changes in power relations in a very subversive manner. Although disturbing in terms of emotional impact, the play reflects back to its own production process and offers a considerable psychic distance to the audience. The narrative, nevertheless, demonstrates that the scale between possible under- and over-distanced emotional states of audiences is always in flux and swings like a pendulum, providing both relief and insight into the subject matter (Landy: 2001, p. 57).

Koffi Anyinefa, Haverford College

Tamango de John Berry: Où Kleist rencontre Mérimée

L'Américain John Berry a porté à l'écran en 1967 *Tamango* (1829), une nouvelle de Prosper Mérimée racontant une révolte d'esclaves africains sur un négrier les transportant vers le Nouveau Monde. Dans son film du même titre, Berry a altéré la nouvelle au moins de deux façons fondamentales afin d'en faire une 'fable nationaliste' (Christopher L. Milller) privilégiant le politique aux dépens du racial: d'abord en faisant massacrer les esclaves révoltés par les matelots blancs, puis en transformant Ayché, la femme de Tamango, en une esclave métisse, concubine du capitaine du négrier. L'Ayché de Berry (Dorothy Dandridge) se distancie d'abord des esclaves noirs en s'identifiant beaucoup plus à son maître et amant blanc (Curt Jürgens), mais décide à la fin du film de rejoindre les esclaves noirs dans la cale du bateau où ils sont tous massacrés.

C'est sur ce deuxième écart par rapport à la nouvelle de Mérimée, le changement du statut 'racial' d'Ayché chez Berry que se focalisera ma contribution. S'il est indiscutable que le film de Berry a pour source la nouvelle de Mérimée, j'argue qu'il tient aussi, dans une certaine mais importante mesure, de *Die Verlobung in St. Domingo* (1811) de Heinrich von Kleist. L'Ayché de Berry rappelle Toni chez Kleist, ce personnage de jeune femme métisse, qui, pendant la révolution haïtienne, 'trahit' les esclaves révoltés en s'éprenant de Gustav et en meurt incidemment.

Berry connaissait-il le texte de Kleist ? Peut-être ou pas. Curt Jürgens, acteur de cinéma et de théâtre – Kleist a été aussi un dramaturge dont les pièces ont fait partie du répertoire classique en Allemagne – très connu du public germanophone, dans le rôle masculin principal, lui, sans doute. Mais ceci n'a guère d'importance. Par contre, d'un point de vue herméneutique, ma démarche est d'autant plus plausible que les rapports amoureux entre hommes blancs et femmes métisses ainsi que l'allégeance raciale et politique de celles-ci – sur fond d'antagonisme violent et meurtrier opposant Noirs et Blancs –, leur statut d'entre-deux, le plus souvent tragique, sont au centre des deux œuvres. Berry n'a donc pas seulement transformé le texte de Mérimée mais aussi celui de Kleist.

Ce n'est pas très souvent – sans doute en raison de l'histoire et d'un certain cloisonnement des traditions critiques – que les *Etudes Atlantiques* ['Atlantic Studies'] s'intéressent au champ culturel allemand. Elles gagneraient cependant à le faire pour des textes comme *Die Verlobung in St. Domingo* (du reste tout aussi influent dans le champ culturel allemand que *Tamango* de Mérimée dans le français) qui ont aussi contribué au discours culturel européen sur l'esclavage et la représentation des races au dix-neuvième siècle.

Aransi A.O., Kwara State University

A Sociological Analysis of Mass Marriage among the Selected Yoruba People of Western Nigeria

Among the Yoruba speaking people of Southwestern Nigeria, marriage is held in high esteem. Some Yoruba subgroups in Kwara State, Osun State, and Ondo State of Nigeria have a unique culture of holding mass marriage for all prospective couples on a single day once a year. This paper seeks to make a sociological analysis of the culture of mass marriage among the selected Yoruba people in western Nigeria with a view of highlighting the cultural significant of this tradition and its implication for cultural dignity among the Yoruba people.

The primary data for this study consists of participant-observation and collection of the nuptial poetry in selected

Yoruba towns such as Sàó, Elémèrè and Ìlṣin Fúlàní in Kwara State, Òwò and Ìkàré. Àkókó in Ondo State, and Òkè Ìlá in Òsun State, all in the present day Nigeria. There was also audio and video recording of performances and activities.

Our research finding reveals that all the maidens involved in the mass marriage are seen as source of pride to their parents and the entire community because of their ability to control their sexual desire and for them to have embraced the norms and values of their cultural heritage. Besides, the community sees the maidens as role model for teenagers for maintaining their virginity until their wedding day and for honoring their parents in the community.

Bernard Aresu, Rice University

Aesthetics of Transposition: Framing Strategies in Zineb Sedira's *Lighthouse in The Sea of Time*

An internationally acclaimed Algerian-British-French photographer and cinematographer who studied art in Paris and London, Zineb Sedira locates her work in the multiple crossroads of representation – geographic, historical, epistemological, which at one point coincided, she explains, with "an urgent need to reconnect physically and emotionally" with Algeria after the turmoil of the civil war of the nineties. Shown on several continents, Sedira's work has won international acclaim. Exhibits have taken place in Accra, Algiers, Berlin, Dakar, Fribourg, Houston, Paris, Tokyo, and Washington, D.C.

Guided by the rich aesthetic and narrative discourse that the artist develops from the complex interface between viewer and historical continuum, this paper proposes to analyze the representation of the two colonial lighthouses Sedira showcases in the 2013 video and photographic installation titled *Lighthouse in the Sea of Time*. It intends to do so from the point of view of visual, "fenestral" representation.

Sedira's visual essay suggests how the two Algerian structures, built respectively in 1868 (at Cape Caxine) and 1906 (at Cape Sigli), can function not only as markers of historical continuity but above all as metaphysical guardians of passage and mobility, ruins and renewal through time and space. The artist explores the sea as a complex site of movement and connection, of separation too – a negotiation of boundaries between South and North inviting a resolutely trans-geopolitical vision.

In the process, however, and as Lutz Koepenick has suggested à propos famous modernist windows (in particular those of Baudelaire and Kafka), Sedira's window on the Mediterranean develops a unique poetics of framing and its own phenomenology of the interface. Focusing on the multiplicity of the framing processes at play, the paper proposes to reflect on strategies of repetition, superimposition, truncation, sub-

stitution, on the variation of depths of field whereby the window of the artist's lens dismantles the traditionally distancing perspective of architectural openings – such as those of doors, windows, or skylights. The paper purports to examine, at the same time, the extent to which Sedira's astute manipulation of the images and sounds of video narration succeeds in creating an interface where art and audience "meet each other and engage in mutual interchanges over time and across space" (Koepenick).

Excerpts from *Lighthouse in the Sea of Time's* three narrative sequences, both photographic and video-filmic, will illustrate the paper, focusing on the third movement of the video-montage, titled "La montée."

Dr. Andrew H. Armstrong, University of the West Indies

Re/Newing the Diaspora Narrative? 'Making' Space in recent Diasporic Fiction

My focus on diaspora literature (fiction and non-fiction) moves us beyond postcolonialism towards an idea of diaspora as being 'borderless' or 'beyond boundaries'. This reorientates the discussion away from a twentieth century preoccupation with dwelling and movement, routes (scattering) and roots (sowing), nation-building and construction of a national identity, the lost origin and a search for roots (various forms of nostalgia), towards (re)imagining a possible future, with all that that implies. We may be 'caught up' here in the 'politics' of flow and interpenetration, which at this stage seems integral to new concepts of diaspora – which is what I am attempting to tease out here in my analysis and discussion of the texts under study: Caryl Phillips's *Dancing in the Dark* and *In the Falling Snow* and Alex Wheatle's *The Dirty South*. While these texts are inflected by a specific relationship to class, gender, language and political and economic contexts, taken together they speak to key issues of the 21st century: the nature of modernity, globalisation, migration, the forging of new identities, power and resistance. What I hope to discuss here are some of the ways that recent diaspora fiction revisits and 'renews' some of the 'old' and canonical tropes, signs, symbols of earlier diaspora writing – especially as these newer fictions point to the conceptualisation of future(s).

A **Joyce Ashuntantang, University of Hartford**

Teaching *Things Fall Apart* using Twitter and Facebook in a College Classroom

With the advent of smartphones and tablets, Social media is practically everywhere. It has become the first thing people check when they wake up and often the last thing they look at before going to bed. According to Digital Marketing Ramblings, there were 1.35 billion monthly active users on Facebook in July 2014 and 234 million people on twitter as of 10/29/14. However despite the heavy use of social media by both students and teachers, educators are still struggling when it comes to integrating the use of social media in the classroom. (Vie, 2008). Nevertheless although the incorporation of social media in the classroom has been slow, some professors have developed different strategies to incorporate social media in the school curriculum. They believe it helps students to "construct knowledge by promoting engagement, encouraging group work, providing opportunities for group feedback, and connecting them with others whose strengths are different from their own." (Cox, 2014). Some of the most commonly used social media sites used in the classroom are twitter and Facebook. This paper seeks to detail my experience using twitter and Facebook to teach Chinua Achebe's seminal text *Things Fall Apart*. While the benefits of using these social media sites were quite evident in exploring plot and characterization, there were a number of challenges that seem to contradict some of the assumptions made about students' willingness to engage social media in the classroom.

Shirin Assa, University of Bayreuth

Comparative Diaspora: The Representation of Female Diasporic Identity in Chimamanda Ngozi Adichie's *Americanah* and Jumpa Lahiri's *The Lowland*

To what extent the experience of diaspora varies for Gauri and Ifemelu?

In an attempt to answer the aforementioned question, I have adopted a comparative approach between two female characters: Gauri from India and Ifemelu from Nigeria. They both belong to the first generation of immigrants in the United States. American society challenges their Indian and Nigerian identities. The characters counter certain restlessness due to daily confrontations with issues they used to consider as axiomatic. Regardless to countless differences each identity bears, these two characters in *The Lowland* and *Americanah* embark on the same path; living as diasporics. Should they live as immigrants, they need to modify and redefine signifi-

cant matters: language, the hair and the outfits, the concept of home, etc. These are all gender and racial sensitive issues.

Homi Bhabha, a well-known postcolonial theorist believes it is in the face of such bone-breaking ambivalences that a subject in diaspora reaches out for a third space. A space within which the contraries assimilate.

For me, it is neither the representation of hybrid identities nor the resemblances in the experience of the diaspora, but the differences in their hybridities that I am seeking to map comparatively. Gauri and Ifemelu's interaction with such ambivalences are analogous but the result they reach might vary.

Do these experiences of diaspora vary at all? Does it matter at all if they vary? Do these variations complement or contrast one another? I do not know, however, I believe this research may lead us to finding answers to such questions subsequently.

Kayode Atilade, Obafemi Awolowo University

'More than just a victim': Re-presentation of Women in Contemporary War Literature of Africa South of the Sahara

Women, world over, have always been objects of diverse stereotypes that continue to shape their beings and doings in any given society. African women are more affected in this regard. They remain victims of remarkably deliberate negligence in the society they have helped to construct. African women have always been described as vulnerable, inactive, and weak particularly in public discourse. This description has become stereotypic that even where and when there are women with any heroic stance like saving their children, protecting their lands, and safeguarding the future, it is often overlooked in such discourses. Interestingly, this deliberate negligence finds expression in critical works on war novels. There is a dearth of critical attention on the contributions of women during war. They have often been portrayed as vulnerable and passive characters who are often kept in refugee camps or characterized as sex-slaves meant to satisfy the sexual urge of their captors. Emphases are usually on victimized characters; raped and molested. In our view, this contributes to the misreadings of war literature by many literary critics and scholars who often conclude that writers of such works are either recounting history, or do not possess imaginative afflatus, although there have been arguments against this assertion among scholars who view contemporary literary texts as 'documentation of social history and events' (Emenyonu 1991). As a way of re-reading some selected African war novels, this study examines certain female characters with a view to foregrounding their 'heroism', which has often been obfuscated in existing critical works. Using Postcolonialism

and some aspects of Feminism as theoretical launching pads, the study relies on the templates provided by Johnny chien méchant (2002) of Emmanuel Dongala and *Half of a Yellow Sun* (2006) of Chimamanda Adichie as case study. Each of the novel is respectively based on the civil war and its attendant effects in Congo and Nigeria, two independent African countries that have had their own shares of postcolonial experiences. The study reveals that these women, beyond being victims of the consequences of war, are guardians of cultural heritage, protectors of future generation, and selfless fighters. Unlike their male counterparts who are more concerned with physical combats and destructions, these female characters are intellectual combatants who will rather educate the children, i.e. the future generation, about the values of their land because they are always hopeful that the war will come to an end. The paper concludes, therefore, that the writers of the novels do not just create these female characters to confirm the negative stereotypes of the larger society, but to show that their contributions during war are much more ambitious and purposeful.

Dr. Yousef Awad, University of Jordan

"I could right what had been made wrong":
Laila Lalami's appropriation of Aphra Behn's
Oroonoko

This paper investigates Arab American novelist Laila Lalami's fictional account of Spanish conquistador Panfilo de Narváez's expedition to claim La Florida to the Spanish crown in the first third of the sixteenth century. Lalami's *The Moor's Account* (2014) is narrated by Mustafa ibn Muhammad ibn Abdulsalam al-Zamori, a Moroccan slave known in Spanish annals as Estevanico/Estebanico, who was one of four survivors of the ill-fated mission and whose testimony, unlike his Castilian companions, was left out of the official record. Lalami recovers Mustafa's voice as he relates the adventures he undertakes in La Florida for eight years along with Spanish conquistadors Andrés Dorantes de Carranza, Alonso del Castillo Maldonado and Álvaro Núñez Cabeza de Vaca, the latter being the author of *La Relacion*, a travelogue that chronicles the Narváez expedition and is addressed and dedicated to King Charles V. In this sense, Lalami's historical novel may be compared to Aphra Behn's seventeenth century novel *Oroonoko* (1688) which chronicles the eponymous hero's adventures in Surinam. In fact, the two novels attempt to recover the silenced voices of two African men who traded in slaves and were themselves enslaved at a later point in their lives, renamed and despatched to the New World where each starts a new family and anxiously awaits the birth of a child. Notwithstanding the similarities in the plotlines of the two novels and the actual historical sources on which Behn and Lalami

have founded their novels, the two authors take two different approaches in the way they unfold the historical events. Firstly, while Behn's *Oroonoko's* voice is mediated by that of the narrator's, Lalami's novel is narrated by the protagonist himself, adding a sense of immediacy and propinquity to the narratives that Mustafa relates, and subsequently, creating a solid bond between the hero and the reader as the latter becomes privy to the former's anxieties and expectations. Secondly, while Behn renders *Oroonoko's* wife, Imoinda, silent, submissive and helpless, Lalami depicts Mustafa's wife, Oyomasot, as resilient, enlightened and dynamic. Finally, the two novels end differently: while *Oroonoko*, who murders his pregnant wife to protect her from rape in case his revenge plan goes awry, is defeated and eventually dismembered, Mustafa shrewdly finds a way to free himself and his pregnant wife from bondage.

Babatunde Ayeleru, University of Ibadan

Of Politics and Politricks in Nigerian
Contemporary Democracy: A Literary
Perspective

Almost every oral tradition in the world has trickster figures, and African culture is no exception. Tricksters dominate the folk tradition of the African people. Tricksters achieve their objectives through indirection and mask-wearing, playing upon the gullibility of their opponents; tricksters succeed by outsmarting/outthinking their opponents without giving thought to right or wrong; indeed, they are amoral. This essay argues that while frequently humorous, trickster tales convey serious social critiques, containing serious commentary on injustice in a country where the promises of democracy are denied the citizenry, a pattern that becomes even clearer in the literary adaptations of trickster figures. Using the intertextuality between oral and written texts, three stories, from Emmanuel Adeniyi's *Contes nigérianes*, are purposively selected, "La tortue et le roi", "La tortue et le pigeon" and "La tortue et son tam-tam magique", to serve as imaginative depiction of Nigerian politricksters. Tortoise, the mythical trickster in Yoruba folktales, is used as a metaphor for critiquing the anti-democratic activities of the nation's fourth-Republic politicians. According to the stories, the crafty, greedy and selfish Ijapa usually acquires, dishonestly, others' belongings, an attitude that replicates the character of some current Nigerian politicians. The contemporary Nigerian political events are therefore juxtaposed with the selected folktales to foreground the Nigerian politricks. The paper concludes that the present-day Nigerian politicians are replica of Ijapa.

Vivian Azarian

Interactivité, Subjectivité et Témoignage dans *Célib. rwandais* de J. Kalimunda

Alors que l'année 2014 a encouragé les médias internationaux à s'intéresser au Rwanda, 20 ans après le génocide des Tustis de ce pays, la réalisatrice Jacqueline Kalimunda prépare pour 2015 un documentaire, livre, et plate forme web sur " l'amour au Rwanda ". Un sujet a priori " banal " mais une interrogation non moins profonde dans un pays où la haine a atteint le paroxysme de l'horreur avec un génocide. Une diffusion prévue pour... 2015 sur TV5 Monde et Courrier International notamment.

Je propose d'analyser le projet qu'elle développe actuellement: *Célib Rwandais* (2014/5), qui se présente comme un vaste travail transmédiatique sur " la quête d'amour au Rwanda vingt ans après le génocide ".

Le rapport entre art et technique est à chercher, selon Pietromontani, précisément là où : " l'appareil technique globalisé, qui coïncide aujourd'hui toujours plus avec une machine qui produit les images de sa propre légitimité, semble offrir des espaces inédits et spécifiques à l'exercice de la documentation et de la réflexion critiques, de la déconstruction et du témoignage ". En articulant la réflexion autour de la question des rapports entre interactivité, subjectivité et témoignage, je propose d'interroger la manière dont l'instance testimoniale trouve dans les ressources de la technique – la versatilité des dispositifs numériques et les multiples opportunités du Web entendu comme archive permanente et espace public potentiellement illimité – un moyen pour déconstruire les processus d'autolégitimation et donner un témoignage des droits de l'autre (victimes, minorités ethniques et politiques, diversité culturelle...).

Single Rwandan / Célib. Rwandais est selon la présentation qu'en donne la réalisatrice : " un documentaire à plusieurs voix, sur plusieurs écrans, qui raconte une histoire dont on ne parle pas, celle des relations amoureuses et de l'avènement d'une nouvelle génération, plus à l'aise pour se rencontrer sur les réseaux sociaux que dans la rue ".

Le projet s'articule simultanément autour d'un documentaire, un webdocumentaire, une installation d'art et un livre sur la quête d'amour au Rwanda aujourd'hui.

Le film documentaire raconte le quotidien d'un magasin de fleurs au coeur de Kigali, lieu choisi comme allégorie de la société rwandaise qui oscille entre quête d'amour et fascination de la mort. Ainsi le tournage a commencé à la Saint-Valentin 2014 et continué lors des commémorations des 20 ans du génocide en avril 2014. Le projet inclut également une installation d'art " pour une expérience d'immersion dans un intérieur rwandais " et un livre, le Guide amoureux du Rwanda, qui " retrace le chemin parcouru, sous forme de guide pour voyageur, pour fabriquer cette œuvre. Le webdocu en-

fin, est conçu comme un site internet immersif et interactif qui permet de " rencontrer des rwandais filmés dans leur environnement et qui parlent de leur quête d'amour ".

Ada Uzoamaka Azodo, Indiana University Northwest/Purdue University Calumet

'The Scramble for Africa' Will Not Happen: Okot p'Bitek's Futuristic Gaze in *Song of Lawino*

What if there had not been the Berlin Conference of 1884-5 and the subsequent Scramble for Africa that degraded the African continent through its colonization for over fifty years? The value of this type of counterfactual history is its ability to awaken desire to design possibilities and alternatives that could help the understanding of the world today as lived, along with the past history on which it is built, and finally to imagine the future that can derive from it. W. Warren Wagar's memoir of the postmodern age, *A Short History of the Future*, which imagines the globe of the future marked by the fall of capitalist and socialist nations, having been overrun by ubiquitous technologically advanced societies that colonize both planet earth and the outer space, provides us with a theoretical framework for scenarios and utopias for charting more efficiently the times to come in Africa, and by doing so avoid heretofore unforeseeable disasters. When the domestic and private quarrel of Lawino and her been-to husband Ocol progress to a public and political debate on the validity of cultures for their adherents, we know that the author, Okot p'Biket, has opened up a vista to discuss the future of Africa against the backdrop of the past, the present. In this paper, therefore, we shall explore Africa's response to criticisms based on development indexes today (*Song of Lawino*, "the graceful giraffe cannot become a monkey"), the decolonization false claims that the West no longer holds Africa back (*Song of Lawino*, "Clementine puts ash dirt on her face"), and imagine a future devoid of the burdens of the past, but built on African foundations (*Song of Lawino*, "Let no one uproot the pumpkin"). These are some of the ideas we shall examine in this essay, through a rereading of Okot p'Bitek's *Song of Lawino* as a literary and fictive specimen of counterfactual history.

Ada Uzoamaka Azodo, Indiana University Northwest/ Purdue University Calumet

Snapshots of a Chicago Wake Keeping

Wake! Wake!! Wake!!! Chicago wake started late Saturday ending in the wee hours of Sunday, even though the announcement had said "strictly 7 pm to 2 am". Matador Community Forum: "The families of Okeke Okonkwo and Nwanyinkwo Nweke invites you all to celebrate the life of their father-in-law and their grandfather" Never mind the bad English grammar, or you would find yourself doubting your secondary school education, seriously. No one well and able missed the all-night party in memory of a dearly beloved back home; it was an opportunity to see and be seen in the community gathering.

Fidelis Odun Balogun, Delaware State University

Place and Strategies of Identity Narrative in Debut Novels of Three New Generation Nigerian Female Novelists: Chimamanda Adichie, Helen Oyeyemi, and Steffi Ata

Place and Time and the Intellectual Atmosphere that the two elements produce constitute what is generally called "Setting" in the analysis of prose fiction, especially the novel. Given the significance of physical location in the traumatic history of the people of African origin as a consequence of slavery, colonization, and contemporary global economic and political inequity, Place, as physical location, is consciously or subconsciously emphasized in Black narratives. Quite often, a character's sense of self identity is tied to his or her perception of and relationship to the Place of physical habitation. This is abundantly evident in the narratives of older generations of Black writers whether they be those of Richard Wright, Ralph Ellison, and Toni Morrison of America, or those of Chinua Achebe, Wole Soyinka and Bessie Head of Africa. My objective in the conference paper is to analyze the narrative strategies employed by three of the foremost among the new generation of African female novelists in order to ascertain the extent to which they conform with or deviate from established black tradition. The paper will also explore the extent to which the three novelists are similar or different in how they portray the nature of the influence of Place on identity formation in their fictional characters.

Jide Balogun, University of Ilorin

The Conceptualisation and Contextualisation of Diasporan Literary Tradition at the University of Ilorin, Nigeria

Diasporan literature has been a course of study at the University of Ilorin for over three decades. The University of Ilorin is one of the Federal Universities in Nigeria that are fully funded by the Federal Government of Nigeria in terms of staffing, staff remuneration, physical development and students' education subsidy. Diasporan literature is distinctly taught at two different levels in the University, with the aim of complementing the belief that diasporan literary tradition is viable; thus projecting and enduring future for the diasporans themselves. The course is taught in the year penultimate of graduation. The preoccupation of the course is a study of the roots and further development of diasporan literature with particular reference to the Blacks in America and the Caribbean Island. The inclusion of diasporan literature in the curriculum of literature in English in the University of Ilorin, Nigeria reveals obvious paradoxes. The first, is the celebration of the 'Africanness' purported in that literature to which scholars of African descent are more committed. Secondly, is the improper, biased and jaundiced placement at the international front of the diasporans for which Europe is inadvertently guilty. The latter became more imperative as discourses on diasporan literature have consistently perceived and presented diasporans as folks in exile. To my mind, this is more mystifying perhaps than the original slave trade from which diasporan literature itself unconsciously emanated. A very sad side-effect of this, is the feeling that the diasporans are neither here nor there, hence one is forced to believe that diasporan construct as projected by various diasporan discourses are reinvention and reawakening of slavery. The third element that appears paradoxical in diasporan construct is the attitude of the diasporans themselves. Even if it is obvious that diasporan construct, whether perversely or genuinely has come to stay, the attitude of the diasporans in which there is less value for themselves seems to negate the rising hope envisioned and exemplified in the diasporan discourse. The saying among the Yoruba of Nigeria, that 'omo to ba gba soke lagba ngbe' (that a child who raises his hands when an elder is coming is willing to be carried by the latter) seems to be meaningless to the diasporans in the context of their attitude to diasporan construct. The paper discussed the concepts, contents, implications and challenges of teaching diasporan literature in the context of the University of Ilorin. The result of the study revealed the inadequacy of contents emanating from the dearth of resource materials (written and oral) on that literary tradition. Furthermore, the paper keenly observed some challenges facing the diasporan literary tradition especially its very limited scope of coverage – African-American

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and African-Caribbean. In the final analysis, the paper posited that the sustainability of diasporan literature as a course of study in the University of Ilorin and in line with the projection of a plausible future for the diasporans by the convener of the 2015 ALA conference were a prerogative of a review of the course curriculum occasioned by incorporating contemporary trends in diasporan literature and discourses.

Dele Bamidele, Kogi State University

Ngugi's Vision, Dilemma and Futures of Contemporary Africa

The huge phenomenon of what is today known as African literature is a product of the colonial encounter which has shaped the temperament, language and the culture of letters in Africa. Eventhough there was a rich literary culture in pre-colonial times, in the form of traditional oral literature, contemporary African literature did not attain the propensity and immense magnitude it has today until it began to account for the pros and cons of the colonial milieu and its effects on the African mentality. The precursors of modern African literature were not only products of the colonial encounter; they also have issues arising from colonialism as their fundamental thematic trope. By and large, the period 1880 - 1935, which late colonialism lasted, (apartheid in South Africa lasted till 1994) the whole of Africa had had its fair share of the "trauma and drama" of Western conquest and domination. With time, there arose, naturally, a feeling of discontentment which generated the spirit of resistance against the status-quo. This general feeling of gloom, despair and melancholy coalesced into a launching pad for the movement toward nationalist literature in all the regions of Africa. Literature became a tool in the hands of the colonized to critique the domination of Europe and prepare the course of dismantling the yoke of foreign tutelage. The angst generated in the colonized by the traumatic encounter with Europe necessarily defines the temperament of African writing as combative, denunciatory and outright protest against Western hegemony. It is against the foregoing background and scenario that Ngugi wa Thiong'O, a Kenyan novelist of repute regarded as one of the most ambitious wrote against the dehumanizing and agonizing experience of Kenyans and Africans in the throes of western hegemony and its implications on the futures of Africa. This paper foregrounds Ngugi's importance and prominence in Africa's literary space and articulates his concern with the multifaceted dilemmas that Kenya, and indeed the entire African nation have had to grapple with in the pre-colonial, colonial and post-colonial phases of her socio-historical evolution. The first part of the paper offers a brief background to the study and analysis of the plethora of conflicts that have

engulfed Kenya, leading to the birth of Mau Mau, the struggle of the new educated elite who fought for independence and the unfortunate disillusionment it brought as a result of the sham which it turned out to be. The third part is a close reading and analysis, along Marxian lines, of *Petals of Blood*, a novel which, of all Ngugi's works, offers the widest historical canvas of Kenya's and Africa's socio-economic and political conflicts and contradictions that cut across the three phases of Africa's history and its implications on the futures of Africa.. The last part is the conclusion which shores up the major arguments of the essay.

Isaac Bazié, Université du Québec à Montréal

Violence (post)coloniale et Encyclopédie dans le Roman africain

Il est devenu un lieu commun d'affirmer que la colonisation, en tant que fait historique, est le résultat d'une approche par l'Occident du monde non-occidental, au fil des siècles, avec comme constante, cette volonté de savoir qui a marqué de manière frappante les expéditions autour du monde comme celle de Louis Antoine de Bougainville en 1766. Des travaux comme ceux de Urs Bitterli (1976) ou de Francis Affergan (1987) ont établi depuis longtemps déjà que ces expéditions et rencontres avec l'Ailleurs qui se sont déroulées selon des modalités variables sur l'échelle de la violence qui les ont accompagnées, ont permis de constituer un solide stock de connaissances grâce auquel le fait colonial a pu se concrétiser.

La communication que je propose part de ce constat pour interroger les encyclopédies, aussi bien celle des colonisateurs que celle des colonisés dans le roman africain. En relisant quelques classiques comme Ferdinand Oyono, Mongo Beti, je mettrai en évidence deux aspects principaux de la constitution des savoirs réciproques sur les parties en présence dans le contexte des violences (post)coloniales : 1) Les modalités qui président à l'établissement des savoirs (imaginaire, rencontres, interactions directe et mise en discours). 2) Le type de savoir qui se constitue sur l'autre - en l'occurrence le colonisateur - dans le roman africain.

Elisabeth Bekers, Vrije Universiteit Brussel

Beyond Dystopia: African-European Encounters Re-Imagined in Black British Women's Writing

This paper, rather than explore colonial fantasies of the African continent or realistic representations of African

encounters with Europe, explores contemporary imaginings of African-European relations and takes a special interest in British women writers of African descent who have sought to look beyond the atrocities of the past by creating, in and through their fiction, epistemological and aesthetic alternatives to historical and contemporary realities. Concretely, I will show how authors such as Andrea Levy and Bernardine Evaristo, remarkably enough, have used their historical fiction to re-imagine past encounters between Africa and Europe and how they, whether by relying on metafiction and humour or on dystopian counterfactuality, are conjuring up alternative visions for the present and the future.

This paper figures in the context of my individual research project on Black British Women's Writing as well as an international collaborative research project that addresses the way in which the idea of Europe has lodged in the imagination of artists from across the globe (entitled Imaginary Europes, with partners in Belgium, Germany, Finland, Poland, Spain and the UK). Should it be of interest to the conference organisers, I could integrate my personal paper into a panel (with two or three additional papers) exploring the subject more broadly, of course maintaining the strong focus on Africa and African-European relations. Although pressing editorial commitments prevented me from putting such a panel together by the 30 November deadline, I would be happy to invite some of my collaborators on the Imaginary Europes project and/or some of the contributors to the forthcoming special issue for *Journal for Postcolonial Writing* (see below) to join me at the ALA in Bayreuth.

Fernando Beleza, University of Massachusetts Dartmouth

Precarious Lives: Mourning, Gender, and the Postcolony in Mia Couto's O Outro Pé da Sereia

This paper will examine the postcolonial politics of Mia Couto's *O outro pé da sereia* as it emerges in the representations of mourning, gender, corporeality, and the postcolony. Critics often note a correlation between gender fluidity/deconstruction and other postcolonial/postmodern preoccupations in Couto's work, namely his recurrent and broader critique of fixed notions of identity. However illuminating, this approach fails to account for further dimensions of gender in Couto's oeuvre, particularly of masculinity, which, I as I will maintain, exceed the limits of the problematization of essentialist identities, especially in *O outro pé da sereia*. In this paper, I seek to provide an alternative approach that claims gendered subjectivities and corporealities in Couto's novel are, in fact, more complex political loci. On the one hand, they are loci for the articulation of forms of trauma, mourning, and impossibility that mirror various aspects of the problematic

postcoloniality of Mozambique. On the other, I will argue, Couto's political approach to violence, mourning, and gender also represents an attempt towards re-imagining alternative and more viable forms of postcolonial embodied subjectivities, which, in turn, may allow for the rupture of the cycles of Mozambique's (post)colonial trauma.

Faith Ben-Daniels, University of Education

The Saga of The Returnee in Unoma Azuah's Edible Bones

Kaito travels to the United States full of dreams. However, he is met by many challenges that make his dreams an illusion. His return to Nigeria with his African-American wife, Jemina, reveals further his failures within the context of the new Nigeria that he returns to after six years. This paper takes a look at the African/Nigerian belief of economic and material empowerment as the yardstick in measuring a man's worth. It also takes a look at the displacement of the protagonist, Kaito on his return to his motherland, Nigeria. Kaito's displacement will be discussed from two angles – his displacement abroad by virtue of cultural shock and the continuous economic disappointments that face his struggles in the USA; his displacement on his return home by virtue of his perceived 'failure.' This discussion will be held against the backdrop of his reaction to change at home and cultural shock abroad. This discussion uses Kaito as a representation of the average African returnee and the challenges returning home poses.

Victoria Bernal, University of California, Irvine

Diaspora and the Space of Cyberspace: Turning Eritrea Inside Out

Websites may appear to be spaces with no territorial location, but the space of cyberspace and its relation to locale is dynamic and complex. The internet is tethered to the earth and to geo-political configurations of power and relations of sovereignty, yet it remains a powerful tool for reconfiguring territorial relations and unsettling distinctions between categories of experience. Eritreans in diaspora have used digital media in diverse and shifting ways to participate in national politics from outside the country. The space of cyberspace is elastic; websites connect the diaspora and the homeland online in ways that blur boundaries and reshuffle territory-related distinctions.

Cyberspace can de-territorialize, but it can also re-territo-

rialize. Eritreans in diaspora, for example, created some websites as national space where they in effect relocated themselves within the nation of Eritrea, even writing their posts in ways that sounded as if they were inside the country. Cyberspace can be simultaneously inside the nation and outside it. Eritreans are able to express themselves more freely online than they can when in Eritrea, but at the same time they use websites to extend the nation to encompass the diaspora and the virtual. Through their activities in cyberspace, Eritreans in diaspora have de-centered the nation, shifting its primary locus from the state's center of power in Asmara, to Eritreans wherever they may be located. There are parallels and synergies between diasporas as extraterritorial populations in relation to their homeland, and cyberspace as used by Eritreans and other diasporas as an ambiguous space that does not reflect their territorial location, but rather their affective ties or emotional location. The internet remains an inspiration, stimulating imaginaries of an unbound world where borders are crossed with ease and intimacies transcend distance, where collaboration and community persist on the basis of mutual interest rather than on repression.

Patrick Bernard, Franklin and Marshall College

Eustace Palmer's *Canfira's Travels: An Allegorical Satire of Nahums/Humans and the Unmaking of A Nation*

Loosely based on the satirical vision of Jonathan Swift's *Gulliver's Travels*, Eustace Palmer's *Canfira's Travels* uses the journey motif, in all its fantastic manifestations, to launch a satirical expose of a mythical nation and its debased humans. Deeply pessimistic, the novel explores the greed, pettiness, and animalism of humans and their savage propensity to destroy structures that maintain the commonweal. In this paper, I examine Palmer's deployment of symbols for narrative, allegorical and satirical purposes.

Liwhu Betiang, University of Calabar

Back to Eden: Pre-Engaging Globalisation from Diachronic Perspectives of Contemporary African Drama

African drama from pre- to post-colonial times has engaged with issues of cultural browning, colonialism, neo-colonialism and 21st century imperialism at the bridgehead, as well as contemporary issues of political leadership and under-development in the post-colony. All of these could be considered as milestones in the continuum of western

globalization. This paper takes a diachronic look from the perspective of literary dramatists as archivists and visioners of African culture and its multiple development challenges. The paper engages questions like how and what have dramatic artists conceptualized as the 'futures' of Africa caught in the throes of globalization? How have these artists tried to fashion out an engagement agenda for these constrictions of globalization? Using a sampler of dramatic texts from all regions of Africa, (Viz: Soyinka's *A Dance of the Forest*; & *Thus Spake Orunmila*; Aidoo's *Anowa*; Tewfik's, *Fate of a Cockroach*; Ngugi's, *I will marry who I want*; and, Fugard's *Valley Song*), the paper tries to articulate the main thematic visions of these dramatists, and how they articulate the engagement of Africans with the 'futures' that exist for a people who have gone through life-changing milestones of transition to an uncertain future that is still unfolding.

Ann Biersteker, University of Michigan

Eight Years of Change in Horn of Africa and Kenya Diaspora Websites as Alternative Media Sources

Eight years ago I wrote a paper in which I considered the ways in which the Internet websites of Horn of Africa and Kenyan diaspora groups (broadly defined to include exile, transnational, emigrant, expatriate and refugee communities) provided alternative media sources. I argued that these websites provide alternatives to Kenya and Horn of Africa based media as well as to U.S. and European media and I discussed the ways in which these web-sources provide alternatives to Internet, print and broadcast media, to news and opinion media, and to arts and entertainment media. I considered how these websites are alternative media in the sense that they include what is excluded by other media sources and in the sense that they demonstrate creative use of technology. I also considered how these websites are alternative media in the sense that they challenge the views presented in other sources and in the sense that they provide services for and work to organize and mobilize diaspora communities. My focus was on how these websites meet the local needs of diasporic communities as they engage with transnational global diasporic and non-diasporic communities. In this essay I will review my earlier work to consider how these websites have changed over the past eight years in terms of content and design. I will consider which websites have survived and how they have changed as well as which have disappeared and which types of new websites have emerged. I will also discuss the ways in which these sites have engaged with new media including Facebook, YouTube, and blogs but also with opposition radio, and the ways in which these sites have become aware of their historical value and established archives.

Elżbieta Binczycka, Jagiellonian University

Image of Africa in Flying Africans Narratives

In my presentation I'd like to talk about the place of myth in contemporary fiction of African diaspora on the example of the Flying Africans myth. The myth itself, strongly connected to the phenomenon of homecoming described by Katharina Schramm, and Pan-African ideology, still very present in modern black culture and literature, is a narrative with a long history.

As Lorna McDaniel wrote in her article "Flying Africans – Extent and Strength of the Myth in the Americas" the theme of human aerial flight permeates the mythology of Black America. Flying Africans myth tells a powerful story about a human-bird metamorphosis and home return. Known from accounts of oral folklore collected from African Americans in United States, it is widely present in modern literature but not only there: motifs that include spreading winds and flying off appear widely in contemporary music, poetry and film.

The main focus of my presentation will be Flying Africans narratives presented in contemporary literature of the black diaspora and the image of Africa that comes with it. Myth brings along certain images and expectations that contribute to the vision of future Africa incorporated in these narratives. Writers such as Toni Morrison, Gloria Naylor, Charlotte Watson Sherman, Michelle Cliff (United States), Earl Lovelace (Trinidad), Simone Schwarz-Bart (Guadeloupe), Edwige Danticat (Haiti), Nalo Hopkinson (Jamaica) use the myth in their prose not only to establish a bond between present and past, but for other purposes that will be discussed in my presentation.

Inge Brinkman, Ghent University

Visualising Kongo History on the Internet

The Kongo kingdom is one of the most widely known political polities of African precolonial history. As of the end of the fifteenth century, interaction between this kingdom and Western Europe and the Americas led to the production of a relatively large amount of written sources, used as the basis for later historical research. In various forms and selections, this material can now be found on blogs, forums, and websites from people born in the Kongo region. In an earlier publication, the political uses of the past were explored for two diaspora Kongo-oriented websites (Ne-Kongo (<http://www.nekongo.org/>), and Luvila (<http://www.luvila.com/Oyeto.html>)). Presently, I want to take on a wider scope of internet materials: music clips, blogs, forums and websites thereby focusing on the visual materials used to refer to the

Kongo past. What selection of the historical images of the Kongo region has been made? Are personal histories related to the wider Kongo past in the imagery? Are specific historical themes emphasized in the visuals? Are precolonial, colonial and postcolonial histories related through these visuals?

These questions will serve as the basis of a qualitative content analysis, with Ginzburg's reference to Warburg's saying 'God is in the detail' as an interpretative strategy.

Joanna Boampong, University of Ghana

Migrations, Genre et Créolisation: Images et représentations dans les Littératures africaines anglophones, hispanophones, francophones

La présente communication se propose de faire une étude comparée des images et représentations des migrations et du genre dans quelques romans choisis des littératures africaines en langue anglaise, espagnole et française à partir du concept de Créolisation énoncé par le philosophe et écrivain caribéen Édouard Glissant.

Joanna Boampong, University of Ghana

New African Writing of the Hispanophone Literary Tradition

The remarkable upsurge of women's writing in African literature at the turn of the century has prompted the (re)conceptualization of the African woman, and African women's issues in diverse ways. These young female African writers, who bring up issues that have long preoccupied their counterparts of earlier generations, do so taking into account the "realities" of contemporary times which prompt a reconsideration of deep-seated thoughts regarding the female African protagonist. While Chimamanda Adichie, Sefi Atta, Chika Unigwe of the Anglophone literary tradition and Fatou Diome, Calixthe Beyala, Veronique Tadjou of the Francophone tradition are more widely recognized as representative of this new phenomenon, the writings of Guillermina Mekuy and Trifonia Melibea Obono Ntumutu of the Hispanophone tradition, also provide insights worthy of critical consideration. With a close reading Trifonia Ntumutu's short story "La hija de una soltera fang" the paper aims to underscore ways by which the female African protagonist is re-positioned and re-defined.

Stephen Olabanji Boluwaduro, University Of Ibadan

Assertive Strides in Disability: A comparative Analysis of J.M. Coetzee's *Life and Times of Michael K* and Isidore Okpewho's *The Last Duty*

With seemingly the same historical past of colonialism, the global south – especially Nigeria and South Africa – cannot deny the fact that they have come to a point of projecting analogous literary contents. This is evident in the works by notable writers such as Nadine Gordimer, Wole Soyinka, Bessie Head, J.M. Coetzee, Isidore Okpewho, Aminata Sow Fall and a host of others. In this paper, a comparative analysis would be made on the thematic crossing between the literary commitments of J.M. Coetzee and Isidore Okpewho. Their commitments to the tropes of disability would be our principal concern. Therefore, this paper seeks to examine the strength of disability with reference to Isidore Okpewho's *The Last Duty* and J.M. Coetzee's *Life and Times of Michael K*. The disabilities appraised in these works are both literal and figurative as the word 'trope' suggests. It is established that disability, overt or covert, is a universal trait. These works are well discussed within the ambit of postcolonial reading as they aptly situate the African continent as a disabled 'other'. The two works capture the untapped strength (ability) that resides in disability as it encourages the African continent to harness its resources for a repositioning in the committee of nations.

Malika Booker

Towards A Black British Poetic Aesthetic: The Creation of a Black British Identity through Music

This paper is the response of a poet to a question posed by Kei Miller at 'The Complete Works II: Black and Asian poets in the U.K.' panel debate (October 2014). The panel were addressing the question: what has changed for Black and Asian poets since the results of the 2007 Free Verse Report had been published. The major finding of that report commissioned by the Arts Council of England was that less than 1% of Black and Asian poets were being published by mainstream poetry publishers.

Miller shared the panel with Michael Schmidt (Carcenet), Neil Astley (Bloodaxe) and the chair Bernardine Evaristo. Miller noticed that the majority of poets the publishers quoted as representative of their Black and Asian remit were poets whose writing could be seen to present other landscapes like Jamaica, Pakistan and Zimbabwe and insightfully asked "What about the voice of the Black British poet?" This was a

pertinent point that was not taken up by the rest of the panel and completely missed by the chair.

This paper attempts to use the evolution of a distinctive Black British music (from the 80's to present day) ranging from Northern Soul to Jungle and Break beats to provide a context within which the poetry of Black British poets can read and illustrate this with a close reading of the works of Jacob Sam La Rose, Kayo Chingoni and Patience Agbabi. All of whom could be argued to be writing British Poetry shaped and informed by the evolution of Black identity. A poetry that is critical of the wider political, social and cultural policies of the after effects of the Thatcherite government and the cultural and radical resistance and response of the music scene through pirate stations and the explosion of distinct British music and genres. A poetry that is distinctively British and could open up and challenge a British Poetry establishment that is killing itself with 'subtlety of sensibility' (that is creating a bland British Poetry only suitable for one palate) rendering it less exciting than the poetry of its American counterparts where awards like the National Books Awards 2014 longlisted poets include diverse poets like Claudia Rankine *Citizen: An American Lyric* (Greywolf Press) alongside Louise Glück *Faithful and Virtuous Night* (Farrar, Straus and Giroux).

Vanessa Borsky, TU Dortmund

Is the Future Another Country? Future as a Void in Recent Southern African Farm Novels

In 2014, on the occasion of the 20-year-anniversary of the demise of apartheid, scholars of Southern African literature have reassessed the output of literature in these last two decades. Unsurprisingly, they were unanimous that literature emanating from both South Africa and Zimbabwe still is very much concerned with the past, that is, apartheid South Africa and pre-independence Zimbabwe. This seems to be especially true for literature by white authors, and even more so for literature about rural spaces by white authors.

A common pattern of these texts is the white protagonist who, estranged or even exiled from his place of birth, returns to the family farm in order to bury a parent, and/or to – sometimes literally – unearth a dark family secret from apartheid/colonial times, and/or to deal with what becomes of the property. This last question, however, mostly stays unresolved. Although usually set in the present, these fictions include large passages of revisiting a painful past. The future, if at all, rarely features in those stories. It mostly remains a void, or is, to paraphrase L.P. Hartley, another country, as many of the protagonists leave Africa for good.

In my paper, I shall explore how – or if – the future is conceived of in selected farm novels from the last decade written by white Southern African authors. Is the conclusion these

texts draw, ultimately, that there is no future for white people in Africa? Or would this be an oversimplification and just another version of the colonial fantasy, namely white angst, i.e. white people's fear of reverse racism? And what do these texts imply regarding the future of black people in Africa? I would like to offer a reading that does not settle so easily for a mere reproduction of the black and white dichotomy of old. After all, as cultural and postcolonial studies have taught us, no side of the binary stays unaffected by the other. More than twenty years into postcoloniality in all of Africa, maybe we should dare to call binaries into question *per se*.

Julia Borst, University of Hamburg

Mi Tragedia, a saber, ser negro en un País blanco

César Mbá Abogo belongs to the very heterogeneous group of Spanish-African authors that write in Spanish and live or have lived in the European Black diaspora like Donato Ndongo, Francisco Zamora Lobo, Inongo-Vi-Makomè, Agnés Agbotón, or Joaquín Mbomío Bacheng among others. The experience of being Black and living as a marginalized African subject in a *white* Western culture such as Spain is one of the central topics in Mbá Abogo's collection of short stories and poems *El porteador de Marlow. Canción negra sin color* (2007) which, though published shortly after his return to his native Equatorial Guinea, was written against the background of his own migration to Spain.

In my talk, I will focus on the question of how Mbá Abogo describes the experience of the diasporic 'black' subject as one of self-alienation and cultural and epistemic marginalization, for when he or she actually migrates, euphemized visions of Europe collide with a reality of rejection and exclusion that leaves the migrant struggling with the historical legacy of colonization. With a close reading of selected short stories and poems and an analysis of intertextual references to important Afro-American, Afro-Caribbean and African thinkers, my talk studies whether the diasporic condition of the 'black' subject in Mbá Abogo's work transcends a feeling of otherness and can therefore also be read as a condition of polycentric belonging offering a chance for transcultural self-empowerment.

Michela Borzaga, University of Vienna

Re-Opening the Archive: Questions of Futurity and Horizons of Hope under Apartheid

In this paper, I compare three apartheid novels: Bessie Head's *A Question of Power* (1974), J.M. Coetzee's *In the Heart of the Country* (1977) and Mongane Wally Serote's *To*

Every Birth Its Blood (1981). So far, the history of apartheid has been investigated mainly from the point of view of space – the extent to which human relationships were stunted and deformed because of racial segregation – questions of time, however, have hardly been addressed. How did men and women in different places and across the racial divide, experience the present and what kinds of horizons and alternative futures could they envision for themselves? What did the word 'future' mean at all and in the first place? Although set in completely different settings, respectively a small village in Botswana, a farm in the Little Karoo and a black township in Johannesburg – all three novels depict characters reporting about and living through what I call a "present in pain": a present that instead of feeling spacious, safe or uninterrupted, is depicted as a site of struggle, of constriction, bearing the quality of the temporary and the traumatic. Bessie Head's autobiographical novel counts as one of the most poignant and vivid representations of the effects of discrimination, rejection and racism on the human psyche. In this text, Elizabeth's 'inner Chronos' takes a labyrinthine, deeply anguishing and almost acrobatic routes. Head describes a tortured mind besieged and invaded by traumatic memories, an "insistently self-presenting suffering" (Gagiano). In JM Coetzee's *In the Heart of the Country*, Magda laments that, on the remote and isolated farm of the Karoo semi-desert where she leads a withdrawn and uneventful existence, she feels caught in what she calls a "desolate eternal present" (115). Time on the farm feels static, frozen, dead; Magda's life does not seem to follow a before and an after, a past and a future: the torpor, dullness, sloth and somnolence of the farm engender a 'temporal lethargy' which becomes itself a site and source of psychic pain. In Serote's *To Every Birth is Blood*, the present is a constant site of anxiety, fear and paranoia. Set in the township of Alexandra during the liberation struggle, the main character Tsi must constantly cope with the loss and disappearance of fellow comrades, friends or relatives, as well as with potential arrest, torture and death.

Although these texts have been mainly read as tales of loss and representations of psychic ailment (schizophrenia, madness, melancholia), I will investigate the creative, laborious but also triumphant ways in which the respective characters, through different strategies and practices – gardening, writing, walking as well as dreaming and mourning – keep alive, create and re-create for themselves horizons of hope and futurity. The future in these texts is not an empty utopic chimera, but a complex vision which gets conquered and re-conquered through hard emotional and psychic work, they are complex visions which are related to questions of will and freedom, self-awareness and death, the sacred and the universal.

B **Stephanie Bosch Santana, Harvard University****Forms of the Future: Afropolitanism and Pan-Africanism in the Digital Age**

In recent years, Afropolitanism has captured global imaginations and served as a key lens for interpreting African cultural and literary production and for thinking about African futures. However, despite the prevalence of this discourse, there have been numerous critiques of Afropolitanism, including Binyavanga Wainaina's plenary address at the 2012 biennial conference of African Studies Association of the UK, entitled "I am a Pan-Africanist, Not an Afropolitan." This paper considers pan-Africanism as an important counter-discourse to Afropolitanism, focusing on the forms of literary production that each of these ideologies has been most readily associated with. While various critics have linked Afropolitanism with the novel, particularly those produced in Euro-American metropolises, Wainaina highlights forms of "digital pulp" that move via Twitter, Facebook, Wattpad, and other electronic means and that are generated and read on the continent. In this paper, I argue that what Wainaina depicts is a kind of "digital pan-Africanism." Wachanga and Mazrui (2011) have used this term to describe a "new" pan-Africanism that "talk[s] to and represent[s] itself": a conversation that has been facilitated by the increasing complexity and wider availability of digital communications technologies. What new literary forms is digital pan-Africanism engendering? Are the futures they imagine for the continent different from those of so-called Afropolitan novels? What is the relationship between Afropolitanism and the digital? Is there a point at which digital circulation renders Afropolitanism and new forms of pan-Africanism indistinguishable?

Kouao Médard Bouazi, Université Laval**Au-delà du déclin. La réinvention de l'Afrique dans l'œuvre romanesque d'Ahmadou Kourouma**

Dans *Allah n'est pas obligé*, Ahmadou Kourouma entre en conversation avec l'Histoire récente d'une région d'Afrique en représentant la vérité d'un monde abîmé, désenchanté (Max Weber). De ce fait, le je narrateur, celui d'un enfant-soldat malpoli, tout en ne s'enfermant pas dans le jeu de l'horreur, questionne de biais ces schémas et ces modèles sociopolitiques postcoloniaux qui engendrent les dérives en Afrique, proposant du coup une réinvention de ceux-ci. Ainsi, en se faisant le lieu de la prise de parole d'un sujet naïf, le texte de Kourouma explore, dans une langue qui bouleverse les usages, la redéfinition de l'être-au-monde de l'Africain, son

désir d'être, son besoin de se réconcilier avec la vie, de se projeter dans un futur où " l'État postcolonial [ne sera plus] cette machine à produire et à entretenir des "déchets humains" " (Kavwahirehi, 2009 : 59).

Abordant des problématiques ontologiques, la fiction de Kourouma apparaît en définitive comme une réflexion sur le basculement du continent dans le désarroi, à travers la mise en scène d'une expérience du déclin. Néanmoins, en invitant implicitement à une remise en question, nous montrerons que pour le scripteur, il est possible de construire en Afrique une nouvelle cohérence existentielle basée sur un vrai idéal sociopolitique, loin de la bouffonnerie et de la vulgarité que revêtent ses personnages. C'est pourquoi l'écrivain ivoirien travestit l'ordre ancien, notamment dans *Monnè*. Outrages et défis, appelant du coup l'Africain à investir l'avenir avec de nouvelles exigences, en tirant les leçons des tragiques bouleversements de son histoire, de son passé.

Vincent Bouchard, Indiana University**Cinomade: From Propaganda to Mass Education**

Audio-visual images were used for propaganda/educational purposes in Africa since the 1930's. After the Independence (1960's), most of the Francophone West African countries reused the colonial devices to continue this type of activities, with unequal outcomes. Nowadays, this educational effort is taken care by NGOs, such as Tele Yaka or Cinomade, which are organising effective educational and informational séances in Burkina Faso.

Following the success met by some of these projections (number of spectators, level of participation, and impact of the educational message), it is interesting to describe and to analyse the various devices set up by the organizers during these three time periods. Through a comparison of the educational apparatus, my objective is to question the effectiveness of these ways of communication, and to stress differences in both the intentions and the methods used. In this communication, I will focus on two specific aspects: the screening of a locally produced movie and the live commentary. Since the digital shift (which introduced light digital cameras, accessible editing software, etc.) led to a major evolution in the ability to make films – nearly – anywhere, and literally putting these technologies on the public place, this study will illustrate the evolution from a centralized, expensive, and controlled audio-visual creation to a more flexible and accessible mode of production. Instead of imposing a conceptualisation provided by outside elites, this new apparatus redistributes speech between (inter) national and local leaders, and even among the inhabitants of the village: in holding the community members accountable, this type of séance forces them to reinvent themselves.

**Dorothee Boulanger, King's College
London**

Anti-Heroes, Creoles and Queens: Postcolonial
Historical Novels and 17th Century Angola

This presentation explores the construction of Angolan national identity by analysing how tradition, mythology and cultural creation are articulated to political power and legitimacy in Angolan historical novels. Comparing works from Manuel Pacavira (Nzinga Mbandi 1975), José Eduardo Agualusa (*A Rainha Ginga* 2014) and Pepetela (*Lueji O Nascimento de um Império* 1989, *A Gloriosa Família* 1997 and *A Sul. O Sombreiro* 2012), I will show how the tension between political stability and cultural creation is at the heart of Angolan novels about the country's pre-colonial and early colonial history, and how this relates to Angola's contemporary situation as well as to the role of artists and intellectuals in the postcolonial period. Ever since the development of a nationalist literature in the 1950s and 1960s, Angolan writers have shown a particular talent in questioning existing historical discourses and denouncing the ideological underpinnings of these narratives. Through works of fiction, they have exposed their own reading and interpretation of Angolan history, allowing them not only to subvert and rewrite dominant histories, but also to establish new links between Angola's past and present situation. Although first targeting Portuguese colonial propaganda and Western preconceptions about African history more generally, later works have also challenged the nationalist "grandiose narrative" and notions of heroism and resistance associated with it. Their focus on creolization in the shaping of a national identity (in *A Rainha Ginga* and *A Gloriosa Família*, mostly), on constant warfare, or on the instrumentalization of myths and tradition by political elites (more specifically in *Lueji*) are issues that resonate strongly in today's Angola, where the MPLA's hegemony is not only built upon tight control over institutions and resources, but also upon discursive practices emphasizing the role of the party in the liberation of the country from colonial rule as well as in the maintaining of peace over the last decade. What have been the literary responses to such a context? This paper argues that Angolan authors have taken issue with this hegemonic situation, by returning to the country's genesis and portraying the variety of sources and voices that have come to form the Angolan nation. By depicting deeply conflicted, ambiguous and ever-changing characters in seventeenth century Angola, Angolan historical novels go beyond a moralistic stance to reflect on the instability and fluidity of identity in both African and colonial societies. Contrasting these more recent features of Angolan literature with more traditional resistance narratives such as Pacavira's will allow for a reflection on the evolution of Angolan literature since the anti-colonial struggle, from an aggressive, forged unity to a more

peaceful embracing of plurality, challenging thereby monolithic nationalist discourses developed by the MPLA.

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**Thierry Samuel Kamdem Bouobda,
University of Yaounde I**

Africa to come: Molding the Past and Present,
Holding a better Future

This paper explores the exegesis of the African problem and the rebirth vision for the black African continent by the Francophone African writers David Ndachi Tagne and Henri Lopes in their respective novels *La Reine Captive* (1986) and *Le Pleurer-Rire* (1982). My reading and analysis of the novels show that there exist a strong analogy in the two authors' treatment and presentation of Africa. They have a dialectical approach in which they begin with a diagnosis of a continent plagued by several ills, and move on to an allegorical narration overflowed with an optimistic mood that does not hide the roughness of the road for African liberation. Through non-conformist and victorious characters, Tagne and Lopes point out where the problem lies and indicate the green path towards an emerging Africa. *La Reine Captive* and *Le Pleurer-Rire* aptly blend trends of Romanticism and Realism, and fall in line with African-centeredness in view of a fruitful direction. The novels are imbued with two aesthetical values and follow a dialectical approach. First, they offer an African examination of Africa while saying out loud what the assertion of Africa is. Second, they promote the idea of Africa reaching its pinnacle of glory. The work is therefore a comparative study of these two writers.

There have been several attempts made by theorists to define comparative literature since its emergence in the nineteenth century. René Wellek in *Theory of Literature* (1949) opines the view that comparative literature studies all literature from an international perspective, with a consciousness of the unity of all literary creation and experiences (38-45). This means that comparative literature transcends linguistic and national boundaries. H. H. Remak on his part defines comparative literature as "the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and the other areas of knowledge and belief, such as the arts, philosophy, history, the social sciences, religion etc., on the other hand" (*Comparative Literature: Method and Perspectives* 3, quoted by Djockoua Manyaka 2009). Such a definition can be classified under the canopy of the so-called American school of comparative literature. The above cited authors both focus on the international perspective of comparative studies. This definition of comparative literature therefore justifies and legitimizes the study of literatures of two distinct regional backgrounds.

Karen Bower, University of San Francisco

Bare Life and Potentiality in Jean Bofane's Novel *Congo Inc* or *Vie nue et potentialité dans Congo Inc* de Jean Bofane

The word 'Congo' conjures up images of unbridled violence, of a space reduced to the law of the jungle. Giorgio Agamben, in *Homo Sacer* and other works, has developed theories that seem to describe perfectly a state ruled by brute force where the law and its protections appear to have been indefinitely suspended. Deprived of their political status, the populations trapped in these "states of exception" are reduced to biological life and their death provokes no outrage. In *Koli* Jean Bofane's characters are diverse but among them we do find the most vulnerable: *kadogos* (child soldiers) and *shégués* (street children) as well as victims of extreme violence. But Bofane, while he steers clear of presenting us with unconvincingly autonomous agents in this situation of local and international "necropolitics," does leave his characters some hope. In so doing, he implicitly endorses those who question Agamben's totalizing discourse but he does this without minimizing the real challenges of trying to survive the "bare life" conditions in which the characters of *Congo Inc*, *le testament de Bismarck* find themselves. Although the Italian philosopher has produced a significant text dealing with the notion of potentiality, Ewa Plonoswska Ziarek draws attention to the less developed aspects of his argument. She therefore focuses on the neglected dimension which leads more unambiguously to action. Jean Bofane's novel brings us stories of violence and suffering but also of agency and initiative. Using Agamben's thought alongside Ziarek's correctives on potentiality, I analyze the room for maneuver that the novelist accords his characters who are fighting for survival in a world where law and justice are nothing but empty ideas.

Vie nue et potentialité dans *Congo Inc* de Jean Bofane

Dire 'Congo' c'est évoquer une terre d'anomie, un espace régi par la loi de la jungle. Les théories de Giorgio Agamben, développées dans *Homo Sacer* et autres ouvrages, se prêtent particulièrement bien à l'étude d'un état où la force sévit dans une suspension de la loi et de sa protection. Dépourvues de leur statut politique, les populations qui se trouvent dans ces "états d'exception" sont réduites à une simple vie biologique et leur mort ne provoque aucun scandale. Les personnages de *In Koli* Jean Bofane sont variés mais parmi eux se trouvent les plus vulnérables: des *kadogos* (enfants-soldats) et *shégués* (enfants de la rue) ainsi que des victimes de violences extrêmes. Mais Bofane, sans succomber au leurre de créer des sujets autonomes et libres de

contraintes dans cette situation de "nécropolitique" locale et internationale bien réelle, est loin de laisser ses personnages sans espoir. En ceci, il rejoint de façon implicite les critiques qui visent les paradigmes totalisants du philosophe italien tout en accordant le poids mérité à la "vie nue" à laquelle sont réduits plusieurs des personnages de *Congo Inc*, *le testament de Bismarck*. Bien que Agamben ait consacré un texte important à la notion de potentialité, Ewa Plonoswska Ziarek quant à elle attire notre attention sur des aspects moins bien développés de son argument. Elle va ainsi élaborer la partie négligée, celle qui mène plus positivement et sûrement à l'action. Le roman de Jean Bofane présente violences et souffrances mais également agentivité et initiative. En m'inspirant de la pensée d'Agamben ainsi que du développement supplémentaire de l'idée de potentiality offerte par Ziarek, je propose d'analyser la marge de manœuvre accordée par le romancier à ses personnages qui se meuvent dans un monde abandonné par la justice et la loi.

Debra S. Boyd, North Carolina Central University

Daughters of Sogolon: The Signare in the Works of Annette Mbaye d'Erneville

Legendary female figures of early African history such as Sogolon and Yennega, are portrayed as women of strength, who dared to follow their own minds and paths to establish enduring legacies. The women known as "Signare" who emerged later during the colonial era and who are most associated with the region of Saint-Louis in northern Senegal also positioned themselves outside of the box to lead their own lives, to survive and thrive in hostile environments. Due to their choices the Signare were often stereotyped, mislabeled, and misunderstood. In our discussion we will review the Signare through the literary works, in particular the volumes *Kaddu* and *Poèmes africains* by Annette Mbaye d'Erneville to address fresh perspectives to the identity and the humanity of the Signare. Annette Mbaye is a living legend, the first Senegalese journalist, pioneer in the Senegalese Women's Movement, founder of the Henriette Bathily Women's Museum, and countless other social, political, and cultural endeavors. Annette Mbaye d'Erneville was raised by her aunts who were signares, making her an inside observer to the lives of a unique category of women. The presentation will feature excerpts from Boyd's film: *Jigeen bu jambar: Annette Mbaye d'Erneville Championne des Femmes et Militante Culturelle* (Woman of Steel: Annette Mbaye d'Erneville Champion for Women and Cultural Militant) 2008, 18mn, French w/English subtitles. In the film, "Tata Annette" as she is affectionately known by the many whose lives she has touched,

Boyd weaves a narrative about Annette Mbaye D'Erneville's life, the influence of the signare, her evolution as a cultural and historical icon in Senegal.

Gustavo Brito, Centro de Educação Profissionalizante Basileu França

African Literature and Brazilian Public Schools: A Bridge to Unite Distant Continents

In the year of 1533, due to epidemics that dizimated the indigenous populations that were forced to work in the sugar cane fields and mining activities, the first group of 17 Africans arrived in the Brazilian coast to start a movement that, in the end, would have dragged more than 3 million people in subhuman conditions from Africa to be slaves of the Portuguese Colony in Brazil. The slavery system found a profitable environment in the country and survived until 1888, when it was abolished leaving a heritage of discrimination, racism and misery echoing through time until today. In the last years of slavery in Brazil, education was the distinctive mark of the political elite. There was an abyss between this elite and the rest of the population in educational terms. The illiteracy rate in 1872 was 81,4% in the free population while in the slave population the rate was 99,9%. Then, it is comprehensible that the anti-slavery literature produced during the 19th wouldn't find the correct readers since they couldn't read. The intellectual elite, educated in Europe, would copy the models developed there to reproduce them here. Nevertheless, there was a literary movement, hugely influenced by the European romanticism, which fought against slavery in the country. However, when the elite writes to the elite it is catharsis not decolonization. This way, the memory of the slavery horrors would never be narrated, and throughout the centuries, it was meaningless to study such a marginalized culture, even when black people in the end of the 20th corresponded to 51% of the population. So, it is not intriguing that only in 2003 the obligatory study of African History and Literature became a law in Brazil, and so far, its fulfillment is still a long way from reality. The study of both History and Literature from Africa is an important step in solving the colonial tragedies brought by slavery in Brazil. To give access to this knowledge is to guarantee that the misinterpretations of our past do not continue to the next generations; to learn from Africans the way they deal with their close colonial past can give us clues to understand our distant, yet, near one; to let children and adolescents read African literature puts the continent of our ancestors back in the map of cultured societies; it is also urgent to Brazilians to understand that we are the descendants of enslaved people, not slaves. Our dialectical nature demands that the reach of our wings depends on the depth of our roots. That is the importance of African literature

in Brazilian public schools, to teach us to be proud of our origin in our invention of the future.

Matthew H. Brown, University of Wisconsin-Madison

Seeing the Future in Video: Expertise and the Emergence of Nollywood

The Nigerian video film industry, which gave birth to what is now called Nollywood, was invented by a coterie of experts produced in a wide range of economic sectors. Many studies of video film history refer to these various sectors – including the Yoruba Travelling Theater, professional videography, the electronics trade, media piracy, and state television – but it is rare that a study reads between video film and other media for formal similarities and innovations. When other media are examined, the comparison tends to be uniplanar, such as the comparison between Yoruba video film and the Yoruba traveling theater. But in early English-language video films, in particular, groups of experts had to be cobbled together to form production companies, often drawing on various media contexts. If these experts brought to their projects aesthetic practices that they had honed in other media, then are those practices legible on screen? My research follows from Raymond Williams's arguments about the emergence of television in Euro-America – namely, the idea that new media technology did not give birth to a set of aesthetic practices, but that a set of experts with aesthetic sensibilities and ideological agendas invested in the various technologies of television in order to create a form capable of enabling cultural processes that were previously impossible. Likewise, video did not simply enable Nollywood, but a set of experts drawn from various media contexts assembled mechanical and economic technologies to invent video film and enable cultural processes that were previously impossible. These experts saw in video the future of African media and then made it happen. With their expertise, however, they may or may not have brought with them the ideological agendas of the various institutions in which their skills were developed. This presentation will read some early versions of Nollywood – including *Living in Bondage* (1992), *Violated* (1996), and *Igodo: Land of the Living Dead* (1999) – arguing that each film delivers both a hybrid aesthetic, drawing on various media contexts, and a hybrid ideology, drawing on various formal and informal institutions. In addition to analyzing filmic techniques, this presentation will also pay close attention to the careers and biographies of the experts at the center of each production. I will attempt to answer questions such as: Do known experts seem to be proponents of certain techniques or ideologies? How does expertise appear to influence film form and content? How might film expertise help us

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think about expertise more broadly, particularly in the history of Africa? Might ideas associated with film expertise illuminate elements of colonial, bureaucratic, or developmental expertise?

Elena Brugioni, CEHUM

The Indian Ocean as a critical paradigm. A new 'departure' for African literary and cultural studies?

As noted by Fernand Braudel: "A historical study centred on a stretch of water has all the charms but undoubtedly all the dangers of a new departure" (1995). Although, the Indian Ocean represents an established critical framework within the fields of History, Anthropology, Social and Political Sciences, within African Literary and Cultural Studies this perspective appears to be still a marginal approach. Therefore, addressing some of the theorizations that characterize the critical debate within the Indian Ocean Studies (IOS), the aim of this paper is to tackle the Indian Ocean as a new and alternative paradigm that will hopefully contribute to put forward new critical and epistemological departures for the study of contemporary African narratives and cultural representations. A counterpoint between theoretical paradigms and cultural representations will be developed addressing the literary work proposed by the Mozambican author João Paulo Borges Coelho and thus looking for a new "transnational imaginative geography" (Ghosh & Muecke, 2007) that will possibly emerge by the sea.

Fahamisha Brown, College of Staten Island

On Bernth Lindfors's *Ira Aldridge: Performing Shakespeare in Europe, 1852-1855* (Rochester UP, 2013)

Jane Bryce, University of the West Indies

Feminine Futures: 'Rewriting The Great Book' in The Works of Tadj, Beukes and Okorafor

This paper addresses several key drivers of afrofuturism as outlined by Kodwo Eshun in 'Further considerations on afrofuturism', specifically the racism-driven imperative 'to demonstrate a substantive historical present'; the 'practice of counter-memory as...an ethical commitment to history, the dead and the forgotten'; and 'the possibilities for (chronop-

olitical) intervention'. In applying these parameters to three African women's texts, it examines in what way gender/femininity may also be a determinant in the projection of imagined futures, the particularity of a gendered (chronopolitical) intervention, and the difference of a feminine version of the historical future. By reading Veronique Tadj's *Imana: travels in Rwanda*, Lauren Beukes's *Zoo City* and Nnedi Okorafor's *Who Fears Death* against each other, it identifies the various narrative strategies the authors bring to bear on specific historical situations on the African continent, and the potential futures they point to by means of their individual, generic and discursive choices.

Ruth Bush, University of Bristol

"Mesdames, il faut Lire!": Reading literary Texts in francophone African Women's Magazines

This paper will explore questions arising from research on *Awa*, the first francophone African women's magazine, founded in Dakar in 1963 by a group of Senegalese women. The magazine's opening editorial notes that its concern is "not – as some may think – to forge a weapon for senseless feminism, but rather to chisel out an instrument that can demonstrate our possibilities, our femininity". Presenting literary texts, socio-political material and cultural commentary alongside pages on fashion, cookery, and interior decoration, this monthly magazine provides a valuable insight into transnational networks of women readers in the early post-independence period. Unlike contemporary newspapers and magazines managed principally by metropolitan French journalists, *Awa* was independent, entirely written and printed in Dakar at the Imprimerie Abdoulaye Diop. From this locality, it addressed readers across the continent and circulated among an international network, from Brazil to Eastern Europe, as seen in its readers' letters page.

The global expansion of the popular glossy magazine in this period, from *Ebony* in the United States to *Elle* in metropolitan France, point to the influence of a consumer culture and conspicuous advertising. *Awa* both assumes, and redirects these currents, aligning them to the often-conflicted aspirations of its readers regarding modernity, religion, national unity and social divisions in post-independence Senegal. In the light of the editors' stated imperative to "demonstrate our possibilities", this paper will explore the status of literary voices, including Birago Diop, Joseph Zobel, and the poet Virginie Camara, in the magazine.

Prof. Dale Byam, Brooklyn College (CUNY)

Calypso: Embodiment, Transformation And The Auto Syncretic Nature Of Orality

Calypso embodies the language, movement and music of the Caribbean. It has spawned new forms while still maintaining its own currency. Yet, the research in this area remains underexplored. (Warner 1982) Calypso's significance in the region and its influence on world literature clearly warrants closer attention to its role and function within oral literature.

In Warner's seminal work he draws our attention to the inherently folk like nature of the form. In furtherance of the analysis of Calypso as orature, I will examine the performance and language of the calypso in order to highlight the verbalized action of the form. I will reveal that though the calypso speaks to the traditions of the Caribbean, it is a changing form that is historically auto syncretic and a form that has radically embraced modernity through its stylistic qualities and its codified narratives. Some emphasis will be placed on the oral artist, the Calypsonian and the stylistic choices that correlate to variables ranging from audience to the extemporaneous nature of the work.

Kerry Bystrom, Bard College-Berlin

Humanitarianism and Satire: Reading Teju Cole's "What It Is"

Even as a number of NGOs and international organizations have shifted from invoking pity to more ironic and self-referential registers in their efforts to attract donations for humanitarian causes (see Lilie Chouliaraki, *The Ironic Spectator*; Shameem Black, "Fictions of Humanitarian Responsibility"), African and African diaspora writers and intellectuals such as Binyavanga Wainaina and Teju Cole have turned to irony and particularly to the genre of satire for indicting humanitarian action and the ideologies that support it in mainstream Western cultures. Focusing specifically on Cole's widely-read riff on US media representations of the Ebola virus, "What It Is" – published in the *New Yorker* magazine in October 7, 2014--this talk explores the role (and the limits) of humor in the critique of humanitarian action and asks whether and how satire opens up alternative visions of political engagement between "Africa" and "the West."

Bernadette Cailler, University of Florida

Entre Culture et Barbarie, Enchantement et Désenchantement: *Les boucs* (Driss Chraïbi, 1955) -- A la mémoire respectée de Nedra Lejri-Nabli

Chraïbi's second novel, *Les Boucs* unveils the harsh conditions facing Maghrebi immigrants in post-WW II in France; a dehumanizing milieu, both for colonized people and colonizers. The "barbarization" process depicted in *Les boucs* might still be relevant to other immigration milieus in France and, more generally, in Europe. When reading this novel, Albert Memmi's *Portrait du Colonisé précédé du Portrait du Colonisateur* (1957), will come to mind. Other immediate references are Césaire's *Discourse on Colonialism* (1955) and the link he establishes between Colonialism and Naziism (the descent of a continent into "savagery"), as well as the Caliban/Prospero dialectic he, Césaire, develops in *Une tempête* (1969). Chraïbi's novel actually makes references to the plight endured by many marginalized and persecuted people during WW II.

Following the introduction, the first part of the paper concentrates on a brief analysis of the complex narrative techniques used by Chraïbi, techniques linked to a powerful – and often nightmarish – symbolism. Then, Cailler seeks to show how, in the novel, enchantment and disenchantment – both in the everyday senses of the words and in their quasi pathological dimensions – are intertwined in an intricate network through which positive and negative visions of reality and relationships are revealed and evolve. Chraïbi situates his writing at levels where historical, cultural, societal predicaments are shown to have a profound impact on the mental health of all parties involved. The central character, Yalann Waldick, whose ambition is to be the voice of the voiceless, will prove to be perhaps the most neurotic character in the novel, appearing to be frequently on the verge of psychosis. Given the context that gives birth and substance to *Les boucs*, and the murderous effects that poverty and racism have on human minds and bodies, the pages in which the author enhances the strength and value of cultural traits rooted in ancestral lands and in the beliefs and visions of their people are not many. However, as the narrative develops, naive and dangerous notions of exoticism and/or "barbarism" become challenged and undermined, as other ways of seeing, feeling, behaving, living, and sharing are also strongly suggested.

C

Robert Cancel, UC San Diego

The Frought Journey: Immigration from Kane's *L'Aventure ambiguë* to Toure's *La Pirogue*

The theme of immigration has been a recurring constant in contemporary African literature and cinema. What has changed is historical context, economic situations, and the cultural links of a globalized world as it envelops, even replaces, the themes and concerns of the postcolonial. By looking at an early text, Cheikh Hamidou Kane's seminal novel (1961), and examining the exigencies of travel to the colonial metropole by Senegalese from several social strata, we can glean many of the conditions that led to the status and condition Anglophone writers referred to as "the been-to". Moving ahead over fifty years, we can see Toure's film (2012) about the difficult water passage to the Canary Islands of Spain, in its contemporary frame that details the conditions and hopes that drive a group of Senegalese to brave the journey in search of varying forms of "success". My main point is that changing conditions of the last two decades, though the core of desperate hope for certain categories of immigrants remains constant, have caused travel and new identities in and of themselves to become part of a transnational economy with complex dimensions.

Divanize Carbonieri, Federal University of Mato Grosso

Postcoloniality and Decoloniality in *GraceLand* by Chris Abani and *Cidade de Deus* by Paulo Lins

This paper aims to establish a comparison between the novels *GraceLand* by Nigerian Chris Abani and *Cidade de Deus* (City of God) by Brazilian Paulo Lins. An important parallel between both novels is that they depict Black teenager protagonists living marginal lives in the slums of Lagos and Rio de Janeiro. The setting of the shantytown or favela provides the postcolonial, decolonial and transcultural chronotope in which are set two narratives that question the continuity of coloniality and oppression in current times. Elvis in *GraceLand* and Busca-Pé in *Cidade de Deus* try to overcome their poor start in life and resist the temptation to commit crimes in order to survive. In the dystopian and heterotopic scenario of Nigerian and Brazilian ghettos it is possible to realize the unfolding of restorative, redemptive narratives in which art plays a significant role since Elvis is a dancer and impersonator and Busca-Pé is a photographer. Both novels reconstruct the painful past in order to lay the foundations for a more promising and hopeful future. Growing up in the favelas is then the experience that makes them stronger and ironically more able to resist oppression, including the neo-

colonial flood of American products, images, and cultural values. Ghetto urban novels set in Black diaspora spaces such as Nigeria and Brazil can also be understood as narratives of border situations, both segregating and interconnecting different realities, such as the city and the slums, center and periphery, crime and redemption, violence and love, past and future. Understanding borders as geographical or metaphorical spaces, the present discussion will focus on how Abani and Lins explore all the restrictions and crossings related to the experience of living in them. It will be highlighted that borders can be experienced simultaneously as restriction and active cultural exchange, interconnecting situations of differentiation and segregation with others of hybridity, transculturality and solidarity. Finally, it will be investigated how a complex decolonial interrogation of power is involved in the condition of living in the slums examined from the vantage point of the future.

Anne F. Carlson, Spelman College

Envisioning a future in Algeria: Nassira Belloula's *La Revanche de May*

Nassira Belloula's recent novel, *La Revanche de May*, recounts the story of a female journalist in Algiers who encounters a traveling bookseller and is gifted with an anonymous manuscript. As she reads this manuscript, the journalist's life story is intertwined with the tragic stories of three women, thereby blurring the lines between reality and fiction. Past and present temporalities also overlap, as the novel's chapters alternate between the journalist's present-day life and the stories that she reads. The journalist is particularly intrigued by the story of May, a woman whose father abandoned her as a child and who is looking to seek revenge for events of the past. While she searches to unravel the mysteries surrounding May's life, the journalist also risks her own life and embarks on a dangerous mission to interview street children and orphans living in Algiers. A promise that she made to the bookseller to locate a missing child complicates her endeavor. Through her novel, Nassira Belloula gives voice to women and children, denounces the silences that have been imposed on them, and presents her readers with a vision of Algeria's future. In my presentation, I propose to examine these aspects of Belloula's novel in their relationships to the conference theme.

Odile Cazenave, Boston University

On Anjali Prabhu's *Contemporary Cinema of Africa and the Diaspora* (Blackwell-Wiley, 2014)

Michael Chapman, UKZN Durban

Africa Inside Out: Stories, Tales & Testimonies of a Future

The Centre for Creative Arts – University of KwaZulu-Natal in Durban, South Africa – has for the last 15 years promoted literature from the African continent in two flagship festivals: Poetry Africa (some 400 poets) and Time of the Writer (over 300 voices of fiction, autobiography and testimony). To mark the fifteenth year of the Centre, the director, Peter Rorvik, approached me to compile and edit a collection of stories by writers who had participated in the Time of the Writer Festival. The objective of the project has consonance with the theme of ALA 2015: African futures and beyond. The anthology challenges the global newscast, daily, nightly, of an Africa of dictatorships, starvation and disease. Writers inside and outside the continent were invited, instead, to respond to an Africa of the now: an Africa inescapably part of contemporary world culture. In seeking to portray an Africa that goes against the stereotype, writers pushed boldly against literary expectation. Responses include quirky re-interpretations of oral tradition, the explorations of digital possibility, experiential testimony and humorous renditions of old – and new – conundrums.

Africa Inside Out – as its title suggests – does not present the usual politicised version of Africa. It portrays an Africa in flux; still grappling with familiar problems, but caught up in the global drive towards re-invention and the possibilities of an unpredictable, yet interconnected, future. In this paper I wish to share with you not only the aims and scope of the anthology, but also the 'flavour' of pertinent extracts from some of the stories. The larger purpose is to suggest a range of concerns, challenges and genre-choices for the development of new, future-oriented maps of African literature.

Ying Cheng, SOAS, University of London

"Flowing" Archives and Unpredictable Futures: Understanding Emeka Ogboh's "Lagos State of Mind",

African artworks are often too easily simplified as traditional and original objects produced for art lovers out-

side the continent. This reductive approach is hardly feasible if one looks at the installations by a contemporary Nigerian sound and video artist Emeka Ogboh, who often provides a complex web of understanding the past, present and future of the African city he inhabits.

Emeka Ogboh's works entitled "Lagos State of Mind", "Lagos Soundscapes" and "Àlà" ("Dream") combine audio and video narratives drawn from texts, quotes and images found around the city. By exploring the "flowing" moments of the city, for instance, the "danfo" (yellow mini-buses) and the hawkers on the street, the artist documents the profound experiences of living in a volatile urban environment: new structures and orders are being built, while old ones are being dismantled. This article suggests that a vision of movement and transition is essential to understanding the artist's multi-media installations. Specifically, the ever-changing infrastructures and soundscapes one experiences in Lagos are represented through a combination multiple entries and routes embodied in the installations – the noise and the music, the symmetry and the irregularity, the locality and the mobility. Moreover, the juxtaposition and transformation of these multi-layered aspects epitomizes the provisionality and unpredictability of an emerging African city.

Pepetual Mforbe Chiangong, Humboldt University

Politics of Belonging in Victor Epie Ngome's What God Has Put Asunder (1992),

With a retrospective glance at post-independent African nations, one may argue that social, political, and cultural structures of the continent are still in the process of transformation. From this critical stance, one may explore Victor Epie Ngome's play *What God Has Put Asunder*, bearing in mind that the cultural and historical past of a nation could be consciously remodeled in ways that the repercussions on the future of such a nation are not pre-empted. Although the play, at preliminary reading narrates the life of a young orphan girl whose future is chronicled by her "benefactors", a deeper and a more metaleptic understanding of the play unravels a contemporary, yet controversial political narrative, which from an authentic historical perspective conjures questions about who a Cameroonian is, and what defines the future of Cameroon especially if it is caught in the complex web of what Ndumbe Eyoh et al (2013) calls "The Anglophone Problem in Cameroon". This paper, therefore, aims to examine the social and political dimension of drama, arguing that drama articulate events which are intertwined within disparate time frames during which cultural differences play a deciding role. The paper will not only explore Cameroon's postcoloniality as imagined by Ngome, but will also examine how dramatic

C meaning is reproduced and exchanged. The paper will further discuss how meaning could possibly interweave with certain transgeneric narrative patterns in ways that the processes of signification and communication could attempt a few critical responses to the above-mentioned political questions.

Tanaka Chidora, University of Zimbabwe

Beyond Political Correctness: Liberating African Literature From Africanist Obsession

African literary texts have been objects of a certain tyrannical critical approach that always begins with the question, "Is this African or not?" What is African in this case is critically scrutinised in the style of the writer, subject, geographical origin or ideology. Many texts have been flipantly dismissed on the basis of their being un-African. A case in point is *The Beautiful Ones Are Not Yet Born* which was at the centre of Achebe's attack on Armah and his rash dismissal of Armah's voluminous project, *Two Thousand Seasons*, as an embarrassing book. In Zimbabwe, there is Marechera, who was popularly regarded as a cultural renegade. The style of writing which has made Marechera a culprit in the eyes of many African critics is characterized by the stream of consciousness attributed to, but not a domain of, Joyce. This style also includes 'vulgar' satisfaction with sexual images and symbols of rotteness and decay that have also made Armah's *The Beautiful Ones Are Not Yet Born* an object of scathing critical attack from Africanist critics. When Asante's Afrocentricity as a theory of literary criticism emerged on the African continent, sounding very much like a theorisation of what Ngugi, Chinweizu and others have been saying about moving the centre and decolonising African literature, the difference between Afrocentric criticism of African literature and Africanist Obsession became a thin line in the desert. The obsession with what is African and what is not became a witch-hunting exercise for those who portray un-African tendencies. This witch-hunting exercise culminates in the demonization of texts for being politically incorrect. This inevitably leads to a tyrannical process of prescription, where for one to be considered an African writer one has to write in a particular manner. This particular manner includes style, subject-matter (and how that subject-matter is depicted), ideology and, in extreme cases, geographical location and skin pigmentation. Recently, Habila's castigating attack on Bulawayo's *We Need New Names* (2013) for engendering "an aesthetic of suffering" which augurs well with the CNN's media coverage of Africa in a "poverty-porn sense", has attracted rebuttal because of his insistence on what Taiye Selasi calls 'Afropolitanism' which is more or less an insistence on telling the African story in a particular way that paints a 'positive' image to the world.

This paper takes a critical view towards these approaches to African literary texts and suggests that the full potential of African writers' creative energies needs to be liberated from such parochial critical approaches.

Beatrice Chinaka, University Of Port Harcourt

Reinvigorating the Black Vision of Decolonizing Africa: The Example of the Linguistic Hybridization of Chinua Achebe and Some Selected Nigerian Writers

Despite the strong indications of a 21st century African continent still under the socio-political, cultural and economic "spell" of western domination, many African critics are still optimistic of Africa's ability to set itself free. For this "Black vision" to be accomplished, some of these critics have advanced the theory of intellectual disobedience to what they consider as the false teachings and ideological biases left as legacies by the white supremacist colonizers. Such legacies have been identified as tools of exploitation with links to even more redesigned contemporary shapes of neo-colonialism such as globalization, monoculturization or cultural imperialism (which includes language imposition), capitalism, self-denigration, all for the perpetual subjugation and exploitation of Africa. The attempt to successfully reclaim Africa must begin with the re-education and ultimate decolonisation of Africans from Eurocentric bondage. This paper therefore examines the example of the literary linguistic techniques adopted by Chinua Achebe and a few other Nigerian literary writers as an exemplary emancipating strategy in the realisation of a decolonised Africa. The paper further proposes that the commitment to reject another century of modern slavery must adhere to a cautionary process in order not to produce an artificial Africa. This artificiality can manifest through the imposition of the English language and the strict adherence to its rules by its owners as a colonising cultural apparatus against Africa. It is the implication of this supremacist strategy to prestigiously promote the English language at the expense of other African languages that Achebe and the other few Nigerian critics (under study) attempt to question through their perceptions in their creative works. The paper clearly states the need for every society to form its own basis for an appropriate developmental theoretical framework. There is also the proposal for the recognition, reclamation and sustenance of the original African socio-cultural system as one of the major reliable vehicles to transit and restore Africa to a unique and sustainable development. It concludes by advancing the argument that the blue print of this futuristic African roadmap which sometimes seems to have been misplaced going by some of the contemporary global events must

be activated through those fast-disappearing peculiar African sensibilities. In some very complex cases (such as the English language in the midst of a multilingual continent), there is the chance of sustaining the African languages through the linguistic technique of "language hybridisation" in order not to retain that same language conduit through which Africans are perpetually dominated. The creative example of Achebe and the other Nigerian writers to carve out a process of retaining the African sensibilities through this strategy of linguistic blend, prepares an exemplary platform of intellectual disobedience to, at least, one aspect of Eurocentric domination. It is the discussion and exposition of this unique literary linguistic example that this paper attempts to reinvigorate in support of the "black vision."

Psalms Chinaka, University of Port Harcourt

Contextualising the 'Snail-Sense' Feminism as Africa's Quintessential Archetype

Contemporary African feminism has become a regimented camp of mostly female revolutionaries upholding parallel or dissimilar ideological approaches on many fronts but with the common goal to negotiate gender equity. There are feminists who have been persuaded by the western-oriented radical approach in their struggle against masculinity and others who have advocated for a complementary approach against the background of Afrocentric values. At the centre of this intellectual drama is the African continent struggling to recuperate from its colonial predicament and, at the same time, contending to catch up with the 21st century global trend which is strongly driven by the same colonial civilisation that, in the first instance, created the continent's socio-political disorderliness. The dilemma of not having a common and acceptable approach is bound to further nourish a critical platform where critics are propelled to go in search of an appropriate, resilient and efficiently functional feminist theory that is most effective. It is against the background of the existing plethora of Afrocentric feminist theories and the western radical feminism that this work examines the 'Snail-sense' approach of Akachi Adimora-Ezeigbo. The work favourably subscribes to Ezeigbo's 'Snail-sense' feminist approach due to its nature of subtlety (peacefully persuasive) and inclusiveness (accommodating the male gender group) as useful strategy and equilibrant for the adjustment of the African patriarchal system. This element of subtlety can be equated to the on-going strategy adopted by the current American administration for the sustenance of world peace and gradual redemption of its dwindling political popularity triggered by its past events where basically military options became preferred 'solutions' to international crises. On this

same note, the 'Snail-sense' strategy suggests and prefers dialogism to combativeness. In an eclectic manner, it has the persuasive voice to create a negotiating process with the male folks while reducing the existing gender tensions that are indirectly fuelled by the western models, and substantially minimising the age-long imbalance which other feminist approaches have failed to impact significantly. The work further complements the 'Snail-Sense' approach by advocating that there should be emphasis on the personhood in womanhood, motherhood and femaleness as part of the prescriptions to this age-long palaver.

Neville Choonoo, State University of New York

African American Literature and The TransAtlantic Connection

This paper calls for a broader definition of the notion of the 'Black Atlantic', a widening of the definition of a Black diaspora. In particular, I am looking at Black American and Black South African autobiography, as the latter was heavily influenced by the former. In short, I am looking at a comparative study of African and Black South African autobiography. I wish to make the point that the notion of a Black diaspora does not have to be confined to Gilroy's notion, but needs to be expanded to incorporate a North-South axis – a TransAtlantic one, that looks more carefully at the African American/Africa connection, which has its roots in the nineteenth century. I am arguing for an examination of Black American political thought and the literary reaction (via the autobiography) as it affects directions in Black South African literature. Are there influences from Booker T Washington and Du Bois on writers like Peter Abrahams? More recently, during racial protests in the US, African Americans are comparing conditions during Apartheid in South Africa, to those in the American South. In a sense, we have come full circle. Mandela is quoted in the same context as MLK. Both countries have a history of legislated racism, so this should be no surprise. But the nature of the Black American and Black South African connection need further examination. I am looking at the autobiography as a site of protest, of testimony. To this extent, I examine Gilroy's notion of a Black Atlantic and call for a wider definition of 'Black Diaspora'. I also examine the influence of Black American literary thought on Black African writers. Langston Hughes was made an honorary citizen when he visited Ghana. The influence of Black American literary thought on South African writing is at the heart of the paper.

C **T.M.E Chukwumezie**, University of Nigeria & Okolie, Mary Nwakaego, University of Nigeria

The Mortgaged Future? Traumatized Childhood Experiences in Ahmadou Kourouma's *Allah Is Not Obligated*

African writers have copiously grappled with the African historical experiences where their imaginative or creative canvass appeared to be systematically narrowed. This wholesome engagement in Africa's past becomes worrisome considering the debilitating memories left in the minds of the readers about the future of Africa. This bleak future which appeared to be mortgaged to invincible foreign powers that swooped on her (Africa) since the wake of sixteenth century defies every logical attempt to reconfigure it. The African future which takes its bearing both from the past and the present consequently becomes a metaphor of hopelessness, instability, evil, destruction, pervasion, among others. This future which appeared to have been ruptured is effectively being presented by the Western media as non existence while the rest of the world stands at a crossroad on what to make out of this 'enigmatic' continent. This is understandable when one considers the fate of many African children who bear the brunt of the recklessness of the African adult world. The demon of greed, corruption and the eventual wars that have ravaged Africa draw these innocent children into this whole anarchy and leaves them traumatized. The African future traumatized in these children even as fictionally represented in many African fictions forecloses any meaningful remedy. Many critical outputs on Ahmadou Kourouma's *Allah is not Obligated* and others of its kind have focused on the catastrophic effects of wars, corrupt governments and the dire consequences of child-soldiering on the future of Africa. Africa's future is viewed as shaky seeing how the children who stand for the future of Africa are physically and psychologically decimated and decapitated. But a keener observation reveals that, even in this traumatized state which gives Africa and her future away as a mirage or a mortgaged empire which the creditors subtly have come to reclaim their wealth; these bartered children have resiliently demonstrated their eagerness to surmount the vicissitudes of life. Birahima represents this optimistic future as he survives the devious wars that engulfed many African nations as a child-soldier and resorts to vigorous studies and research in order to tell his story himself. And this practice (story-telling) has been proved by psychologists to be the fastest way of recovering from traumatic experience. Unlike other children in the novel, Birahima with the little knowledge he acquired during a few years he has been to school, seeks help from books in order to free himself from the traumatic experiences of the past through story telling. This strongly indicates that the future of Africa

is intrinsically tied to vigorous pursuit and investment in education because when a nation is adequately and effectively educated, many social maladies are taken care of and that also triggers off both individual and national progress that guarantees a secure future.

Ngozi Chuma-Udeh, Anambra State University

Mining and Resource Conflicts: Exploring the Perils of Womanhood in the Niger Delta of Nigeria

As the conflict between youths and the oil companies escalate to a level of greater seriousness and intensity on both sides, as terror reigned in the once fertile swamps of the Niger Delta of Nigeria, certain muffled voices occasionally pierce the sounds of gun and mortar. Beneath the rampaging youths and the ravaging oil companies lie a group whose squeals and squeaks remain drowned and submerged by the violence around them. These are the anguished voices of the women and girl-children. This paper x-rays Kaine Agary's *Yellow Yellow* and Chimeka Garrick's *Tomorrow Died Yesterday* as attempts to give a nuanced view of the travails of women in the Niger Delta of Nigeria with a chronological accuracy. The scholarship will aim at proving that the socio-economic conditions in the Niger Delta compel women and girl-children to daily confrontations with forces militating against their existential survival and that these women and girl-children lack substantive protection at the immediate domestic environment and as such, are the real victims of the oil exploitation.

Núria Codina, M.A., Technical University of Chemnitz

Najat El hachmi in the Context of Spanish-African Literature

My paper analyses the African or Amazigh influences in the work of the Catalan-Amazigh writer Najat El Hachmi and, at the same time, addresses the differences between her writings and the works of the Moroccan literature of Spanish expression. In contrast to the so-called "Afro-Iberian" literature (Ricci, 2010) or "literatura hispano-marroquí" (Rueda, 2010), Najat El Hachmi does not write in Spanish, but in Catalan, and her texts do not only deal with Morocco, the lost past or with the migrant experience. Instead, they also cover broader issues of human existence. On this score, El Hachmi's last novel, *La caçadora de cossos* (2011), moves away from the subject of migration and deals exclusively with female sexuality.

In addition, and opposed to other Moroccan-Hispanic writers that focus on the opposition between Spain and Morocco, El Hachmi negotiates identity from a hybrid point of view. In her autobiographical essay *Jo també sóc catalana* (2004), she openly asserts her Catalan identity, which is grounded in her Amazigh roots, and describes the alienation process from her mother tongue and her childhood in Morocco and her growing identification with the new home. In spite of the distance from Moroccan culture that distinguished her work from other Hispanic-Moroccan authors, the African influence is undeniable. This becomes particularly evident in the structure and narrative style of El Hachmi's first novel, *L'últim patriarca* (2008), which builds on the resources of Amazigh oral literature. In her condition as a female writer, El Hachmi carries on the role of Moroccan women as preservers of traditional culture within the family and the community.

All in all, my paper attempts to pin down homogeneous concepts such as African-Iberian or Hispanic-Moroccan literature by pointing out the singularity of Najat El Hachmi's work as a female, Catalan and Amazigh writer.

Ernest Cole, Hope College

Literature, Triggers, and Alternative Pedagogies: Sex and Memory in *The Poor Christ of Bomba*

This paper attempts to explore triggers in the teaching of African literature in the American classroom. It would provide a constructive reading of Mongo Beti's *The Poor Christ of Bomba* as case study and a student's response to the reading in the context of student memory of sexual violence and its implications for classroom teaching and management. It would seek to engage theoretical assumptions in relation to triggers in the classroom, its possibilities and limitations, and its impact of classroom methodologies. In this way, the paper would attempt to grapple with a number of questions: should there be a place for triggers in the classroom? Should triggers be handled by the instructor? Should the instructor make provision for triggers in the choice of texts and pedagogies or methodologies in the delivery of instructional materials? Should triggers be dismissed or should they be incorporated into class discussions? Should disclaimers be part of the teaching syllabus?

Ernest Cole, PhD, Hope College

"I am my Space": Dislocation, Fragmentation, and National Identity in *The Devil that Danced on the Water*

Aminatta Forna's autobiography, *The Devil that Danced on the Water*, explores spatial metaphors and changing landscapes to depict the writer's conception of self. Using this construct, the text reveals how identity, itself dislocated temporally and spatially, interrogates preliminary discourse of the nation and national in Sierra Leonean literature as well as amplifies the conversation on the diasporic and its connections to the national.

At the same time, in reading Forna's novel, one has the impression that personal identity, fragmented and displaced, is constantly being reworked, reconstructed and deconstructed, by the writer as she delves into childhood memory of her father. This attempt of the writer reveals multiple narratives, identities, and perspectives of the truth, of the self, and of two nations, Sierra Leone and Scotland. In a sense, then, the novel's use of spatial metaphors to enhance a meta-narrative of dislocation and re-configuration of identities establishes a connection between individual and national, public and private. Hence, the complex relations between self and place would be explored through a set of critical formations to read mindscapes and landscapes in the novel. In conclusion, this paper would further explore through language and narrative structure the complexities of a displaced, dislocated, and fragmented identity echoed in trauma, storytelling, history, and childhood memory to capture the intersections of national and diasporic identities.

Edgard Coly, Middlebury Institute of International Studies at Monterey

Le difficile équilibre entre l'urbanisation, le développement et la préservation de l'environnement à Dakar (Sénégal)

Dakar est une ville au bord de l'étranglement, elle est aussi l'objet de toutes les convoitises. Pour une superficie de 550 km², soit 0,28% du territoire national, Dakar compte environ 3 millions d'habitants, ce qui équivaut à 21% de la population totale, avec une densité de 5.404 habitants au km². Sa position stratégique sur les bords de l'océan atlantique en fait une destination privilégiée pour le tourisme. Pour accommoder les touristes qui viennent surtout des pays occidentaux, les promoteurs immobiliers se sont rués vers le bord de mer pour y ériger des hôtels de tous genres, aptes à satisfaire tous les goûts et bourses.

Cette communication se propose d'analyser dans un pre-

D mier temps les dommages causés sur l'environnement, et leurs conséquences, par cette course effrénée à la construction, surtout sur les bords du littoral que longe la corniche ouest, du côté de l'université Cheikh Anta Diop. Aux promoteurs immobiliers s'ajoute l'Etat du Sénégal qui semblait aussi enclin à brader ces terrains de qualité au plus offrant, ce qui a fait dire Mame Aly Konté dans les colonnes de Sud Quotidien du 31 mars 2014 : " Dakar, ville à vendre. " Dans un deuxième temps, nous jetterons un regard analytique sur les méfaits environnementaux causés par l'écoulement des eaux usagées de la tannerie Senta de Mbao dans le canal 6 à Hann. Ce manque de prise en compte de l'environnement dans la planification immobilière et industrielle est-il lié aux moyens financiers limités de l'Etat ? Existe-t-il une réelle volonté politique d'inclure la question de l'environnement dans les projets de développement économiques ? Le futur de Dakar dépend de la réponse qui sera donnée à ces questionnements.

Helen Cousins, Newman University

Returns 'Home': Constructing belonging in Black British Literature

This paper will explore how the interlinked tropes of 'home' and 'turn' are developed in the novels of Bernardine Evaristo, Helen Oyeyemi and Diana Evans. Gerhard Stilz defines 'home' as 'the place of one's first orientation in the world, the "central" node on which "our" personal identity has been nurtured, the place to which one "belongs" and returns' (p. 9). For many of the characters in the novels, England is their 'native home' insofar as they were born and raised there. However, they also connect through their parentage to a 'conceptual core of the idea of diaspora: the loss of home' (Goyal 2010: 8). 'Return' is integrated with the notion of home in diaspora: members of diasporas 'regard their ancestral home as their true, ideal home and as the place to which they or their descendants would (or should) return' (Safran 1991: 83). Yet the travels of Evaristo, Oyeyemi and Evans' protagonists to Africa and South America are not simply returns; whilst their 'returns' to England are not entirely homecomings. This paper offers a reading of 'home' and 'return' in the literary text which has practical relevance in presenting 'a unique and transformative rendering of the [diasporic space ...] through a process in which the ideological codes of tropes already present in the material world are presented combined, and reshaped' (Gunning 2010: 10).

Eleni Coundouriotis, University of Connecticut

Reversing the Flow: Rewinding the Humanitarian Narrative in Contemporary African Fiction

This paper focuses on Nuruddin Farah's *Crossbones*, the poorly received third volume of the Past Imperfect trilogy which focuses on Somali piracy. The argument attempts to locate Farah's novel in a broader context of contemporary novels that focus on Africans in the diaspora of the global north. Characters in these novels are hyper-aware of the humanitarian lens through which Africa is perceived, and recognize that it has largely replaced the ethnographic paradigm of their grandparents' generation, even if it is not incompatible with it. [Ifemelu in Adichie's *Americanah* and Sepha in Mengestu's *The Beautiful Things that Heaven Bears* are two examples.] In *Crossbones*, Farah examines the harm done to the traffic between the continents by various iterations of humanitarian discourse and, in tone at least, reverses its paternalistic direction. His didacticism and explicit correctives of western journalistic accounts, as well as the novel's plot of retrieving a young man recruited by the Shabaab and returning him to safety outside Somalia, mark his participation in humanitarian discourse but also his interest in appropriating its authority to disrupt its positionality as exclusively western. If Farah's is a critique from within, what is the new within, especially if theories of cosmopolitanism no longer accommodate it? Furthermore, if Farah occupies the same space as the younger writers (Adichie, Mengestu, Cole, etc) – and this is a question – then do we begin to see a new paradigm that shifts the fraught boundaries between cosmopolitanism and humanitarianism?

Emma Dabiri, SOAS, University of London

Afropolitanism: A Single Story?

Afropolitanism as popularised by Taiye Selasie in her 2005 essay " Bye-Bye Barbar or Who is an Afropolitan " heralded the emergence of a cool, young, creative African class. This hip, well-heeled generation would not only play a key role in a cultural renaissance transforming the continent, but would look good doing it. In contrast, the term as first conceived by Achille Mbembe, presented a somewhat more liberatory proposal. The enduring insights of this remain; the promise of vacating the seduction of pernicious racialised thinking, the recognition of African identities as fluid, and the notion that the African past is characterised by mixing, blending and superimposing. In opposition to custom,

Mbembe insists the idea of 'tradition' never really existed and reminds us there is a pre-colonial African modernity that has not been taken into account in contemporary creativity. However, increasingly vacuous interpretations of Selasie's model seem to have set the tone for the direction Afropolitanism took. The insights on race, modernity and identity, so central to the concept, were increasingly sidelined in sacrifice to the consumerism Mbembe also identifies as part of the Afropolitan assemblage. Afropolitanism became a valuable marketing tool, indicating 'the right kind of people' and the 'right kind of lifestyle'. Search Afropolitan online and it attests to the dominance of online stores, and aspirational luxury lifestyle magazines.

This paper highlights the processes whereby African progress continues to be measured by the extent to which it corresponds to the achievement of a Western lifestyle, and the danger of the Afropolitan narrative becoming the single story for such progress. It asks in what ways might Afropolitanism actually support the dire economic landscape engineered by the IMF and the World Bank, further entrenching the dual economies prophetically identified by Fanon as a major impediment to development in the continent?

Abdelbasset Dahraoui, University of Amsterdam

Websites, home and cultural identity: The example of the Rif and Riffian Diaspora

There are Rifian Imazighen throughout the world who believe they belong to the Rif and try to (re)create home in the spaces they occupy. For instance, there are Rifian Imazighen in diaspora who consider Amazigh websites homes because in and through these spaces they can gather, interact, re-articulate their cultural identity, learn the latest news about the Rif area, see the role of the past in the re-construction of their current identity, and discuss and stimulate the use of their native language. I will deal with the subjects of 'home and cultural identity' online. In effect, I will address how these Amazigh websites generate and are involved in dialogues. Through my discussion of the Riffian websites, which allow their visitors to access free articles, music, and films, I will argue that the interactions between these spaces and voices within these websites create dialogues, and that meaning and significance emerge out of these dialogues. These websites also provide spaces like chat rooms and discussion forums where participants can interact and share data. Many Amazigh users of these dialogic websites consider them as online homes. I argue that home online – or the hominess procured online – for many Imazighen is an inspiration created by a necessity to interact and bond in an increasingly fragmented and chaotic world. Home online is also an idea

projected by diasporic Imazighen into Amazigh websites to help to alleviate uncertainty, and sustain and assist them in the process of (re)articulating their cultural identity.

Irène Assiba d'Almeida, University of Arizona

L'Écriture non-exilée dans un Monde globalisé

Descriptif : C'est un véritable paradoxe que la littérature africaine produite en Afrique est souvent largement inconnue en dehors du Continent – une indication de la nature incomplète et sélective de la culture mondialisée. De plus en plus, le canon de la littérature africaine semble privilégier les œuvres écrites en exil. Compte tenu de cette situation, quelle devrait être l'attitude des enseignants, des critiques et des écrivains de la Diaspora ? Il nous semble que notre tâche devrait être de découvrir les ouvrages "non-exilés", d'en faire la critique et de les promouvoir par le biais de l'enseignement, ce qui, ironiquement, reviendrait à les "exiler" afin de les insérer dans le contexte plus large de la culture globalisée. Pour démontrer l'importance de cette tâche, nous examinerons par exemple, les œuvres de Sokhna Benga, écrivaine prolifique dont les nombreux écrits ont été publiés au Sénégal et qui pourtant, est pratiquement inconnue en dehors de son pays natal.

Juliana Daniels, University of Education

Migration, Remittances and National Development in West African Literature: Armah, Adichie & Hollist

Migration is a cyclical flow of population in human geography. The end of the sequence is marked by a return to the point of origin. A considerable amount of research has been conducted on the topic of migration, remittances and national development over the last few years. Early studies on global immigration policy assumed that migrants leave their countries, settle in a new country, start integrating in their new society, and abandon their ties with their country of origin. Today, however, globalization makes it possible for immigrants to remain connected with their native countries while residing abroad. Even so it further makes it far easier for migrants to return and contribute to nation building. This paper therefore reviews evidence on how migrants contribute to the development of their countries of origin in the selected works. From this perspective, it aspires to identify a literary viewpoint of the socio-cultural and other complexities that underscore the status, functions and impact of migrants and returnees on the African continent. It thus purposes to

D identify useful insights into the peculiarities and implication of the phenomenon of migration per Africa. The paper concludes that migration is an integral part of the development of Africa. Certainly, migrants and returnees face untoward challenges in their bid to heed the clarion call of mother Africa. This, according to the paper must not be ignored even as the indispensable contribution of migrants and returnees is celebrated.

Camille C. Dantzler, Graduate School of Arts and Sciences

Trending Imaginaries: Rumors and Dissent in Post-Genocide Constructions of Rwanda

The objective of this research paper is to analyze how rumors, defined as "A currently circulating story or report of uncertain or doubtful truth" become a site of contested space in the political authority over Rwanda's national identity, a project spearheaded by the Government of Rwanda (GoR). With the use of Luise White's deployment of rumors to depict the historiography and evidence on Africa in *Speaking with Vampires: Rumors and History in Colonial Africa* (2000) we contextualize the disorder and the power of rumors to reveal realities of Rwanda denied space in eyewitness accounts. The management of this identity is contingent upon the assemblage of contradictory assertions of democratisation, liberalism, and policy-making, which simultaneously has required a foreclosure on freedoms of speech, media, and political exercise to the majority of Rwandans in the country. By presenting an interrogation of the interplay of 'sites' of construction on the local, national, and international level we are able to capture the tensions that arise both within and outside of the country in relation to the progression of the state. Rumors are used as a source to contextualize and communicate these contradictions. This research study argues that by interrogating media sources of rumors regarding the Democratic Republic of the Congo-Rwanda relations and the subsequent UN Security Council M23 report, the spread of Rwanda's current president, Paul Kagame's death January 10, 2014 on Facebook, and the nature of aid sources and policy-making one finds agential space for exposing the mounting exclusions of Rwandan citizenry today. The sub-text involved with their circulation, and in some cases, ascension to truths in news and social media dialogues will be documented and used as a tool to problematize the images of Rwanda that are popularized and the realities the GoR excludes from address. This work provides the complexities of a 'post-genocide' era and spaces that expose the material realities of constructing a 'new' Rwanda as mediated by various actors.

Sonja Darlington, Beloit College

Resource Conflicts in the Labyrinth of African Townships: A Literary Example

Valerie Tagwira in *The Uncertainty of Hope* adeptly describes the neighborhood commotion in the ramshackle and illegal housing in Mbare, Zimbabwe, where violence occurs on many levels. The brutality she describes comes in the shape of theft, beatings, unemployment, AIDS, homelessness, and starvation. At the center of the story is destruction, a slow violence as theorized by Rob Nixon who has elaborated on the "calamitous repercussions [that] are postponed over a range of temporal scales" and also has been poetized by Bertolt Brecht in "An die Nachgeborenen." In Tagwira's work, characters such as Faith, armed with a belief in the rights of ordinary people, challenge those with means and argue against the so-called historical pattern that assures the privileged survival amidst a resource crisis. As this novel unfolds, readers enter the labyrinth of the township of Mbare and see for themselves the conflicts that emerge as a result of Zimbabwe's resource bottleneck. Like many other townships, Mbare is the site of petrol shortages, asbestos-laden building materials, piles of plastic debris, contaminated water, and vermin infested surroundings. In this place, seemingly devoid of human dignity, emerges Tagwira's tale of the slow violence that happens daily to hundreds of thousands of ordinary people who can find no other space to call home. And, as Wangari Maathai, who with her trees has planted seeds of peace, Tagwira illustrates with compassionate acts by her characters the ways in which it is improbable but yet possible to sow kindness and generosity among ordinary people in a township, even as everything within it declines.

The relative invisibility of the resource bottleneck in the township captures readers' attention as it directs them to notice Mbare, Zimbabwe as a metaphor for a global Armageddon. The slow violence of this region entangles all of humanity and implicates everyone as taking part in colossal practices of unsustainable activities, patterns that recall the scale in the rich visual imagery of Ethiopian born Julie Mehretu. This paper is dedicated to time for participants at this ALA conference, entitled "African Futures and Beyond: Visions in Transition," to confront what Rachel Carson has described as "death by indirection" and what Rob Nixon argues is needed to draw public attention to horrendous calamities that are low in instant spectacle but high in long-term effects. *The Uncertainty of Hope* is a narrative form that is infused with dramatic urgency, and it is also a text, which guides its readers to a realization that, like the character Emily, they may be tempted to leave or go away, but the being a part of a push against the resource bottleneck is what makes them want to live. The discussion of this text will be linked to theory, policy and practices of sustainable communities and neighborhoods in the future.

M J Daymond, University of KwaZulu-Natal

Fringe Benefits: Imraan Coovadia's Representation in *High Low In-between* of the Ambiguities of Indian identity in 'post-Apartheid' South Africa

Coovadia's first four novels trace the uncertain fortunes of members of the Indian settler community in South Africa from the beginning of the twentieth century to present times. *The Wedding* (2001) depicts the arrival of a newly-wed Muslim trader couple in Durban; *Green-eyed Thieves* (2006) is set in Johannesburg; *High Low In-between* (2009) returns to the Durban setting in the period just after the democratic elections; *The Institute for Taxi Poetry* (2012) moves to Cape Town. In these novels Coovadia traces with a sometimes disconcertingly off-beat humour the contours and circumstances of the lives of his South African Indian characters. His most recent novel, *Tales of the Metric System* (2014), sustains this humour but differs in that it is no longer confined to one population group but 'marches across geographies and criss-crosses gender, race and class'.

The two Durban novels, *The Wedding* and *High Low In-Between*, are set a century apart, inviting an historical comparison of the fortunes of members of the internally striated community which they depict. Despite its inner variations, members of this community have been uniformly compelled to occupy a marginalised position. This paper will concentrate on the ways in which Coovadia's characters in *High Low In-Between*, now materially well-established, continue to feel themselves to be part of a minority which has to operate on the fringes of power and evade the reach of officialdom. It is from this decentred, but often well-lined position that the novel's off-beat note of wry and painful comedy amidst tragedy comes. Discussion will also consider the presence, in the period immediately after the advent of democratic possibilities in the country, of what has been called 'the deep state', how it is registered and (where possible) manipulated by members of the society which Coovadia depicts.

Esther deBruijn, University of Lethbridge

Slave Shaming in Ghana's Popular Market Fiction

Ghana's market fiction, a 21st-century genre of popular fiction, stands out for its adoption of sensational aesthetics – its dramatic cover images and its supernatural and violent episodes, but also its slapstick comedy and its intertextual associations with other lively cultural forms. One of

the subjects the market fiction takes up is slavery, particularly in the form of child labour. This paper argues, first of all, that market fiction texts liberally employ local sensational aesthetics to draw audiences to the sensitive topic of "child fostering" and how it can shade into "child trafficking." Sakawa horror stories, crime thrillers and comedic tales offer exciting narrative frameworks for fuelling dilemmas on the subject. In this fiction that targets a young readership but that also anticipates adult readers, what is perhaps most surprising is the degree of culpability that the narratives register with the stories' parental figures. Further, the texts frequently directly associate this notion of contemporary culpability with historical complicity in the Atlantic slave trade. This sensational strategy of eliciting culturally painful – and shameful – memories serves as a typically extreme mechanism for delivering cautionary warnings both to adult and young readers.

Mirjam de Bruijn, Leiden University

Voice4Thought. Online Art-Science intersections

The initiators of the Voice4Thought project (V4T) will present this online artistic-academic project that aims at reflecting on world issues with and by engaged voices. As indicated on the project's website <http://voice4thought.org/>, "the project has as one of its mayor qualitative methodologies the biographical method. This method is combined in an amalgam of ethnographic methodologies. The V4T project takes biographies of engaged people as its starting point. The portraits of these persons are an entrance point into their lives, their environment, and the problematics as the research CTD puts central, but this time through the eyes of the V4T. The Voice and Thoughts of the V4T are often multiple, and an interesting reflection on his or her society. These voices make us rethink our premises and ideas about Africa". This project is part of the research programme 'Connecting in Times of Duress' under the direction of Mirjam de Bruijn, in which the relation between new ICTs, regions in conflict or political oppression, socio-political change are central. We will discuss the Voice4Thought project as an example of the interaction of art, science, and activism on the Internet aiming to create alternative ideas and futures off/for Africa.

D Ricarda de Haas, BIGSAS, Bayreuth University

Spoken Word goes Online: Poetic Blogs and Videopoetry by Zimbabwean and South African Artists

Digital technologies seem to have a great influence on contemporary African poetry, especially when it is performed by the younger generation of urban poets. They use the virtual space to create new forms of written and oral literature, to publish their work and to connect themselves with artists and audiences locally as well as globally (Gehrmann/Prüschenk 2009). Originating in the US spoken-word performances are now an established feature of a literary culture that is locally active as well as part of a global network. A closer look into Southern Africa's spoken-word scene reveals an immensely energetic and dynamic development of new artistic practices (Gqola 2011). Recently designed forms of literature in connection with digital technologies are emerging, such as poetic blogs or video recordings of spoken-word performances on youtube. International festivals such as "Poetry Africa" (South Africa) or the "Shoko! Spoken Word and Hip-hop Festival" (Zimbabwe) provide both a crucial impetus and an international platform, and networking takes place in parallel in virtual space (de Haas 2012). The paper will present two examples, namely the Blog created by the "Word n Sound Series" (Johannesburg) and the videofootages of the "Slam Poetry Express" at the "Shoko! Spoken Word and Hip-hop Festival" (Harare) to analyse the influence of social media on contemporary performance poetry. It explores how spoken-word performances are transformed when shaped by media technology and presents an approach on how to analyze these mediatized performances: In contrast to written poems presented on the Internet, video clips seem to capture all aspects of the poetic performance. Like digital texts they can reach a global audience, but they don't need to convert the orally presented poem into a written form before representing it. By using Russell Kaschula's concept of technauriture (2011) and Philip Auslanders work on liveness and remediation (2008) the paper will discuss the question as to what extent these new forms have created new transmediatic genres. In doing so the paper adds to the ongoing debate about the intersection of orality, the written word and digital technology.

Algemira de Macêdo Mendes, State University of Piau  (UESPI) and State University of Maranh 

Gender, alterity and power in *Balada de Amor ao Vento* by Paulina Chiziane

The aim of this work is to discuss gender and identity issues in the work of Paulina Chiziane, a Mozambican writer who challenges, in her womanhood, the dictates of a society marked by a patriarchal culture. She uses her voice in a post-colonial context of Portuguese-speaking African countries as a way to recover the ancestral memory of her people and, in particular, of women and at the same time, offering new significance to it. We will focus on her first work,

Balada de amor ao vento. A work that suggests a reflection on the condition of Mozambican women through the characters Sarnau and Mwando. As the first novel of the author, it is a revealing work of human inconsistencies and all psychic torments that underlie any woman in social or cultural crisis times. Paulina Chiziane, with verbal simplicity, but with a literary density, tragically, revives Sarnau (the main character), so that she can express herself to the 'others' as a woman. This work will be guided by the feminist and postcolonial theories of Stuart Hall (2000), Joan Scott (2011) and Spivak (2010), among others. This study questions the break of postcolonial and patriarchal models through the enunciative speech present at Chiziane's narrative, since the author challenges the condition of subordinate and subjugated, bringing up the representation of a woman who searches for her place in society as a person seeking for changes.

Gaurav Desai, Tulane University

On Ato Quayson's *Oxford Street, Accra: City Life and the Itineraries of Transnationalism* (Duke UP, 2014).

Naminata Diabate, Cornell University

Homosexuality, Narrative Voice, and (Un) knowing in Chimamanda Adichie's "The Shivering "

Analyses of homosexuality in African literature have uncovered two thematic and formal defining features – 1. the figuration of same-sex sexuality as colonial invasion and racial contamination, and 2. the deployment of oblique narrative strategies – fantasy, utopia, hallucination, surrealist tropes, and literary allusions. The techniques of "obliqueness" and "l'art du detour" as Chantal Zabus and Boniface Monggo-Mboussa have called them, respectively, serve to make

nonconforming sexualities palatable, satisfying most parties without unsettling the status quo. Diehard nativists with their "homosexuality is unafican", activists of gay rights and visibility, and literary and cultural critics have all a prescribed role to play in a drama that is akin to what D.A. Miller has named "a commedia dell'arte" in his analysis of *Brokeback Mountain* in the United States. In this context, how does the new wave of African writers with an internationalist bent (Chimamanda Adichie, Sami Tchak, Phaswane Mpe, Dambudzo Marechera, Frieda Ekotto, etc.) stage homosexuality as a concept and as an ontological condition? In what ways do their narrative techniques merge with or diverge from those of the first and second generation writers (1960-70s and 1980s-90s)? More generally, what forms of queer futurities are being imagined in African expressive arts? Interested in the intersection between narrative theory and same-sex sexualities in African literature and cinema, I explore how the intersection generates particular forms of investments by closely reading Chimamanda Ngozi Adichie's short story, "The Shivering." Attention to the narrative voice and the possibility of (un)knowing a gay man through his behaviors and mannerisms, the paper argues that Adichie both produces and destabilizes stereotypical images of African male homosexuality. Thus, "The Shivering" is more or less a staging of new stories and old orientations.

Souleymane Bachir Diagne, Columbia University

Colonial Interpretation and postcolonial Translation

The presentation will be a reflection on the work of Malian anthropologist, historian, novelist, but above all interpreter and translator of West African oral narratives into French: Amadou Hampate Ba (1901-1991). Reflecting on his example I will examine the way in which those trained as "ecrivains interpretes" for the French administration in its African territories have expanded their role from being mere interpreters to becoming "ecrivains" translators and transmitters of orature. I will argue that such an expansion illustrates what Antoine Berman has called "the ethical aim of translation": to be openness, dialogue, and reciprocity.

Blessing Diala-Ogamba, Coppin State University

The Confused Returnees: Traditional versus Modern Values in Salih's *Season Of Migration To The North* and Buchi Emecheta's *Kehinde*
Some works of art portray heroes who leave their home-

lands for prospects of a better future. These heroes sometimes achieve success with hope of coming back to make a difference in their homelands. Sometimes they are successful, but at other times, they are overwhelmed by the amount of change they are faced with in terms of endemic corruption, politics, cultural norms and traditions, that these heroes find it difficult to implement innovative changes and help the people embrace modernity. The heroes are also faced with roadblocks imposed by tradition and pressure from different unexpected quarters that they become confused and incapable of making vital decisions. Their lack of action at the appropriate time hurt them and the people they love, thus they end up not making any meaningful impact in the society as would be seen in Salih's *Season of Migration to the North* and Emecheta's *Kehinde*.

Dr. Lutz Diegner, Humboldt-Universität zu Berlin

Kufufuka ama kuzaliwa upya? – Metatextual References to Re/construct Pasts and Futures in Contemporary Swahili Novels

In this presentation, I will discuss how contemporary Swahili novels employ metatextualities of different categories – how they transgress the boundaries of the novel text itself – in order to re/construct pasts and futures. After discussing in brief the term and concept of 'metatextuality' by exploring distinct types of elements in the text relating to the 'beyond' of the actual text, I will concentrate on the subtypes of 'metacommentary', or 'metareference'. Regarding the overall topic of ALA 2015 and the topic of the proposed panel, I will focus on re/constructions of – 'pragmatic', utopian and/or dystopian – futures by ways of retrospective, by ways of looking into and narrating the past, and turning it into, or linking it up with, different outlooks into the future. This presentation is part of a research project I am undertaking in analysing metatextualities in contemporary Swahili novels by Tanzanian and Kenyan writers. The corpus of this presentation will consist of a variety of novels by Euphrase Kezilahabi, Said Ahmed Mohamed, Emmanuel Mbogo, Kyallo Wamitila, Mwenda Mbatiah, and Clara Momanyi.

Ileana Dimitriu, UKZN Durban

Gordimer's Visions of the Future: Utopias or Dystopias?

As a writer and public intellectual, Nadine Gordimer – for over four decades – responded comprehensively to the South African social context, while critics and readers

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alike acknowledged her as an uncompromising anti-apartheid spokesperson. After the demise of institutional apartheid, there was uncertainty as to what her position, as writer of fiction, would be under the new dispensation. Would her preoccupations retain interest and significance? Would her work be of less relevance in a society seeking to return to the challenges of civil life? Gordimer has always been a creator of visions for the future. In her novels written under apartheid, and in anticipation of imminent political change, she created utopias of the 'high mimetic' which embodied both the hopes and fears of a beleaguered country. *The Conservationist* (1974), for example, envisioned the return/ revenge of the oppressed through the symbolic mode of storms rushing in from the Mozambique channel and of floods unearthing the bodies of black people, victims of past atrocities, inheritors of the future. *A Sport of Nature* (1987), for its part, created a utopia of celebration as the new order triumphed amid the political and sexual liberation of 'ejaculating' cannon-fire. Starting with the 1990s, after apartheid, Gordimer's utopias became less dramatic. She began to experiment with new utopian possibilities in the 'low mimetic': e.g., *None to Accompany Me* (1994) explores a white protagonist's gradual shedding of material privilege by renouncing a suburban life-style and moving into the garden annexe of a home now owned by a black man. *Get A Life* (2005) offers the vision of man-nature harmony restored when the male protagonist, who is afflicted with cancer, symbolically with a disease of social disharmony, learns to commune with nature in his parents' garden and so restore his health, both physical and social. After apartheid, Gordimer also started to take a more involved interest in cultural globalization, in what she refers to as "living on a frontierless land", while raising the question: "how, in national specificity, does each country go about moving beyond itself to procreate a culture that benefits self and others?" (1999: 212). In her novel, *The Pickup* (2001), accordingly, she deliberately looks beyond the local in pursuit of cognate socio-cultural paradigms elsewhere, in an unnamed North African country bordered by the desert. Utopia or dystopia, or beyond 'rainbow nationhood'? A writer of neither Centre nor Periphery, but one who inhabited significant peripheries of belonging and becoming, Gordimer increasingly tackled new adjustments between older formulations of North and South, sometimes bordering dystopian deserts and – as in her last novel, *No Time Like the Present* (2012) – urban wastelands of post-revolutionary confusion, corruption, and turmoil in her home country, South Africa. In this paper, I shall explore a selection of those Gordimer novels which search for visions of the future, whether utopian or dystopian.

Joyce Dixon-Fyle, DePauw University

"The Uprooted": An allegorical reading of *So the Path Does Not Die*, by Pede Hollist

Pede Hollist's *So the Path Does not Die* will be read as an allegory that explores its heroine, Fina's complicated coming of age that is fraught with trauma – botched mutilation, alienation, exile and return to a war-torn homeland. Both the novel and the fragmented life experiences of Fina can be considered a bildungsroman of the ravaged country, Sierra Leone; they link the development of an individual young woman to that of the traumatized nation. On the one hand, Fina is constrained by an ideology of domesticity that expects her to conform to coming of age rituals, marriage and motherhood. On the other, she is aware that, by exerting agency over her body, she can derive symbolic power over the culturally-imposed myths of identity that shape women's lives. Closely woven into Fina's life is a metafictional exploration of the country's history and destiny, both of which are in flux.

This paper will explore the central experiences about life in Sierra Leone, about women's life choices, emigration with its retinue of broken homes, interruptions of a familiar life, separation from known surroundings, the crisis of becoming a foreigner/other and the ambiguity of identity and belonging.

André Djiffack, University of Oregon

L'Anté-peuple et Agence black Bafoussa: Quand la Réalité dépasse la Fiction

L'Anté-peuple (1983) de Sony Labou Tansi et *Agence Black Bafoussa* (1996) d'Achille Ngoye offrent une troublante lecture sociocritique de l'Afrique postcoloniale. Au début des années 1980, alors que la littérature africaine en est pour l'essentiel à se lamenter du fiasco des indépendances, Sony Tabou Tansi publie un roman poignant et, treize années plus tard, c'est Achille Ngoye qui, dans le genre policier, publie un récit d'une toute autre veine. Cet essai se donne pour objectif d'analyser ces œuvres par rapport à l'époque, au genre, et à la stratégie narrative des auteurs. Il ne s'agit pas nécessairement d'une évaluation esthétique de ces deux récits, mais plutôt d'explorer leurs contextes historiques, et leurs approches dans le décryptage des conditions sociopolitiques du Congo et, partant, de l'Afrique et des Africains émigrés en France. Comme nombre de productions littéraires africaines, ces deux textes se situent aux confins du roman politique et font partie de ce qu'il est courant d'appeler littérature postcoloniale en Afrique francophone. Dans cette littérature, il est très souvent question de la difficulté de modernisation des pays nouvellement indépendants et de

la persistance des abus hérités de la colonisation. Il arrive très souvent que loin des poncifs et des idées reçues, l'on observe des commentaires sociopolitiques spécifiques sous certaines plumes. Cette divergence critique est perceptible dans l'espace, les personnages, la tonalité, et même le fil de l'intrigue qui reflètent la touche artistique de chaque écrivain, ses observations, ses opinions, mais aussi les contextes économiques, sociopolitiques et littéraires africains. Malgré les treize années qui séparent la parution de *L'Anté-peuple* de Sony Labou Tansi et de *Agence black Bafoussa* d'Achille Ngoye, l'on retrouve ici et là une réalité chaotique qui dépasse la fiction. Une étude contrastée de ces deux œuvres pourrait contribuer à une meilleure compréhension de ces deux récits qui, chacun à sa manière, développe une critique sociopolitique à la fois percutante et lucide.

Nonhlanhla Dlamini, Witwatersrand University, SLLM

Ironies and contradictions in traditional Xhosa masculinity in Thando Mgqolozana's *A Man Who Is Not a Man*

One becomes a man in the same way that one becomes a woman, through socialisation and repetition of stylised cultural and bodily performances that render one a 'real' man within context(s). The achievement of 'real' Xhosa adult masculinity is hinged on a language of exclusion which oppresses some men who fall outside the circle of 'real' masculinity. Thando Mgqolozana's *A Man Who Is Not a Man* examines the anxieties, ironies and contradictions inherent in traditional Xhosa hegemonic masculinity through the use of crisis, physical and mental scarring of Xhosa initiate as focal points. This paper examines how the novel uses its literariness to speak about the practice of *ulwaluko*. It suggests that the novel uses the Xhosa masculinity crisis to provoke Xhosa traditionalists into a debate on the following issues: the causes of failed circumcision, accountability and responsibility of the Xhosa elderly men who preside over *ulwaluko* in order to prevent further deaths, dismembering of the youth's sexual organs as well as the mental scarring that occurs after a botched circumcision. Furthermore, it posits that the novel urges readers to think more deeply about the manner in which Xhosa culture evaluates and defines manhood based on the 'failure' and 'success' of *ulwaluko*. This has the effect of decentering the male body (penis) and neo-African cultural rituals in the making of Xhosa manhood, thereby, destabilising notions of a monolithic cultural way of becoming a man. An interrogation of the relationship between dominant masculinity' constitution, the centrality of the male body in traditional circumcision and masculinity expression as well as the view of the male body as a precarious site of gender

and sexuality inscription will be useful in examining how the novel destabilises the use of 'failure' and 'success' of circumcision as a signifier of 'real' Xhosa traditional masculinities. This approach does not only provide the reader with fresh insights on how 'failed' men refashion and negotiate manhood, but it also shows that hegemonic masculinity and culture are open to contradictions, defended, challenged and recreated over time as Xhosa men refashion 'new' subjectivities.

Pauline Dodgson, Katiyo Anglia Ruskin University

The 'Rubble' and the 'Secret Sorrows': Returning to Somalia in Nuruddin Farah's *Links* and *Crossbones*

Nuruddin Farah's Past Imperfect trilogy is centered on the returns of Somalis from North America to Somalia. These returns are not just personal; they also provide a forum for political disquisition on the state of Somalia and on Somalia's geopolitical relations with the West, the East African region and the worldwide Somali diaspora. This paper focuses on Jeebleh, the protagonist of the first novel in the trilogy, *Links* (2005) and a character in the third novel, *Crossbones* (2011). In an interview, Farah has refuted the idea that his returnee characters are alienated or disconnected, stating that they are "connected, but in a different way" from those who stayed in the country, and adding that "they want to compare the past, when Somalia was peaceful and beautiful, with the present-day situation, when Somalia is in chaos" (Niemi 2012: 336). This appears to be similar to Farah's own position. Throughout his exile from Somalia, he has written of his love for Mogadiscio, describing it as a cosmopolitan and cultured city. In this respect, Jeebleh is a mouthpiece for Farah. Jeebleh's nostalgia for the city he knew and his distress at the destruction caused by civil war is a recurring theme in both *Links* and *Crossbones*. The paper considers the ways in which Jeebleh negotiates the emotional, political and physical terrain of the warlord dominated Mogadiscio of *Links* and compares this to his later experiences in the Somalia of the 'religionists' in *Crossbones*.

Áurea Regina do Nascimento Santos, State University of Piauí

The Woman in the Trilogy of Paulina Chiziane: Resignifying Gender Roles in the Mozambican Society

This paper aims to discuss how polygamy is presented as a way to define gender roles following and rein-

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forcing the tradition of Mozambican society according to the novels *Balada de amor ao vento*, *O alegre canto da perdiz* and *Niketche: uma história de poligamia* by Paulina Chiziane. The study will also have a theoretical contribution of the gynocriticism, proposed by Elaine Showalter (1994) to discuss the woman condition as a writer, and Joan Scott (2011) to discuss the concept of gender and representation. The trilogy written by Paulina Chiziane has helped to build the resistance and identity of Mozambican women after many years of slavery, colonization, acculturation and denial of their rights. Such conflicts have left untold marks on their bodies and in their souls, but the Mozambican woman comes through the even scarce female literary writing to resist against oppression, fight for awareness of their values within their own culture and society, and finally conquer independence. Understanding that patriarchy is the universal constant in all political and economic systems, the author challenges, in her womanhood, the rules of a society marked by a patriarchal culture, using her own voice in a post-colonial context of Portuguese-speaking African countries as a way to recover the ancestral memory of her people and, in particular, of women and, at the same time, offering new significance to them. Therefore, her work points to the questioning and to the breakdown of what imprisons and oppresses the attitudes and desires of Mozambican women.

Áurea Regina do Nascimento Santos, State University of Piauí

Gender and identity (de)construction in
Oyeronke Oyewumi's *The Invention of Women: Making
an African Sense of Western Gender Discourses*

This paper aims to explore the ideas presented by the US-based Nigerian theorist Oyeronke Oyewumi in her book *The Invention of Women* where she argues that gender has not historically been an important organizing principle or a first order issue in Africa. Her central thesis is to deny that gender is a fundamental social category in all cultures. Oyewumi attributes the idea of biological differences to the vision of European intellectual history. Privileging the visual facilitates an emphasis on appearance and visible markers of difference. She concludes that the entire western concept bases its categories and hierarchies on visual modes and binary distinctions: male and female, white and black, homosexual and heterosexual, etc. According to Oyewumi, the physical body is therefore always linked to the social body. Based on her theory, this paper tries to answer the following questions: can gender, or indeed patriarchy, be applied to non-Euro-American cultures? Can we assume that social relations in all societies are organized around biological sex difference? Is the male body in African societies seen as normative and therefore a link for the exercise of power? Is the

female body inherently subordinate to the male body? What are the implications of introducing a gendered perspective as a starting point for the construction of knowledge about African societies?

Mathias Donfouet, Università Degli
Studi di Bergamo / Université Paris
X - Nanterre La Défense / Universität
Tübingen

History, Memory and Diaspora: Textualities
of Afro-Asian Encounters in M. G. Vassanji's
Writings

In the context of expanding economic exchanges and political cooperation between Africa and Asia interrogating the cultural archive opens a space for both imagination and critical thinking about African futures. Until recently, Afro-Asian encounters have been reduced to slave trade and relegated to footnotes even in major contributions to the historiography of the African diaspora. Commenting on the little attention given to cultural production by Asian descendants in Africa Gaurav Desai notes that "scholars have yet to fully account for the ways in which literature and the poetic imagination played a role in the political and cultural self-fashioning of Indians in Africa over the century." Transdisciplinary research at the crossroads of literary studies and diaspora studies can be productive for surveying afro-asian narratives and interventions. In his fictional and non-fiction writings M. G. Vassanji addresses the shared history of Africans and Asians through exemplary stories of migration, dislocation and return. The novels *No New Land* (1991) and *The Magic of Saida* (2012) complexify the concept of diaspora through the double movement from India to Africa and from there to Canada. In *A Place Within* (2008) issues of belonging come to the fore as a Tanzanian with Indian roots discovers the country of his forbears. Drawing on Grant Farred's reframing of the African diaspora from the theoretical perspective of Cultural Studies, whose historical and disciplinary locations according the Farred are "out of context", the paper undertakes a reading of how different historical events such as slave trade, colonialism and expulsion of Asian citizens from Uganda inform the diasporic existence of characters in Vassanji's writings.

Weeraya Donsomsakulkij, University of Bayreuth

Different Body, Same Status: An Ethical Reflection in the Case of Niger Delta in Kaine Agary's *Yellow-Yellow*

One of the most concerned environmental issues in the Niger Delta of Nigeria is none other than the deterioration of its people and its surrounding environment, firstly originated by oil operations in the region since 1957. Since then, many activists and scholars have been protesting and finding solutions to deal with the issue. However, their voices have been mostly neglected and especially Ken Saro-Wiwa and other leaders of the Movement for the Survival of Ogoni People (MOSOP) have even lost their life for their activism. As a result, the situation of the Niger Delta has been worsening, especially when the damages from the oil operations have been combined with other ecological unfriendly systematic forces, encouraged by the insensitive federal government of Nigeria. Due to this reason, the residents of the Niger Delta have been suffering from the loss of land as the lived space, and the land, an intrinsic environment, has become unhealthy and started dying. As an attempt to publicly bring forth this issue, becoming another voice to resist the destruction of the ecological systems and their inhabitants of the Niger Delta, Kaine Agary with her novel *Yellow-Yellow* (2006) explores the effects of this ecological destruction that socially and environmentally impacts marginalized groups of women and girls as well as the environmental surrounding with full force. Through the cooperative lens of postcolonial-material ecocriticism with its posthumanist perspectives, this paper will investigate the ways in which Agary expresses an "intra-relationship" between humans and non-humans through the struggling of female human characters and the existence of non-human characters against the forces of oil exploitation. This interconnectedness includes how women and girls of the Niger Delta have been oppressed alongside the degradation of the environment of the Niger Delta by the activities of the oil multinationals. As a way to contest this oppressive notion, therefore, the case of the Niger Delta in *Yellow-Yellow* urges scholars to rethink the positions of humanism and environmentalism in order to reach a cross-border perception between them. Consequently, with this analysis of Agary's *Yellow-Yellow*, this paper attempts to illustrate one way to cope with this environmental issue in the Niger Delta that is environmentalisms should be humanist as much as humanist perceptions should also involve environmental perspectives.

Max Doppelbauer, University of Vienna

Spanish Language and African Identity

As one of the results of the European colonial policy in the last centuries the society of Equatorial Guinea consists of four major ethnic groups: Annobonenses, Bubi, Fang and Ndowe. After the prohibition of the Spanish language and the prosecution of its speakers under Macias, the first president of independent Equatorial Guinea, Obiang, the second (and long term) president, reestablished Spanish as the only official language again. Later he officialised Portuguese and French as well, but until today the lingua franca remained Spanish. In my speech, I will try to analyse the use of the former colonial language Spanish as a defining feature of Equatoguinean identity today in the literary discourse of Joaquín Mbomío Bacheng (in his trilogy: *El párroco de Niefang* (1996), *Huellas bajo tierra* (1998), *Matinga – sangre en la selva* (2013)). I will compare his position to the one of Justo Bolekia Boleká; on the one hand, he is as Mbomío Bacheng exiled in Europe and publishes in Spanish as well, but claims, on the other hand, that Africans should use African languages in Africa.

Kandioura Dramé, University of Virginia

Senghor vu par Birago Diop (Senghor According to Birago Diop)

In his five volume memoirs, Birago Diop offers comments, opinions, stories involving Senghor and their longtime friendship starting in their student days in France. Out of these passages emerges a complex portrait of the relationship between the two countrymen and Negritude writers. The paper intends to show a hitherto hidden dimension of the personality of Leopold Sédar Senghor.

Victor S. Dugga, Federal University Lafia

Theatrical Creativity in Anti-Ebola Campaign: New and Old Wines in Comparative Animated Videos

When Ebola Virus Disease (EVD) broke out in West Africa early in 2014, it drew unwanted global attention to the sub-region. While little physical help was coming from elsewhere, the proximate strategy for containing the spread of EVD rested on mass education. Since physical contact and mass gatherings were antithetical to the fight against EVD, the media became the channel of choice for communi-

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cation. Radio and television were perhaps the most effective channels deployed to create mass awareness on the little known but deadly characteristics of EVD during the outbreak. Hundreds of digitally animated videos emerged on YouTube from around the world to contribute to the anti-Ebola campaign. This paper analyzes the content and strategies of some randomly selected videos used in mass education on EVD in the face of outright widespread misinformation. A Global perspective is contrasted with the Africa continental reaction in the Ebola campaign. The superstition and myths that accompanied EVD made the animation approach even more critical in separating illusions from reality. Particular interest is therefore paid to the use of performance within the cultural context, especially the use of animation as an index of technology in the African 'future'.

Anthony Duruaku, Heritage Theatre Network

Advancing Nollywood Screen Drama: Proposals and Projections for Tomorrow's Audience

The Nollywood screen drama industry has been acclaimed as a veritable revenue earner at the national, corporate and individual levels, making about 1.72 trillion naira (US\$10 billion) in 2013. The Nigerian Ministry of Labour also admits that the industry is the second-largest employer of skilled and semiskilled labour in the country, after agriculture. Arguably the second largest film industry in the world (based on number of movies released), ahead of Hollywood and behind Bollywood (India), with an average of forty new movies every week and a fan base of more than one billion people across the world, the industry has come far from the toddler years of *Living in Bondage* that launched the straight-to-video (home-video) in 1992. This impressive statistics have a deceptive worm. The hype of the industry could be cosmetic and temporary because of fundamental structural weaknesses in artistic, design and commercial components that have kept it literarily static, even if presently enjoying a novelty-driven popularity. The industry therefore must re-invent itself and find ways of sustaining its appeal in the global entertainment market. This paper investigates this perceived hollow centre, looks into the future and proposes stratagem that should be adopted if Nollywood is to take the leap into the future that promises fierce competition in the creative industries. Engagement schemes should include content digitalization, emerging media interactivity, creative adaptation, character animating, learning space application, folklore and history storage, design glitz, science fantasy, and dedicated scripting. These should ensure Nollywood's competitiveness of for tomorrow's audience.

David A. Dzaka, Messiah College

The Future Of English Studies In Anglophone Africa

In order to make a meaningful statement about the future of English Studies in Anglophone Africa, this paper addresses three basic questions:

What is the nature and purpose of English Studies in Anglophone Africa since institutionalization during the late colonial period? How and why has English Studies changed over the years? Given this history, what directions will or should English Studies take in the foreseeable future?

With these questions in mind, this paper presents an analysis of the academic study of English in Anglophone Africa from the late colonial period to the present. Being an abbreviated version of a longer project, this paper will necessarily be selective and panoramic. In writing this account, I am not interested in producing a definitive chronological history. Instead, I am interested in reading and engaging ideological subtexts embedded in program goals and design of English from the colonial period through the post-independence era to contemporary times. As such, my account will focus on an analysis of key developments in English Studies in four major African universities, which were the first to be established in the British African Colonies and which continue to play a leadership role in the development of the field on the continent. These four institutions are The University of Ghana (Ghana), the University of Ibadan (Nigeria), Makerere University (Uganda), and Nairobi University (Kenya). Rather than offer a comprehensive historical account of English Studies in these institutions, I propose instead to present a global picture involving goals, program structure and underlying issues and debates, which constitute high points in the institutional life of English. Intellectual moments such as the Kampala Conference of African Writers and the Nairobi Literature Debate will feature prominently. Also significant is the emergence of major creative writers, scholars, and critics from these universities whose public activities decisively shaped the direction of English on the continent. My analysis falls into three main sections. Section 1 will examine the colonial mandate of English, tracing its roots in key colonial documents and demonstrating how its ideological program informed English Studies in the late colonial period. As the key driver of academic design and purpose during this period, the colonial mandate of English positioned the discipline not merely as a linguistic tool but also the artistic record of Great Britain and the disseminator of British culture among all of her majesty's subjects. Ironically, the colonial mandate arguably produced an insurgent cadre of native intellectuals, cultural critics and artists determined to shape the direction of English in Africa to local advantage.

Section 2 will discuss the postcolonial debates of the role of English in independence Africa, and how these debates and related developments have impacted the direction of English Studies in the sixties and seventies. The section will highlight attempts to scrap or modify the colonial mandate through programs of Africanization. It will also review developments from the mid-seventies to the present paying attention to the incorporation of linguistics as an integral part of English studies and the impact of that development on program goals and the literacy needs of the public. The final section considers African English Studies in the age of Globalization. It will confront the basic question: Why have English Departments in Africa remained virtually untouched by current global trends in the field? How may these departments reinvent themselves? In investigating these questions, the importance of disciplinary engagement and critical goal setting will be considered.





PARTICIPANTS & ABSTRACTS – E ... H



Amatoritsero Ede, Carleton University

Re-Fashioning the Past of African Futures

The effects of slavery and colonialism on the African continent have been of such phenomenal and transformative proportions that it has completely reshaped the African life-world in material and psychic terms. Although slavery appears to be distant, its resulting fragmentation and dispersal is powerfully present. Colonialism, though officially past, is a much more immediate globalizing and structuring condition. The last African country to gain political independence, South Africa, only became free at the turn of the 21st century in 1994. I posit that it is against such a historical background that any discussion of African futures has to proceed.

While globalization has brought modern gains (Buell *New Global System*, 1994: 250ff), it has also left a "dust" of coloniality over African psychology and material processes that is "difficult to detect" ("Degrees of Coloniality" in Falola *Darkwebs*, 2005: 258). In this paper I argue that African futures that are meaningful, measurable and substantial are only possible if the continent transcends the alienating and disabling aspects of Euro-modernity by creating an alternative modernity (Dussel "World Systems and Trans-modernity" 2002; Mignolo "Geopolitics of Knowledge" 2002). My investigation is framed within the comparative lenses of the progressive politics elaborated in that Latin Americanist intellectual project (Morafia et al *Coloniality at Large* 2008), which calls for alternative modernities – not necessarily to replace but – to complement Euro-modernity.

I proceed by discussing a possible refashioning of the African past through a socio-economic and political model different from the current one inherited from modernity. This is because the old model has not allowed the realization of Africa's full potentials. Concretely I suggest the decoupling of Africa from its millennial trajectory in the path of modernity's time. This, I argue, will enable alternative futures different from the repetitively bleak one initiated about 500 hundred years ago. Biodun Jeyifo argues that modernity and colonialism are invariably interconnected and continuous with the present ("In the Wake of Colonialism and Modernity" in Quayson and Tejumola ed. *African Literature*, 2007: 608ff). I consider that assertion and conclude this essay with the retort that only a radical departure from the old ways of managing the continent will lead to a future any different from past futures.

Laura Edmunds, Georgia Perimeter College

OPON-IFA: A PARADIGM FOR THE FUTURE

Yoruba critic and playwright Femi Osofisan was onto something in *Playing Dangerously: Drama at the Frontier of Terror in a 'Postcolonial' State*, where he explains that "in response to Soyinka's Ogun model... I have substituted the Opon Ifa paradigm, in which you have a dialectical fusion of the Esu-Orunmila principles." The Opon Ifa is not only the Yoruba divination tray, it is also the paraphernalia and activity that accompany the process of divination. Osofisan, like Ifa scholars Abimbola and Bascomb, emphasizes the total act of divination and the participatory role played by the client as well as the diviner. This rhizomatic, open system engages a dynamic process of creation that not only encourages but requires multiple points of connectivity. Osofisan explains, "Orunmila is the winnowing spirit which distills wisdom from chaos, prophecy from uncertainty, harmony from disjunction. Allied with Esu, the relationship leads dialectically to the doors of knowledge, justice, and compassion, the three principles exactly which my plays promote." In substituting the Opon-Ifa process for the Ogun model, Osofisan increases the routes of interpretation for all creative works, including not only the object of analysis, but also the artist, the audience, the critic, and the 'conditions of creation' that brought the piece into being. The presence of Esu is also essential to the divination process. In addition to holding a prominent place on the carving of divination trays, Esu is, according to Osofisan, representative of "the principle of free choice and of revolution – the god who, with his prominent phallus promiscuously incarnates the place of doubt and disjunction, but also of justice and accommodation." It is the Esu principle that allows Osofisan to freely borrow from the "multiple matrix of a tradition inherited from western, Asian, and indigenous African sources," invoking a globalized and "floating" creative process that looks more toward the future than the past. This paper evaluates the choice of the opon-ifa over Soyinka's Ogun model for literature and analyzes the uses of the opon-ifa paradigm in several of Osofisan's dramas.

Jonas Egbudu Akung Ph.D, University of Calabar-Calabar

In Search of a Future: Exploration of Despair and Hope in Chika Unigwe's *Black Sister's Street* and Adaobi Tricia Nwaobani's *I did Not Come to You by Chance*

The contemporary Nigerian novel has shown a clear departure from the issues of mere cultural narcissism to the exploration of the themes of despair cause by unemploy-

ment, harsh economic realities, political crisis, insurgency and corruption; and the hope for a better future for the nation and the continent of Africa. The choice of Chika Unigwe's *Black Sister's Street* and Adaobi Tricia Nwaobani's *I Did Not Come to You by Chance* is very apt as the two novelists belong to the younger generation of Nigerian writers. Both novels explore the despair that the youths face in the face of changing times. Corruption and poor economic policies have brought untold hardship and mental havoc to the youths. There is the high rate of unemployment as the universities churned out year in and year out graduates whose hopes of jobs and gainful employment are dim and sometimes a mirage. These graduates are faced with two options; to join the growing number of fraudsters and become rich or to migrate to Europe and America in search of greener pastures; but how green are the pastures will be the focus of this paper. These migrant face more difficulties than the ones they have left behind as most of them get killed, some died on the sea as they attempt to cross the sea to Europe in what the *New African* magazine November, 2014 edition describes as "Deadly Migration". The protagonists of the two novels: Kingsley and Ola in *I did Not Come to You by Chance* and Sisi and Efe, Ama and Joyce in *Black Sister's Street* are caught in one web of love and economic hardship. In spite of these prevailing hardships and betrayal by the some sinister men, they are ready to press on to reach the mark. It is this audacity and resilience of hope that is the main thrust of this paper. The paper submits that in Africa, there abound huge opportunities, what the continent needs is strong institutions, policies as well as the political will to drive them. The paper adopts the Post Colonial theory; through this it will explore the various conceits that have kept the continent underdeveloped for all these years.

Eve Eisenberg, Indiana University-Bloomington

Blogging for an Exilic Mind: Cosmopolitan Consciousness in Adichie's *Americanah*

This essay examines the theory of cosmopolitan consciousness best expressed in Anzaldúa's *Borderlands/La Frontera* and Said's work on "the exile" via the lens of Chimamanda Adichie's *Americanah*, and adds the question of the role of the writer in order to interrogate the notion that the cosmopolite, or the exile, is able to "see" her homeland with a critical consciousness she would lack if she had not been away and then returned. This project investigates the way Adichie poses the intellectual engagement of the writing life as that which de-naturalizes the "natural," such that her novel contests the notion that an ironic or critical distance necessarily obtains directly from the experience of exile. Using Deleuze and Guattari's theory of how the artist twists and "rends" ex-

perience in order to make visible that which might otherwise remain naturalized, I examine how Adichie proposes the writer's consciousness as inherently and always deconstructive.

Gaudensia Emanuel, Josiah Kibira University College (A Constituent College of Tumaini University Makumira)

Construction of the African Superhero: The Case Study of African Legends

This paper intends to analyse the construction of the African superhero basing on the African legends. The paper adopts the theory of intertextuality whereby anything written is the repetition or an echo of the other text(s). It assumes that, the characteristics of African superhero are the echo of the African hero found in legends and folklore. The means of identifying and expressing the hero has passed into various stages which are from the cave paintings to the cuneiforms, oral traditions, novels, to comic book. In those stages some changes were adopted which in some extent defies the origin characteristics of the African superhero. Audience and themes presented in the African folklore and legends and comics and cartoons focused to teaching the children societal morals. The legends selected are those with the main character Kalulu the Hare. This character was selected because is a famous character who appears in both African legends and American cartoons.

The paper asserts that African superhero comprises the mission, power and identity as other superheroes. However, in most cases, Kalulu the Hare shows that his mission was for his own interest and there is no evidence of having superpower to accomplish the mission. Moreover, costume as a feature was only applicable for the purpose of changing identity not as a characteristic feature. This and other features have been discussed in relations to the characteristic features of characters like Martian, Manhunter, Superman, Batman, Hulk and The Fantastic Four.

The African legends point out that it is not necessary to depend on the superpowers or godly redeemer on eradicating evils from or defeating the enemy. The hero who may turn out to be a superhero can use apriori knowledge to eradicate the evils in the society or defeating the enemy as it was done by Kalulu the Hare. It was also revealed that a superhero must come to an epiphany in which they are supposed to help others and battle against evil forces. This assumes that the superhero must fight against evils in order to prove his heroin. In this paper it is observed differently that it is not necessary for the African superhero to fight against evil forces. Generally, in any genre, the inner qualities of the character reflect the culture of the society. Therefore African superhero does not resemble other superheroes or being presented by black co-

lour. This is because African superhero may be presented as a symbolic figure that is not selfless in his mission and dependent on his intellect rather than superpowers. Henceforth, there is need for the African superhero be constructed from the African culture.

Ernest N. Emenyonu, University of Michigan-Flint

Depiction of 'Home and Exile' in the African Language Novel (ALN): a case study of *Omenuko* (1933) by Pita Nwana

Omenuko by Pita Nwana was the first novel ever to be published in the Igbo language, and one of the three African classics (*Chaka* by Thomas Mofolo, *Ogboji Ode ninu Igbo Irunmale –A Forest of A Thousand Daemons* – by D.O. Fagunwa, and *Omenuko*) which marked the beginnings of the African Language Novel (ALN). *Omenuko* (1933) was published after it had won an all -African literary contest in indigenous African languages organized by the International Institute of African Languages and Cultures in London. It is a biographical novel based on actual events in the life of the hero. When the novel opens, the protagonist, a merchant by profession, has lost all his goods on his way to a distant market following the collapse of a rickety bridge. With amazing rapidity, he sells most of his companions (neighbors' sons and relatives who were apprenticed to him) into slavery for his own economic survival. He refuses to take responsibility for this act, which is an abomination to the gods of the land, especially the earth and sky gods. To escape vengeance and retribution, he flees his home land into exile. The novel follows his journey from home to exile, and eventual 'return'; to illustrate a truism stated at the beginning of the novel: "From time immemorial in our part of Africa, a man does not forsake his fatherland...He can live for however long in a foreign land but is bound to 'return' to his original homeland someday when he feels alienated in a place he once called 'home' but can no longer recognize as 'home.' This paper discusses the author's pioneer role in the depiction of the theme of 'home and exile' which has persisted in contemporary African fiction, and its diverse symbolic and allegorical interpretations in African literature.

Paul Kennedy Ndubuisi Enesha, Imo State University

The Confluence of Aesthetics of Facts and Fiction: Reminiscences, Vision and Projection of Power Politics in Ngugi Wa Thongo's *Dreams In A Time Of War* and *Wizard Of The Crow*

Colonialism and its indelible effects on Africa have continued to be at the front burner of Ngugi wa Thongo's canonical works. His views on and vision for Africa during and after colonialism in have continued to hold away in the African colonial and post-colonial polity and literary discourse. Ngugi's constant interrogation of the colonial fantasies and projections about Africa has always been a starting point of almost all of his literary works. Nevertheless Ngugi's caustic indictment and revulsion have never been restricted or narrowed only to colonialism but his criticism has always extended to the Africans who cast Judas figure in Africa's historical struggle for independence and against neo-colonialism, and bad leadership. His two novels *Dreams in a Time of War* and *Wizard of the Crow* are cast in the mold of facts and fiction, reminiscences and projection of African social cultural and political sensibilities of our time. In the two novels we witness apt resistance and adventurism in terms of content and form of these works vis-a-vis the translation of these works from the Gikuyu language to English Language to buttress his stand for African identity and aesthetics in African literature. This paper also focuses on how effectively Ngugi appropriates Africa local idioms to render his reservations and vision of Africa for internal and external publics in this millennium. In addition this paper annotates how Ngugi envisions and contemplates Africa's future (with some degree of optimism) through the past and present realities in his two works mentioned herein. This paper discusses the extent Ngugi was able to reflect on and recreate the relationship between power and culture in the post-colonial African as well as on negative role of the Western world in the contemporary Africa where tyranny and bad leadership reign supreme. This work also focuses on how Ngugi succeeds in merging the morality of African popular culture and with the sensibilities and aesthetics of literary works at the same time effectively exploring the recurring issues of Colonialism, neocolonialism, tyranny, expectation and betrayal of the "African Dream" by forces in and outside Africa in his *Dreams In A Time Of War* and *Wizard Of The Crow*.

Samuel England, University of Wisconsin-Madison

Prediction, Execution, and Poetry in Saladin's Egypt

This paper analyzes the literature of war and political crisis in late medieval Egypt. It argues that Classical Arabic writers saw in the Crusades not a massive geopolitical struggle, as many modern scholars have claimed, but rather a moment of reckoning with Islamic notions of the past and future. The crisis most of interest here is Saladin's rise to power in the twelfth century, when the Fatimid caliphate in Cairo was disintegrating. Court poets and scribes began to depict the empire as dependent upon a new temporal force, embodied by Saladin and his fellow military rulers. Using models from the earliest period of Islamic history, writers signaled a shift in Egypt's political fate. To reassure their anxious courtly audience that the imperial government would emerge strengthened in a post-Fatimid era, they compared Saladin to the four "Rightly Guided Caliphs," who had succeeded the Prophet Muhammad in leading early Islamic society. The literature of a future peace, relying upon a selective reading of Islamic history, depicted the sultan-to-be as encompassing both the original caliphate and the new political order. As poetry shifted from voicing Fatimid dogma to rallying support for the young regime and its anti-Crusade, it asked Saladin to prepare the empire by restoring to it a long-lost piety. His military prowess assumed new religious form: correcting the Muslim community, he was supposed to change its ethical trajectory over the course of time. As the Rightly Guided Caliphs had been charged with carrying out Muhammad's instructions after his death, so was Saladin beseeched by writers to fulfill the promise of a virtuous polity. Only then would victory against Christian interlopers be possible. Contrary to historians' claims in recent decades, Muslim writers on the Crusades concentrated relatively little upon religion for its own sake. Instead they invoked faith as part and parcel of political history. For them Saladin was a multi-era figure of transcendence who, even bereft of a legitimating caliph, pointed toward an eventual era of triumph and imperial cohesion.

Modern philosophers and political theorists such as Agamben and Mbembe have noted the strong links between political sovereignty, death, and the mastery of time. Their interest however is the nation state. In order to understand such links in the context of medieval Islam, this study focuses upon the most spectacular event in Saladin's rise from army commander to high official, before his victories against the Crusaders. His first famous enemy, the Egyptian vizier Shawar, helped to make Saladin famous by enlisting European leaders' assistance in an unsuccessful attempt to seize complete control of Egypt. Shawar's defeat and execution was used as the ritual legitimization of Saladin. The paper closes by

examining the consequences of official execution, the poetic use of death as a sanction for the administrative actions that Saladin was supposed to one day carry out. Poets defamed Shawar as "burnt ashes," exhorting Saladin to turn from punishing insubordination to the larger project of marching on Jerusalem. Standing on the remains of the expired treasonous body, Saladin was written into an imperial narrative of anticipation and promise.

Lena Englund, Åbo Akademi University

Beyond Memoir, Beyond Belonging,

The theme of this conference, "African Futures and Beyond: Visions in Transition," asks what comes after and beyond, and my paper is a contribution to this challenging question. In my presentation I examine Peter Godwin's memoirs and discuss how his nonfictional life writing takes autobiography to the next level, and how he as a diasporic white Zimbabwean moves beyond issues of home and belonging in his writing. The work I will look at more closely is *The Fear* (2010), which is a piece of literary journalism centering on the presidential elections in Zimbabwe in 2008 and the ensuing violence. Godwin is a Rhodesian-born writer and journalist now residing in the USA. White Zimbabweans write mainly for a Western audience, often from diasporas in the USA, the UK and South Africa. A number of other white Zimbabweans have published similar autobiographical works, and thus Godwin's writing is in many ways representative of this specific genre of life writing.

White Zimbabwean autobiography has been critically studied by a number of scholars, one of whom is Ranka Primorac. In *Zimbabwe's New Diaspora* (2010), she talks about a "Rhodesian discourse". This view is taken a step further by David McDermott Hughes, who in his work *Whiteness in Zimbabwe* (2010), concludes that "[f]or Zimbabwe's whites, the imaginative project of belonging has reached a point of rupture, at which it will change course or end completely". This "imaginative project of belonging" primarily refers, as far as I am concerned, to memoirs of childhood in colonial Rhodesia, exactly as Primorac also indicates. Godwin's contemporary writing is an excellent example of the rupture that McDermott Hughes mentions. Indeed, this development is clearly visible in Godwin's autobiographical nonfiction as he moves through childhood memories towards a less personal and more political view of Zimbabwe. I argue that it is exactly this change in perspective that allows for a new kind of writing to emerge: one that is less concerned with personal memories and identity formation, and more engaged in political, collective and even global matters.

Omawu Diane Enobabor, Florida International University

Se Eu Fosse (Neo) Pós-Colonial: An Exploration of Post-Colonial Identity Trajectories by Angolan Artists Ondjaki and Nástio Mosquito

As Angola continues to maintain high economic growth with stagnant rates of poverty, the transitions within coloniality has streamlined former dreams of post-colonial freedom fighters in Angola. The development paradox of the nation-state has created a social space to critique contemporary post-colonial realities that extend the concerns beyond the popular discourse regarding post-colonial ontologies. The works of Nástio Mosquito, Angolan artist, and Ondjaki, Angolan literary theorist, introduce us to new dimensions of post-colonial existence by exposing the continued western hegemonic rationalities of value and culture through dark humor and transnational urban cultural expressions. This paper will explore these interventions made by these artists within the Lusophone tradition as a portal for African liberatory consciousness.

Wolf-Dieter Ernst, Universität Bayreuth,

Cosmopolitanism, cinema and mobile scenography: Depicting cultural difference in contemporary experimental film and performance

This paper looks at cosmopolitan cinema as a matter of live screening within the frame of African-diasporic installation art and musical concert. It starts by discussing the relation of cosmopolitanism, cultural mobility and narration across approaches in sociology and literature studies a.o. by Steven Greenblatt and John Urry. Taking up the notion of mobile performance, it then proceeds to show alternative narrations of cultural difference and conflicts too severe as to be personalized in traditional ways. In looking at two recent examples, Issac Julien's installation *Western Union: Small boats* and the live video presentation with music of *Jerusalem [Holocene # 1.2]* by the Belgian group Berlin, it is the aim of this talk to show how a cosmopolitical standpoint in cinema relates to experiments in film form.

Dorcas Iranwo-Oluwa Ewejobi, College of Humanities

Oluwafemi John Omotilewa, Ankor Pointe Integrated Limited

Literature in The Digital Age: The Effect the Social Media, Blogs and E-Books Have On Nigerian Literature - Writers And Readers

The present study scrutinizes the over-shadowing effect of the social media against the traditional paper-backs. It seeks to reveal the sudden acceptability of e-books, audio-books, blogs, facebook updates, tweets, etc. as against the conventional book. The present study seeks to investigate the paradigm shift in the search for knowledge. The paper points out the advantages of the social media to an up-coming writer, undergraduate students and academic scholars. It however goes further in raising the alarm to the attendant negative effects the social media has on its addicted victims. This paper screens an average Nigerian and his addiction to the social media. It takes a look into the effect the social media has on the educational system of Nigeria. The world, Africa and Nigerian literature have come to accept the social media as a part of its literary forms. Shakespeare wrote with pen, Ngugi Wa Thiong'o expressed his thoughts through words written on paper, Chimamanda types her words with a computer and then publishes both in paperbacks and e-book formats for her readers all over the world. How well can this change in writing technicalities be strung into conventional old thoughts? What advantages does the African Literary World get to benefit from this transgressing pattern? What are the odds that there wouldn't be a clash between the perspective of old African literary icons and contemporary African writers? Who or what will bridge the gap, between tradition literature texts and digitalized literary works? The reading culture in Africa and resultantly Nigeria has been reported to be poor but with the invention of social blogs (Bella Naija, Linda Ikeji, etc) the reading habits of the average Nigeria youth are being awakened. Is this a positive awakening or not? What are the required bits for a literary writer who intends to venture into the blogging world? How efficiently is this literary blogger able to pass across his/her message to the world? Ifemelu in Chimamanda Adichie's *Americanah*, expresses her thoughts through her blog, "Raceteenth or Various Observations about American Blacks (Those Formerly Known as Negroes) by a Non-American Black", how well is this a representation of the present day literary world? What is the fate of publishers in this recent shift? Ikhido R. Ikheloa is a celebrated Nigerian writer in diaspora. Ikhido has little or no faith in the traditional book for impact in the 21st century, yet his writings receive a large reading audience. What is responsible for this? The paper intends to provide answers to these

and many more questions. A recent survey conducted among Private Universities' undergraduates, shows that one out of every two Nigerian student reads something on the social media, every day. With the aid of surveys, questionnaires, statistic reports and literature review, the paper draws conclusions to derive recommendations on the best approach required in the embrace of technology and the social media in the African literary sphere.

Dorcas Iranwo-Oluwa Ewejobi, College of Humanities

Obioma Anulika Asonye, Redeemer's University

The Use of Comic in African Literature: A Case Study of Ahmed Yerima's *Lottery Ticket* and Femi Osofisan's *Who Is Afraid Of Solarin?*

The present study scrutinizes the African writer as and his/her utilisation of comic in creative works. It studies the universal importance of comic in creative writing. It narrows down its scope to Nigeria, a West African country. The paper examines the crafty use of comic by Nigerian writers. It takes a close look into Osofisan's play, *Who is Afraid of Solarin?* and Ahmed Yerima's *Lottery Ticket*, their comic treatise of Nigeria's uniqueness and general make up. It highlights the comic scenes in the plays and its effect in statement making. The paper un-veils the use of symbolisms in the plays and elaborates on the cultural and indigenous importance of comic to Nigerian writers.

The use of comic in plays by African writers is not just to amuse but to satirize the ills of the society. Yerima and Osofisan in their plays attend to the social ills in the nation and in the most subtle way pass their messages across. Nigeria is sometimes said to be a nation with several challenges, which are often addressed in the most serious tones ever. The use of comic by these playwrights makes their themes absorbed faster in a relaxed atmosphere. With the aid of oral interviews from stage performances of the plays, book reviews, personal interviews with the authors and secondary literature, the paper affirms the efficiency of comic in addressing the ugliest matters in Nigeria.

Post structuralism is adopted as a theoretical frame work for the study. It is employed from the angle that the language in literary work is entirely constituted in actions and not in the written words. The theory accounts for a loose interpretation of the plays in accordance with everyday reality.

Chielozona Eze, Northeastern Illinois University

Afropolitanism, Ubuntuism and Cosmopolitan Imagination in South Africa

Critics of Afropolitanism point out that the concept seems to capture only the experience of fortunate Africans who could afford to globetrot, and that it seems too consumerist. It seems though, that the concept points to a fundamental shift in conceptions of African identity, especially in the twenty-first century. To be African is no longer tied to color or blood. Nor do color and blood make one an African. My paper examines the new concepts of identity and solidarity in South Africa. Borrowing ideas from the ancient concept of ubuntu, Sarah Nuttall's concept of entanglement, and Antjie Krog's notion of interrelatedness, I argue that to be African is to relate. It is to be fundamentally open to others and otherness. This openness can best be achieved through empathy.

Onyekaba Cornelius Eze, University of Lagos

Peacebuilding as a thematic preoccupation in selected Nigerian Films

This article examines the dialectics of peacebuilding themes in Nigerian films. An industry named Nollywood has been observed to have emerged between 1988 and 1992 when Electronic News Gathering device (ENG) became a survivalist substitute for celluloid filmmaking in the West African country of Nigeria. Since its emergence, the Nigerian film industry is known to have captured the attention of the world by its realistic portrayal of various aspects of the social conditions of Nigerians. Many of these films have received scholarly investigations from equally divergent perspectives. In most of the studies, it is observed that film like most art forms before it has the potentials to make or mare a society, depending on the leaning the filmmaker chooses to direct his creativity towards. The Nigerian films produced before the emergence of strict and official censorship and some afterwards, have shown great recklessness in extending stereotypes and labeling of the 'other' in a way that the films only help to sustain the existing tribal and ethnic acrimonies that prevail in the Nigerian society. This paper therefore explores the characteristic features that define some selected Nigerian films emphasizing peacebuilding as a type and establishes the distinguishing variables between the peacebuilding films and the non-peace related films.

Akachi Ezeigbo, University of Lagos

Unpromising Future: Tensions and Deprivations among the Urban Poor in Ifeoma Okoye's *The Fourth World*

The consequences of a dysfunctional and failed state which are aspects of the experience of most post-colonial African states are the subject of Ifeoma Okoye's recent novel, *The Fourth World*. A slum settlement, a common feature of urbanization in most African countries, is the setting for this well-written novel published in 2013. The novel is set in Kasanga Avenue, a ghetto in Enugu in South-east Nigeria. Plagued by unemployment, over-population and grinding poverty, Kasanga Avenue is plagued by deprivations, tensions and hopelessness. The novel interrogates issues such as poor governance, corruption, injustice and insecurity which create inequality and other forms of injustices in society. The novel implies that in the face of irredeemable poverty and injustice, the future of many people, represented by Kasanga Avenue inhabitants, is permanently blighted unless a crop of individual men and women rise to the challenge of bringing about social change. Indeed, a gleam of hope is seen in the emergence of a few honest, hard-working men and women such as Chira and her boss, Dr Ajali, who turn things around by their self-determination and uncompromising attitude to corruption and wrongdoing. The author seems to be saying that a reorientation and redirection is needed to create viable societies of the future by and for Africans.

Chinyere Chinedu Ezekwesili, University Of Nigeria

Transition in African Literature: An intertextual study of the literary works of Chinua Achebe and Chimamanda Adichie

Chimamanda Ngozi Adichie re-establishes the tradition made famous by Chinua Achebe in novel dimensions. She subscribes to Achebe's vision to reconfigure the battered African cultural image by highlighting African cultural heritage. As Northrop Frye observes "every text is a product of texts that have gone before it." Adichie's literary works reveal various degrees of influence from Achebe's works. She picks up the culture conflict subject matter among others, from where Achebe's cultural texts stop. She runs with the aftermath of the colonial invasion of the African social cultural setting by the white man with attendant conflict with the culture of the colonized. Nevertheless Adichie transcends the boundaries of Achebe in more ways than one; in her lexical and stylistic innovations, in the subtle manipulation of subject matter, in her experimental deployment of the resources

of language and artistic conventions, in the simple elegance of her diction, and in her narrative perspective among others. This transition in aesthetics from Achebe to Adichie is a trans-generational attribute of literature as has been noted in such writers as Ben Okri transiting from D.O Fagunwa, Wole Soyinka transiting from Amos Tutuola and Chinua Achebe from Pita Nwana and Dr D.N Achara. Graham Allen affirms this intertextual relationship in novels when he observes that "works of literature after all are built from systems, codes and traditions established by previous works of literature. The systems, codes and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature." African literature is in the process of growth and just as a tree grows taking root downwards and shoots upwards, so it is with literature. As the tree grows, the root expands and develops tap roots while the shoot develops to bear leaves. There comes a time when the leaves defoliate and new leaves take over. So it is with literature, older generation of writers grow tap roots in the form of younger generation who take over the literary baton. Achebe himself endorses Adichie as the new public face of Nigerian literature in the following words "we do not usually associate wisdom with beginners but here is a new writer endowed with the gift of ancient story tellers – Adichie came almost fully made." Adichie's sense of history is also worthy of note. Her award winning novel, *Half of a Yellow Sun* explores the historical subject matter of the famous Nigerian civil war between 1967 and 1970 and the events immediately leading up to it. This subject matter has produced profound volumes of impressive fiction, as in Achebe's short story "Girls at War," and validates the historical imperative in African literature and the African novel in particular. This paper is an attempt to explore the intertextual relationship between Achebe's literary works and Adichie's.

Ngozi Ezenwa-Ohaeto, Nnamdi Azikiwe University

Wronging Rights through Female Gender-Based Expressions in Igbo Cultural Zone of Nigeria: Implications for Posterity

The Igbo people of Eastern region of Nigeria are noted for their dexterity in the use of expressions that are both insightful and thought provoking as they are often used in diverse discourse contexts to succinctly explicate ideas, emotions and belief. The expressions sometimes serve as direct means of showcasing ones communicative competence in the Igbo language and they are more or less perceived as wisdom-laden combination of words. This study is poised to examine some of the female gender-based expressions and how they are employed by the Igbo society as linguistic weapon of oppression/suppression by one gender at the det-

riment of the other. Premising the study under the sub-theory of language change, twenty of such expressions, which were collected during personal interactions and through literatures, were studied. Their literal and social meanings were provided in order to explicate the cultural and social status of the Igbo female gender which arose as a result of the expressions. This study is of the view that such expressions are not only demeaning as they impact negatively on the gender to which they are directed but will continue to cramp and limit the overall development of the female gender in particular in both the present and in the future if not curbed. They are seen in this paper as linguistic tools of subjugation that were carefully fashioned and ingrained in the Igbo language to undermine the female gender. Unfortunately, these expressions have developed into a double edged sword, destroying both the victims and the perpetrators of such expressions. The future generation will be more culpable if nothing is urgently done about them. This paper concludes with the stance that since language; a living phenomenon is inherently dynamic, that such restrictive expressions which are part of the Igbo language should not be exceptions to change.

Anthonia E. Ezeugo, Anambra State University, Igbariam Campus

21st Century Nigerian Drama: Futuristic Prospects

Nigerian society is plagued with problems of socio-economic, leadership, poverty, corruption, and religious charlatanism that stimulate and give impetus to the country's dramatic output. Indisputable and decisive Nigerian dramatists have voiced the unpleasant situations in various forms of drama. At an earlier time from pre-colonial, pre-literate days drama has been in existence reflected in the people's festivals rituals, mythology and other forms of social engagements. Beyond entertainment it courts the supernatural world and certain phenomena of life in order to transcend them. Colonial contracts obliged playwrights to correct certain Eurocentric notions about their people and eulogize their culture. As early as 1944, Herbert Ogunde paved way for modern drama tradition in Nigeria. He was closely followed by University-based James Ene Henshaw. Then roared the colossus and Nobel Laureate, Wole Soyinka, as well as J P Clark, Ola Rotimi and others. Next in emergence were Soyinka's admirers who saw drama as the vanguard of search for solutions to social problems and as propaganda machine designed to achieve this purpose. They were Femi Osofisan, Bode Sowande and others. While Osofisan and the contemporaries have not given way and do not intend to do so, new wave of dramatic playwrights is brewing in the country. There is an intimidating harvest of plays from Bakare Ojo Rasaki, Efiog Johnson, Duruaku Tony,

Sam Ukala, Ahmed Yerima, Emeka Nwabueze, Nwosu Onyebuchi and a host of others. This treatise attempts an analysis of growth of drama in Nigeria and holds that drama is forward looking and future oriented as they repudiate the boisterous festival of the past, make problems of tomorrow the center of their focus, since outstanding breakthroughs in technology for instance have been possible for societies that made futuristic problems the center of interest today.

M. Amadihe Ezugu, University of Nigeria

Sr. Mary Nwakaego Okolie, University of Nigeria

The Future of Literary Studies in the 21st Century African Literature

From time immemorial there have been tomorrows and tomorrows giving birth to days, weeks, months, years, decades, and as it were, to millennia, etc. Philosophers, visionaries, and artists have taken advantage of futurism to propound theories of progress as well as of cataclysm in areas of arts, tradition, scientific, mechanical, and technological processes. To mention but a few, Aristotle's *Poetics*, foreign missionaries' intervention against objectionable traditional, inhuman practices of murdering twins, triplets etc., Orwell's prophetic novel *Nineteen Eighty-Four*, the National Aeronautics Space Administration's (NASA) predictions of building aircraft, vehicles, and equipment to be sent into space, the internet - international network of computers across the world and the GSM that have revolutionized communication throughout the world, etc. Like the Russian Futurism manifesto of December 1912 and Filippo Tommaso Marinetti manifesto, not all futurist movements, literary techniques or theoretical premises of revolts achieve commendable success. Such is life. Since the advent of the computer, the world has been undergoing tremendous transformations in all fields, even in the way we think and relate with others. Different types of information/facts/ knowledge are available by mere touch of the buttons for good, bad, and the ugly. It is a revolution; no one is so sure where we shall all end - in an earthly paradise or in a total cataclysm. Who knows? The point remains that science and technology could bring about means of instant holocaust but it is doubtful if they could endow us with instant cornucopia. Even if science and technology could, evil minded scientists/technocrats would act otherwise if we cast our minds to several acts of mayhem around the world - from the destruction of United States twin towers better known as "Nine-Eleven" down to Nigeria's "Boko Haram" war on helpless, innocent citizens. The above notwithstanding, let us forget the "Queer syndrome" that is human oriented and policy

driven and turn to the uses and abuses of the computer network: its information and communication technology (ICT). It is a system intended to transform the world into a global village through instant communication. It is more than that in Nigeria today! Criminals and fraudsters do terrible things with computers and phones these days. Let us look at our educational system from the primary schools to the universities. In bygone days, a child's primary school education in Nigeria started at ages 6 to 7 when the child's right hand across his head could touch his left ear! Nowadays children of two years are admitted into nursery schools where they are often sedated to lessen the teacher's problem of catering for too many children at a time. Much as those sedative drinks affect the children's mental development, they end up learning very little from their school nannies. From primary schools, many parents now equip their children with phones, often abused like toys. In many African secondary schools and universities, students hardly buy enough recommended texts but resort to uses of phones and computers to access the internet. Even at that, they hardly read well or make intelligent academic uses of such casual internet materials in their class assignments. They resort to chatting and watching lurid pictures that corrupt their morals. Some governments and universities do not help matters by not providing free fully online facilities or free computers for students. It is doubtful if this trend can be reversed soon. What do we do? Only very few students follow the old-age tradition of serious personal studies. Evidences available maintain that unless new approaches to full online teaching and learning of literature and the arts are provided by universities and the governments, serious academics in some African countries is doomed. It is some of the likely approaches to the future of literary studies in 21st Century Africa in terms of new epistemologies that this paper intends to address as a means of charting a new course that will not be nebulous for African literature in future.

Gilbert Tarka Fai, University of Maroua

On the Margins of Jungian Psychology: Mythic Imagination and the Dialectics of Nationhood in Bole Butake's Drama

Bole Butake is one of the most prolific creative writers Cameroon can boast of. A profound examination of his plays reveals that the central idea that runs in most of them is nationhood. This fundamental idea however finds expression through mythic imagination involving ritual, sacrifice, mime, masking, spirit possession, invocation, incantation, and the intervention of gods in human affairs amongst others. The question is how Butake successfully does this without taking us to the realm of fantasy but remains anchored in the human world. This is perhaps the most intriguing thing about

his craftsmanship. Read largely from Carl Jung's views of archetypes as forming a dynamic substratum common to all humanity upon the foundation of which each society builds its own experience of life coloring it with its unique culture, tradition and world view (Stevens Anthony, 2006), the paper argues that Butake's dramatic corpus largely constitutes a single project of rebuilding a fractured Cameroon nation on the aftermath of colonialism. And in order to do this, the playwright, among other techniques, delves into the traditional lore of his people as a strong tool for seeking peculiar solutions to peculiar problems. The study concludes that Butake's deep appropriation of myth in tackling questions of nationhood in his plays falls squarely with the critical perception of a nation as something that is more mythical than real and that by reading Butake from the prism of Jungian psychology, his style achieves full meaning as the mythic dimension ceases to be an aesthetic flaw but rather a fresh path to an African reality that is utterly other.

Rebecca Fasselt, University of Johannesburg

South African Post-transitional and Nigerian Third-Generation Writing: Reflections on Divergences and Commonalities

South African literature published after 2000 has been referred to as 'post-transitional', exploring themes that not only contrast with apartheid fiction, but also diverge from earlier post-apartheid writing of the 1990s. Nigerian literature of the past decade has become known as third-generation African writing, following the common model of literary periodization across the continent with the antecedent phases of cultural nationalism and post-independence disillusionment.

This paper intends to juxtapose theorizations of contemporary South African and Nigerian writing by exploring divergences and commonalities with regards to style and thematic concerns. In the first part, five nodal categories – history, gender, nation, migrancy and literary style – will be discussed briefly by looking at K. Sello Duiker's *The Quiet Violence of Dreams* (2001) and Chris Abani's *Graceland* (2004). Are there any key differences and commonalities in the way in which South African and Nigerian authors in the present era engage with these issues? And what are the continuities and ruptures that we can observe in relation to their literary predecessors? The second part of the paper will address the notion of exceptionalism that has at times been ascribed to the two literatures: Is South African post-transitional literature unparalleled on the African continent in the context of a comparison with Nigerian literature? Exploring these questions, the paper goes beyond traditional models of comparative literature that focused on the comparison of two forces

F only by considering the vast range of Nigerian and South African texts that can no longer be ascribed to a single national territory.

Ana Letícia Fauri, Brown University

Of Memory and Forgetting: *The Book of Chameleons*

A novel is not an object locked in itself. As a matter of fact, it can be seen as a testimony of the dialogue established both in the imaginary level, in the unconscious sphere of the self, and in the relation to the history that crosses the existence of the writer and of the reader. In *The Book of Chameleons* (2004), José Eduardo Agualusa tells the story of Felix Ventura, an albino Angolan that sells fabricated stories that serve as new background for people who want to have a different past, and his best (and silent) friend Eulálio, a gecko who narrates the story. In the several references to Portugal's political history and Angola's bloody past, what surpasses the surface is not exactly the history felt on people's skin, but the ones that are left behind, and in need to be forgotten, for the pain they caused. The novel approaches the effects of decades of colonialism, and war in people's expression: i.e. in their language, identity and memories. It is also a reflection on the wounds that keep on showing up in the otherwise unnoticed facts of everyday life, as well as in the psychological and society pressures. As Socrates understands it: "an unexamined life is not worth living", and so Agualusa, who emphasizes the role of language and identity in the elaboration of a history and a memory. This paper aims to show that in the complex universe created by Félix Ventura's narratives, it is possible to wonder that the discussion of the aspects that relate man and language refer not only to his temporality, but also to the notion of identity and the relations between history and fiction (Ricoeur). *The Book of Chameleons*, according to Agualusa, is an "ironic portrait of the Angolan society, (and focus on) what is the truth and what is the lie, on what is memory – this mutable entity, and the literature". An analysis of the novel reveals that the erasure of the being and his identity in the real world constitutes an opposition movement against the undifferentiation and the neglect of the subject: a voice that focus on the importance of a compensation to the subject's lack of past, its excess, or its silence.

Patrícia Martinho Ferreira, Brown University

Somos Índicos; The Representation of the Indian and the Indian Ocean in *Sleepwalking Land*

Mia Couto has been playing an important role in the construction of the Mozambican identity process, especially by confronting the various identity elements in presence in Mozambique. His work has projected an idea of Mozambican identity and citizenship that opposes any kind of essentialism and the tendency of homogenization of human experiences. This paper aims to discuss how this vision of Mia Couto is addressed in his first novel, *Sleepwalking Land*, published in 1992. In particular, I will explore the representation of the Indian figure in post-independence Mozambican society to understand how this figure problematizes the limits of a concept of identity limited to African and European elements. I will also analyse and highlight the role of the Indian Ocean in the construction of the Mozambican identity. To achieve this goal, I will make use of concepts such as cultural dynamics, fluidity, hybridity, and others used by postcolonial literary criticism and by Indian Ocean Studies.

Eunice Fonyuy Fombebe, University of Buea

Eco/Environmental Imperialism and Hegemonic Centrism as Springboards of the Tragedy in Bole Butake's *Lake God*

This paper makes a point that the Eco/Environmental tragedy registered in Bole Butake's *Lake God* stems from the imperial and hegemonic centric attitudes towards the human/woman/natural/cultural environment in the play. My interest, in this paper, is to articulate how a thinker and conscious artist Butake dramatises the eco/environmental interface in his play demonstrating how the natural ways of indigenous ecosystems were irretrievably undone and skewed in favour of the colonising culture. The dramatisation results in what Robyn Eckersley describes an ethically philosophy that sees "the question of our proper place in nature as logically prior to the question of what are the most appropriate social and political arrangements for human communities. Thus, guided by the tenets of postcolonial eco-feminism, I intend to defend the thesis that Butake in *Lake God* dramatises the tragedy caused by the material and ideological impositions and contradictory ideas and practices on the complexities of the local elements. In this respect, he advocates Bill Devall's and George Sessions' call for "cultivating ecological consciousness" and Charles Brown's call for a "quest for a new worldview" based on the principle of "eco-centrism".

Ramon Fonkoue, Michigan Tech. University

Une France pas si douce: De Zebda à Diam's, Sons et Images d'avant et après l'Embrasement de 2005

Les tout-premiers jours de 2007 voient un groupe musical crever l'écran et faire l'événement en France, Les Enfants du pays, groupe jusque-là inconnu, et au nom d'autant plus évocateur qu'à peine plus d'un an plus tôt, les "émeutes des banlieues" embrasaient la France. Le succès de "Douce France", chanson de Charles Trenet datant de 1963 et reprise en 2006 par laquelle ce nouveau groupe s'illustre, fait flotter sur la France un air d'optimisme, auquel la très belle performance de la France à la coupe du monde 2006 en Allemagne n'est sans doute pas étrangère. Le souvenir des banlieues indociles semble lointain, c'est du moins ce que suggère le clip vidéo de janvier 2007, qui met en avant la diversité de La France dans un arrangement soigneux, dont le ton enjoué et les images gaies et badines projettent l'image d'une France réconciliée. Mais l'illusion d'une France apaisée ne résistera pas à l'irruption sur la scène musicale de Diam's, dont le ton combattif et le succès mettent à nu les clivages sociaux persistants dans la société française. La présente contribution appréhende la banlieue en France à travers la musique dont cet espace géo-sociologique est l'objet. Elle s'intéresse principalement à l'avant et l'après émeutes, à travers deux groupes connus pour leur engagement politique, Zebda et Diam's. En portant son message politique au-delà de l'estrade pour le traduire dans l'engagement et l'offre politiques, Zebda fit date dans l'histoire française récente, musicale et politique. La singularité de Diam's tient à une trajectoire atypique, car cette chanteuse d'origine chypriote prit le parti des banlieues et finit par se convertir à l'islam avant de mettre fin à sa carrière musicale. Sans prendre le risque d'apparenter les émeutes des banlieues à un mouvement, pouvons-nous néanmoins affirmer qu'elles eurent, comme tout grand mouvement social, une musique qui les précéda, et peut-être les annonça? Le cas échéant, dans quelle mesure Zebda contribua à ce corpus musica? De Zebda à Diam's, dont la carrière commence et dans la décennie qui suit les émeutes pour connaître un succès fulgurant, quelle parenté peut-on établir et, surtout, comment la banlieue s'est-elle appropriée leur message?

Pier Paolo Frassinelli, University of Johannesburg

Intersecting Temporalities, Embodied Cultural Signifiers and (Un)translatability in *Elelwani*

In this paper I want to discuss how *Elelwani's* richly textured representation of Venda cultural practices and embodied signifiers is shot through with multiple intersecting temporalities. Adapted from a 1954 novel by Dr Titus Ntsieni Maumela, the film zooms in on a seemingly marginal landscape to open up new possibilities for rethinking the now. Using a distinctively 'minor' language (this is the first feature film ever shot in Tshivenda) and its setting in rural Limpopo – i.e., far away from the sprawling metropolitan areas that are currently being written up as the sites of Africa's "hyperbolic prefiguration of [global] history in the making" (Comaroff and Comaroff, *Theory from the South*) – *Elelwani* reconstellates the past and the present through a radical and possibly utopian gesture: a representation – which is encapsulated by a culturally encoded visual metaphor – of the past that accepts and reconciles with the present (Mboti, "Visual Metaphors in *Elelwani*"). Starting with these considerations about the intersection of temporalities evoked by the film – which scriptwriter and director Ntshavheni wa Luruli has described as "trying to forge a bridge between what it was, and what it is" – in the rest of my paper I want to focus on how *Elelwani* disrupts linear constructions of time (along the lines of tradition and modernity narratives) through, inter alia, its representation of diverse and for the most part truncated versions of masculinity and by foregrounding the complexities of translation across different (and sometimes incommensurable) signifying systems.

Ronit Frenkel, University of Johannesburg

Lauren Beukes and the Monsters of World Literature; or what a South African Lens Offers in Understanding America

South African writer Lauren Beukes' last two novels, *The Shining Girls* (2012) and *Broken Monsters* (2014) are set in Chicago and Detroit, respectively. In a recent interview, Beukes said that she wanted to "... do quite a serious book and examine how much the twentieth century has shaped us, and the loops of history ... Chicago's a really exciting city, and it's got a lot of the same issues that we deal with in South Africa: major segregation, poverty, crime – but it's also this incredibly bright, shining place, and I wanted to try to bring some of that, as well."

The Shining Girls blends together time travel, serial killers, mystery and the evolution of Chicago in the twentieth

G

century, all within the framework of Beukes' magical imaginings and beautifully constructed prose. The magic in the story lies in its depiction against the grain and in Beukes' blending of old genres into something new. *Stolen Monsters* is also a genre-bending novel and focuses on a serial killer in Detroit who poses his victims mutilated bodies with half of an animal corpse. The narrative focuses on the detective, Gabi Versado, as she tries to solve the case within Detroit's apocalyptic but real landscape of urban decay. Both of these texts circle around issues of race, place and social stratification through the lens of a broken city or a broken time, linking Detroit to Johannesburg, and Illinois to Gauteng. This presentation examines the muddying of various boundaries in these dialogic novels where Beukes draws links between South Africa as a global imaginary and America as a global power where the lines between fourth, third and first world collide.

Ernest Frimpong, University of Education Winneba

Contemporary Representations of the Cosmopolitan Ghanaian Woman in Literature

This paper explores the contemporary trends of the new and emerging identity of the cosmopolitan Ghanaian woman of the twenty-first century. The discussion will focus on young Ghanaian writers such as Ruby Goka, Irene Mattie Bates and Mamle Woolo. These writers create representations of the career woman, the single mother who also juggles as a heavy weight professional, the aggressive business woman in the local market, as well as women in politics. The three writers earlier mentioned discuss these different women on two fronts – the larger picture of the society in which they find themselves, and their place in the family circle. This discussion will be achieved by drawing a contrast with Ama Ata Aidoo's representation of the Ghanaian woman within the era in which her novel, *Changes*, was written. The paper will try to answer the questions – has there been any improvement in the life of the Ghanaian woman? Is the 21st-century Ghanaian woman presented in reality or wishful creativity? What emerging genres are these young writers creating with their work? The paper will conclude with how these young contemporary writers have contributed in shaping the cosmopolitan Ghanaian woman through letters.

Annie Gagiano, University of Stellenbosch

Water, Oil – and Blood: Ancient Sources; Contemporary/Future Conflicts

In this paper, I juxtapose two contemporary African novels: *Oil on Water* (2010) by the Nigerian Helon Habila, and *For the Mercy of Water* (2012) by the South African Karen Jayes. Both authors have a background in journalism and both texts feature journalists who write to describe the vexed and murky issue of research predation. Habila's text is set in the Niger Delta in West Africa and focuses on extreme pollution of the waters, island settlements as well as the social and political structures that should be controlling, containing, or fending off the ruthless predators of all kinds – African politicians, international conglomerates, the army, the militias and local warlords and their lackeys – who profit by means of the irreversible ecological human damage and human devastation they cause. A passage that illustrates the consequences of unrestricted oil extraction is the following:

The next village was almost a replica of the last: the same empty squat dwellings, the same ripe and flagrant stench, the barrenness, the oil slick, and the same indefinable sadness in the air, [...]. In the village centre we found the communal well. Eager for a drink, I bent under the wet, mossy pivotal beam and peered into the well's blackness, but a rank smell wafted from its hot depths and slapped my face [...]. Something organic, perhaps human, lay dead and decomposing down there, its stench mixed with that unmistakable smell of oil. (9) The setting of Jayes's novel is an unnamed country and its time is a future when an international supra-government, The Company, controls, owns and sells all water. At the secret heart of the text lies a covered-up atrocity. In contrast with the seemingly matter-of-fact tone (which occasionally intensifies to lyricism or deepens in indignation) of Habila's journalist narrator, Jayes's writer-narrator's tone is often poetic and lyrically meditative, as in the following extract: "The tiniest parts of the earth remain beautiful in the presence of human cruelty. Even when the blood washes over them and the cries of children run over them and the mothers pick up the pieces of their wombs and gather the flesh of others in piles, and the bones of men dry up and disappear, for the mercy of water the life is still here: the sand is still soaked with rain, the seeds are still heavy with life and the stem that rises up from them carries, every time, the first perfect green vine" (378). Jayes's novel demonstrates intertwinements of gender with ecological issues, whereas Habila's depicts entanglements of class and peripheral location with concerns over the de-naturing of the natural environment. Overt violence as an instrument of control that spins out of control, begetting counter-attack and further, proliferating harm, features in both texts, unforgettably demonstrating how ecological crime dehumanises. The

novelists depict how the monumental complexity of evil permeates societies and threatens to invade even the hearts of its opponents. Both texts enact the illocutionary force needed to combat by chronicling the forces devastating the earth by exploitation.

Yusuf Baba Gar, Humboldt University

Regenerating Folk Life in Contemporary Visual Media: The Example of Kanywood Video Films

Generally, films have been criticized for having bad influences, especially on children. On the other hand, films contain copious social, political satire and religious injunctions that continue to fascinate viewers. The paper examines how Kanywood video films embody folk life from its initial static space and lower status in the society, and how the video films are influencing viewers to change in a direction towards more, rather than less conscious and mindful of their culture. By implication the films are marked by a continuity of conventional ideologies resulting to an unbroken historical, cultural, and religious chain through time. Evidently, the paper will highlight that eroding customs are emerged and represented, thus revitalizing at the same time reinstating conventional belief systems. Therefore, the paper attempts to answer the question thus: What is required to make folk life serve the purpose of video film and how do Kanywood video films create, maintain, reconstruct and transform conventional practices in a way that shows the future of African cultural values? At the end, the paper asserts that if a reflection of African society is the main focus of the filmmakers and of the video films narrative structure, then the video films can be interpreted as regenerating eroding African cultures and at the same time presenting them as genuine culture specifically represented to arouse cultural importance.

Carmela Garritano, Texas A & M University

Indebted Subjectivity in Mahamat-Saleh Haroun's *Daratt*

This presentation is part of a larger project that puts African cultural production in contact with recent theorizing on precarity. Precarity is widely understood to refer to the contingent and immaterial labor conditions created by post-Fordist production in Europe and North America. In its political conception, precarity has functioned as a foundation for radical activism. As an object of academic study, it has motivated a range of applications. Judith Butler, for instance, has examined precarious life as a product of the terror and

uncertainty that developed in the United States after 9/11. Drawing on affect theory, Lauren Berlant has broadened the term further to describe a "politico-affective condition" normalized under late capitalism, and she investigates its representation in recent French cinema. As this brief review makes clear, writing on precarity, in its political, experiential, and aesthetic dimensions, has centered on Europe and North America, ignoring the large body of research on the precarious life conditions endured by Africans since the imposition of structural adjustment programs in the late 1970s. (See, for example, Jean-François Bayart, Jean Comaroff and John Comaroff, James Ferguson, Simon Gikandi, Brian Larkin, Achille Mbembe, Sarah Nuttall, and others.) As a major contribution, this project situates the concept of precarity in African contexts. It explores an emergent African visual aesthetics of precarity that responds to, performs, or criticizes the unprecedented instability mobilized by neoliberal capital as expressed across different cultural forms and at different sociocultural registers.

This presentation focuses on the debt-creditor relation as it plays out in Mahamat-Saleh Haroun's film *Daratt* (2006). *Daratt*, like Haroun's *Abouna* (2002) and *Un Homme qui Crie* (2010), looks closely at the abstract injury inflicted on fathers and sons whose somatic and social selves are determined by debt and labor relations. I draw on Maurizio Lazzarato's *The Making of the Indebted Man* (2012) to theorize debt as "the subjective paradigm[s] of modern-day capitalism" and to argue that Haroun's film condenses the debt relation onto familiar relations. It investigates debt, here inherited by the son and articulated as a promise to avenge his father's murder, as a mode of governance and as a psycho-social condition imposed on the subject.

Xavier Garnier, Paris 3

Mélanie Bourlet, INALCO

African-languages Literatures and Internet: The Issue of Connectivity

This paper questions the relations between African-languages literatures and Internet. It stresses the consequences on a theoretical level for the understanding of the "connectivity" of the African-languages literatures.

Internet allows increasingly the written developing of many African languages. In doing so, the literary expression in African-languages on Internet escapes the constraints of a small publishing market, highly localized or non-existent. "Rhizomatic" space (Deleuze and Guattari, 1980) by definition, internet offers specific communication possibilities: the ability to condense and organize on the same site or a page, the writings of different kinds; condensation of space-time (lo-

cal overlay, national and international); theoretically infinite ramifications (a text can be continued the next day or stopped abruptly, etc.); a special composition modes where the text can be immediately subjected to reading. Many writers (Well, 2011) see Internet as an opportunity for literary space, where the site would be less support than "process" ongoing, to be seized in "his own movement" (Mäissetti, 2012).

Our hypothesis is that Internet introduces less a breakage than a radical extension of the literary movement itself. So, our purpose here is to show the new possibilities of analysis of African languages literatures.

Roberto Gaudio, University of Naples "L'Orientale" and University of Bayreuth

Where Truth, Freedom and Existence Stay Together: Across-Time. The Poetics of Euphrase Kezilahabi's *Toward Future*

Kezilahabi is one of the greatest Swahili writers and one of most prolific Swahili authors of all times. His poetics is composed through very hard choices. He comes from Ukerewe, an island in Lake Victoria, and his first language is Kikerewe. Kezilahabi writes his first poem in English, then he chooses to write in Swahili language, which had recently (less than 10 years) become the national language of Tanzania. Thus, the potential readers of Kezilahabi's works were not all Tanzanian (or Kenyans) and not even all literates. Moreover Swahili is one of those African languages that boast a long tradition of written literature, thus Swahili poetry had strongly codified canons. Nevertheless Kezilahabi reforms deeply Swahili poetry, starting from the language. According to Kezilahabi, poetic language should be like an everyday dialogue, furthermore his works are famous for being philosophical and difficult. In this sense literature should be the tonic, the bitter but necessary remedy in order to wake up the consciousness. Indeed Kezilahabi is not a populist writer, but he lets the reader question about himself, put in discussion himself and search for freedom and truth. Kezilahabi is not nostalgic, he gives new challenges to the reader. Kezilahabi's poetics itself questions deeply existential and ontological themes, together with political and social issues. African Being for Kezilahabi is being a prisoner because of the ethnic pride, the pride of Africanness and the ethnic morality. These elements imprison African Being and make African leaders profit from their manipulation. At the same time, these elements tend to make Africans think in a Nazi way. One of the key features of Kezilahabi's philosophy is liberation. And so it is a philosophy of freedom, in very different meanings. Kezilahabi meditates on the concept of time, taking as his cue the ancient question of "Western" philosophy as to whether time is circular or linear. He uses African elements to solve this question, and the result is not

only African but universal. His philosophy is not a summary of the influences of Western philosophy, but an original deep philosophical thought of one of the greatest African writers. In this poetics, being coincides with becoming, as well as the truth coincides with freedom.

Susanne Gehrman, Humboldt-Universität zu Berlin

The Interplay of Memory and Future in Wole Soyinka's Autobiographical Writing

Wole Soyinka's autobiographical writing is fascinating because it embraces so many sub-genres: childhood autobiography, prison writing, autobiographical essay and even the biography of his father. In each of the five texts under survey - *The Man Died* (1971), *Aké* (1981), *Ibadan* (1989), *Isara* (1990) und *You Must Set Forth at Dawn* (2006) - visions of the future play a particular role. This paper seeks to analyze the relationship between the memory of the past and the construction of the future inside and beyond the remembered and narrated retrospective. How do the autobiographical narrator and the narrated subject of earlier life spans relate to each other? How are the visions of the future of the child, the student, the prisoner, the father and the exiled writer re-evaluated through the use of diverse autobiographical genres? How are different tenses employed to construct particular ramifications between past, present and future?

Karine Gendron, Université Laval

Le Futur en regard d'une " Vision prophétique du Passé " dans *Cacophonie* de Ken Bugul.

Romancière sénégalaise connue depuis la parution du *Baobab fou* (1982), Ken Bugul aborde dans ses œuvres l'appréhension du présent à travers diverses strates d'interprétation des passés proches ou lointains, intimes ou collectifs. Sa mise en scène du récit rétrospectif cherche à comprendre la position d'un personnage dans le présent et les voies multiples envisagées à partir de ce point, qu'elle trace de manière fuyante. Le récit avance à travers le motif circulaire et ouvert du conte, par des formules itératives qui rappellent, malgré l'espace-temps contemporain, l'ambiguïté de la situation du personnage et l'épaisseur des temps historiques qui se chevauchent dans ses souvenirs, son imaginaire, ses rêves et ses projections, modifiant profondément son expérience du présent et sa vision éclatée du futur. Notre communication rapprochera le traitement de l'espace-temps adopté par Bugul dans *Cacophonie* (2014) de la conception poétique de l'histoire proposée par Edouard Glissant dans *Le*

Discours antillais. Glissant suggère une " vision prophétique du passé " (Glissant, 1981, p. 132), ne cherchant pas à déterminer de manière fermée le présent à partir du passé, mais dessinant plutôt les différentes interprétations possibles du présent en regard de ses liens multiples et éclatés avec l'opacité du passé. Son rapport au temps n'est pas celui de la causalité, mais relève d'une exploration des relations qui habitent l'épaisseur insaisissable de l'histoire, ouvrant par le fait même une conception tout aussi complexe du présent avec le futur. D'abord, nous montrerons que dans *Cacophonie*, Ken Bugul trace une cartographie des différents rapports entre l'espace et le temps, historiques et symboliques, qui ont influencé la protagoniste, Sali. La continuité de la narration, qui présente sans coupure le monologue intérieur rapporté du personnage, est saccadée par des allers-retours entre le présent du récit et les temps historiques vécus, rêvés, imaginés ou entendus par cette femme en recherche d'une nouvelle voie où s'engager, qui ne trouvera finalement plus que des questionnements. Aussi, explorerons-nous les dispositifs énonciatifs qui accentuent cette " vision prophétique du passé ". Entre autres, l'opacité des souvenirs de Sali est doublée par une ambiguïté quant à l'instance narrative, qui se déplace d'une position omnisciente extradiégétique à celle d'une voix distancée du personnage sur son histoire. De plus, l'intertextualité mobilisée montre l'imprégnation du personnage, voire de l'auteure, par les différents récits qui lui permettent d'appréhender son histoire : le narrateur réinterprète de manière critique le *Cahier d'un retour au pays natal* (Césaire), déplace les histoires et les motifs récurrents des récits précédents de Bugul et insiste sur l'immersion de Sali dans un monde mythique. L'œuvre présente le récit comme participant à l'édifice d'un imaginaire collectif en partie responsable des schèmes d'intelligibilité à partir desquels l'humain appréhende son monde et s'y projette. Le futur apparaît comme une projection complexe habitée par les imaginaires véhiculés dans tous les récits qui circulent. D'où la clôture du roman sur cette ouverture réflexive : " Là où mon imagination était allée, la réalité l'avait dépassée. " (Bugul, 2014, p. 200)

Olakunle George, Brown University

On Ayo Adeduntan's *What the Forest Told Me: Yoruba Hunter, Culture and Narrative Performance*. (University of South Africa Press, 2014)

Njeri Githire, University of Minnesota Twin-Cities

The Postcolonial Indigest: An Analysis of the Tropes of Food and (In)-appetence in Select African Novels

This paper examines the prevalence of food, (non)-eating, and related tropes in the interrogation of African realities, including the systemic complexities that generate and constitute these realities in gendered, racialized, and classed spaces. The paper argues that in select texts, eating is anything but an ordinary activity. On the contrary, it is intimately tied to complex events and issues in the wider political and cultural context outside the kitchen/the dinner table, and characters' responses to this wider world and its demands on them. Indeed, the dominant and ubiquitous tropes of food and (non)-eating in the texts under scrutiny engage with individual choices and their manifestations in oppressive material conditions. The most fundamental ground for self-actualization, eating is also the most communal of all human activities and the most elemental link to other life forms. Accordingly, in the texts under study, a metaphorical interplay between food and power transforms (non)-eating into a symbolic vehicle to signify "control over bodies" through colonial-era power relations in postcolonial geographies, patriarchal dominance, gender bias, and other marginalizing constructions. It also represents subversive attempts at effecting change within specific political, economic, cultural and social contexts. In my exploration of the different texts mentioned here, I argue that food metaphors, while not exclusively or specifically a new invention by African writers have powerful inferential capacity in the African literary tradition precisely because Africa is a terrain fraught with multifarious negotiations of power and resistance that summon food and (non)-eating as domains of experience suffused with political agendas and strong vested interests. Late president of Burkina Faso, Thomas Sankara's lament against food aid as a stop-gap measure that put African nations in a beggarly position and killed healthy trade was part and parcel of his larger anti-imperialist stance. For Sankara, African nations were more than capable of providing sufficient food security for their citizens were it not for internal mismanagement and self-interested external paternalistic interference. Unsurprisingly, then, the constant resort to metaphors of eating and consuming in the discourse of politics in sub-Saharan Africa, to refer to politics as "eating", or "devouring," and repeated references to getting ones share of state resources or "slice of the cake" (Bayart, 1993), have come to vividly express the abuse of power and manipulation of politics which have an enduring history on the continent. Select texts include Lília Momplé's *Neighbors* (2001), and Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003).

G Victor Gomia, Delaware State University**Towards an Alternative Perspective in Africa's Postcolonial Aesthetics**

The portrayal of Africa in both literature and the media over the past decades as a continent in crises has been egregious. From the W.B Yeats-inspired title of Chinua Achebe's *Things Fall Apart* in 1956 through breaking news on the ebola outbreak on Cable News Network, literary works and media outlets continue to portray Africa as a continent at the brink of collapse. In the early 1970s Development experts corroborated Frantz Fanon in opining that the established relationship between African countries and their former colonial masters did not augur well for the much needed economic viability in the continent. It became evident then as it is more so now that high-tech development strategies and/or Nobel-price-type of literature were counter-productive as they reached the targeted audience of Development initiatives already parceled up. This frustration triggered a new catchphrase in the politics of development policy in the continent, namely: Development Theatre. Development Theatre smacks of new aesthetics in literature that sees the field beyond the highbrow printed word with its limited audience in university conference and class rooms. Coming in everyday people's medium of communication, this hitherto neglected genre seeks to relocate the people from the periphery to the center where they cease from being mere objects of development projects to subjects and therefore active participants in the development of their community. This new mode, which ensures grassroots participation in developmental issues, puts to test the relevance of highbrow literature in a continent that continues to hurt economically. It also invites the writer/critic to a newer and more innovating universe of discourse that sees popular literature as a more useful tool for development. Those literary pieces that have often been neglected on the continent by scholars are veritable tools for empowering the powerless. African popular literary pieces explore local cultural values and traditions which participatory development models take rather very seriously as it place of departure. The process highlights hidden cultural structures that are the fertile grounds for self-awareness. This paper argues that by re-animating such values through the popular medium in a language that is familiar to everyday people, writers of popular genres embrace more utilitarian aesthetics that renders popular literature more functional than the celebrated 'literature of combat' whose frontiers are limited within the confines of the printed word and the university classroom.

Lisa Gooden-Hunley, Mississippi State University**The Portrait and the Punctum: Minor Character in Bessie Head's *A Question of Power***

Bessie Head's *A Question of Power* is largely read as a tale of the profound mental suffering of an exiled South African woman. While some critics believe this mental suffering to be a consequence of the isolation that the protagonist, Elizabeth, experiences when faced with the political and social injustices of apartheid and its aftermath, others have asserted that Elizabeth's psychosis is born of a trans-generational haunting where women are forced to bear the unspoken histories of the nation. This notion of transgenerational haunting suggests that Elizabeth's experiences are connected to a deeply imbricated cycle of violence. Cathy Caruth lends insight to this when she explains that the experience of a trauma tends to repeat itself indiscriminately and unremittingly through the unknowing acts of the survivor. In this project I examine *A Question of Power* as a unique portrait of relentless suffering. It elucidates not only evidence of the indiscriminant movement of trauma but also the performance of what Roland Barthes may consider a "speck" in Head's narrative –the child witness– that implicates the transgenerational movement of trauma as critical to the conceptualization of the nation's future. The protagonist, who suffers extreme isolation and psychological torment, portrays both the outward manifestations of the violences of apartheid as well as the inward turning of suffering. However her son, Shorty, though often voiceless and unseen somehow supervenes the wounding tale of the protagonist. Acting as Barthes calls the punctum in his observation of extraordinary photographic images, Shorty's intermittent presence interrupts the narrative of *A Question of Power* as merely a gendered representation of historical violences. This narrative technique which keeps him at the margins of the work yet entangled in his mother's suffering, presenting as both witness to her anguish and a receptacle for the vestiges of her haunting, makes *A Question of Power* a text capable of engendering new discourses on the way the imprints of the dominant ideologies of South Africa's past may encumber African futures.

Cécile Gouard**Lutte des femmes contre la Tradition par l'Adoption d'un Modernisme européen : *Une si longue Lettre*, M. Bâ**

Mariama Bâ met en exergue la lutte des femmes sénégalaises contre une tradition coutumière encore prégnante lorsqu'elle écrit *Une si longue lettre*. Les protagonis-

onistes Ramatoulaye et Aissatou accèdent à l'instruction dans un système éducatif colonial dont les encadrants cherchent à soustraire les élèves femmes de la tradition tout en préservant leurs origines africaines. Par la création d'une Ecole Normale d'Institutrices en 1938 à Rufisque au Sénégal, l'administration française offre des perspectives scolaires et professionnelles aux élèves femmes africaines et participe ainsi à une révolution culturelle. Au cœur de ce roman s'opposent deux tendances conservatrice et progressiste, révélatrices du désir de vivre harmonieusement avec la nature, le sacré et d'autre part l'art de s'approprier les techniques modernes, symboles du progrès. Cette problématique s'articule autour des notions d'assimilation d'une culture moderne européenne et du maintien de la tradition et de ses valeurs ancestrales. Pascale Barthélémy, affirme dans son article "La formation des africaines à L'Ecole normale d'institutrices de l' AOF de 1938 à 1958: Instruction ou éducation?" dit que 1938 sera une date marquante dans l'histoire de la scolarité des jeunes filles, car à partir de cette année les jeunes femmes africaines sont autorisées à poursuivre une formation à l'Ecole normale et peuvent prétendre à un enseignement professionnel bénéficiant d'une reconnaissance sociale.

Il faut savoir que dans la perspective de renforcer la présence française dans les colonies africaines et de diffuser les modes de pensée et de comportements européens dans les sociétés africaines, l'éducation des femmes s'avère essentielle. Néanmoins, au-delà de la scolarisation des filles, existent des enjeux politiques et idéologiques dont les arguments se rapprochent de ceux qui ont sous-tendu la création d'un enseignement secondaire féminin en France à la fin du XIX^{ème} siècle. Conduire le projet de l'Afrique dans la voie de la civilisation se construit sur l'idée de créer une famille indigène évoluée capable de diffuser les valeurs enseignées à l'école française dans les villes et les villages. Françoise Mayeur traite de l'élaboration de la loi Camille Sée relative à l'enseignement secondaire des jeunes filles sous la Troisième République. Elle déclare que les républicains promoteurs de cette loi avaient pour fin d'imposer les valeurs de la République et de s'approprier l'éducation des filles au détriment de l'Eglise catholique. La femme africaine demeure perçue par les autorités coloniales comme une femme, une épouse et une mère et se révèle un relais efficace de l'administration dans les familles. Preuve en est la circulaire ministérielle de 1924 :

"Par la femme nous touchons au cœur même du foyer indigène, à cette fin il ne semble pas utile de transmettre de nombreuses connaissances scientifiques, plutôt de former de bonnes ménagères" (Barthélémy, La formation des africains à l' Ecole normale d'institutrices, p.24).

Germaine Le Goff confirme le rôle primordial de la femme comme force de changement des mentalités sénégalaises :

"La France veut faire entrer l'Afrique dans la voie de la civilisation, elle n'y

parviendra que quand elle élèvera la mentalité de la femme, cheville ouvrière de la société indigène"

(Barthélémy, La formation des Africaines à L'Ecole normale d'institutrices, p.23).

Les femmes sont déterminées à adopter un rôle différent dans une société en mutation; elles sont en quête d'une égalité qui leur accorde un statut d'éducatrice et de femme libre. Ces objectifs de réussite sociale et professionnelle sont atteints par l'instruction que ces jeunes femmes reçoivent à l'école normale. Elles constituaient une nouvelle élite de futurs fonctionnaires franco-africains que le gouvernement colonial voulait créer en Afrique de L'Ouest. Dans son œuvre *Une Si longue lettre* M. Bâ transmet un message de lutte pour la libération de la femme dont les vus sont de mettre en cause la domination, la supériorité masculine et de définir une nouvelle identité féminine dans une société postcoloniale.

Tama L. Hamilton-Wray, Michigan State University

Haitian National Identity and Gender in Raoul Peck's *Moloch Tropical* (2009)

Raoul Peck's narrative film, *Moloch Tropical* (France/Haiti, 2009, 107 min.) casts a penetrating light on recent Haitian history, a short-lived period of hopeful democratic rule under Catholic priest, turned populist leader, President Jean-Bertrand Aristide. *Moloch Tropical's* narrative structure creates stark dichotomies between the male protagonist, fictional Haitian president, Jean de Dieu Théogène and the female supporting roles in the film, particularly Jean de Dieu's wife, mother, daughter, and maid. Through the development of Jean de Dieu's relationship with each female, the film peels back layers of the Haitian leader's character to reveal the strata of Haitian society and fissures in class, color, and economic status. Further, it is within these relationships that the marginalized voices of women and girls are privileged. I argue that the constellation of female characters surrounding the male protagonist facilitate a dialectical interrogation of the humble but defiant origins of Haitian people, the marriage of peasant striving to elite aspirations, the birth of conflicted loyalties, and the exploitation of the peasantry for the benefit of the powerful. Peck stated that his aim for the film was to "explore what happens behind closed doors, during a tragic and unruly 'Farewell to Arms', when everything becomes possible and irretrievable at the same time? Redemption as well as demise." This film shows how the short-lived hope created by Aristide changed the country forever.

This study looks at those interior, and often domestic, female spaces, made visible in the film. It is here that Peck not only depicts, but also magnifies how the common Haitian suffers at the hands of the few in power, and how female citizens

in particular ultimately absorb the force of that pressure. Thus, in addition to interrogating the impact of failed leadership on women's lives, this study investigates the dynamics of how the co-dependent relationship between the Third World elite and western imperialists impacts marginalized female lives. This study also sets out to illuminate how Peck suggests that the female-centered activism ignited by Aristide's grassroots rise to power, positioned both marginalized and privileged women and girls, alike, with the capacity to lead the country in real change.

Felicity Hand and Esther Pujolràs, Universitat Autònoma de Barcelona

Home, Nation and Space in Shamim Sarif's *The World Unseen* and Aziz Hassim's *The Lotus People*

As Rosemary Marangoly George pointed out in *The Politics of Home* (1996), the concept of "home" is built upon an accurate selection of inclusions and exclusions. Thus, a sometimes cognizant and at other times subtle, creation of "home" is embedded in the construction of the nation which, in itself, is contingent upon spatial demarcations that grant territories and people a specific national allegiance. Readers of South African Indian fiction witness the devastating effects of a national territory perfectly compartmentalized into racial spaces. As a consequence of the institutionalization of Apartheid in 1948 and the Population Registration Act of 1950, the South African national space became a network of racial boundaries where whites, blacks, coloureds and Indians –the formalised racial groups- had to, paradoxically, co-habit separately. In this paper we intend to unravel Sarif's "world unseen" and Hassim's *Casbah* as a counter-hegemonic national space where "home" can be a site of ultimate estrangement but also –and simultaneously- a ground where belonging can be explored. These novels, despite their anchoring in a racially segmented South African context, throw light upon the configurations of Indian Ocean identities and the new affiliations that community and survival have brought about. They will also be seen to point to the fluidity of South Africa's internal borders and the connectedness of its communities.

John H. Hanson, West Chester
University of Pennsylvania and **Bryan Q.
Patterson,** Johnson C. Smith University

*Analysis of Nollywood's Adaptations of African (Diasporic)
Literature*

Of the eight major mass media, only television and film have the unique capability of presenting literature as

entertainment. In the United States, major film studios in Hollywood do a good job turning best-selling novels and biographies into blockbuster movies. Alex Haley's best-selling 1976 novel, *Roots: The Saga of an American Family*, was turned into a popular television mini-series. In recent years, biographies of Nobel Peace Prize winner and African statesman Nelson Mandela and controversial civil rights activist Malcolm X have also been adapted into blockbuster films. Novels by African-American prolific writers, Alice Walker (*The Color Purple*) and Terry McMillian (*Waiting to Exhale* and *How Stella Got Her Groove Back*), were adapted to the Big Screen by Hollywood. The success of studios in Hollywood to transform a 350-page novel, or non-fiction story, into a screenplay for theater or television may not be comparable to what has been accomplished by major film producers in other parts of the world, but Nollywood's adaptation of African (Diasporic) literature is worthy of analysis. That's the purpose of this research. This paper attempts to explore the complex interplay between film and literature. We are interested in identifying the number and type of African (Diasporic) literature transformed by Nollywood for entertainment. This paper will be a critical analysis of film produced by or for Nollywood cinema of Nigeria through careful examination of cinematic adaptations of literary texts, focusing on character development, dramatic structure, and performance. If there is none or not many such adaptations, we are interested in finding out the reasons. Often referred to as Nollywood, the Nigerian cinema is reported to be the second largest film industry in the world in number of annual film productions, placing it ahead of Hollywood in the United States and behind only Bollywood, the film industry of India. Last year, Nollywood was rated as the third most valuable film industry in the world after generating revenues totaling \$10 billion) in 2013. Nollywood in Nigeria is Africa's largest movie industry in terms of value and the number of movies produced per year. As such, a critical analysis of its content will help consumers and purveyors of the mass media understand the value and contributions of this medium of mass media.

Lee Haring, Brooklyn College of the
City University of New York

Translation, Folklore, Creolization in Indian
Ocean Island Folktales

A conference about African futures is obliged to ask to what extent and in what ways the past is weighing on the present, because out of them the future will be made. Can African literary traditions exist without awareness of other traditions in other languages? Obviously not: the work of this association shows that African literature, whether written or oral, has developed in the contexts of invasion, domination, occupation, enslavement, and foreign-language education,

and has made astonishingly creative responses to them. My laboratory for studying those responses is the islands to which Africans have emigrated, often forcibly. Among those, three islands of the Southwest Indian Ocean -- Réunion, Mauritius, and Seychelles -- owe much culturally to Africa, whereas the other islands, Madagascar and Comoros, are seldom examined for African influences. The details and complexity of their textual systems call for comparison with what is known about the parts of Africa that contributed to their being populated. The Comoros in particular, islands of complex African-Malagasy ethnicities, have been helped to preserve their oral literature with the aid of committed foreign observers, who have elicited dozens of angano (folktales). What is found in Mayotte is the most lively microcosm of multiculturalism, since several distinct languages and dialects coexist in the small island. One investigator collected a trickster tale of East African origin from a young man who told it in a mix of Arabic, French, Comoran, and Malagasy. At the end of the tale, when the trickster marries the princess and ascends the throne, the narrator is parodying the wellknown plot pattern studied in Indo-European folktale by the Russian formalist Propp. Parody appears to be the principal artistic resource of creole societies. Creolization in the face of power differentials is a universal phenomenon. Now that Mayotte is a département of France, this site of alternative human production called folklore will continue its long practice of creolization. As it developed its several creole languages from the source languages in Africa and Madagascar, Mayotte will find ways to symbolize the power differentials of the twenty-first century and produce folklore that is new and unpredictable. It is as much an ethical-political act as is translation of African written literature into world languages such as English and French. To understand creolization, the sibling disciplines of translation studies and folklore studies (folkloristics) begin to make common cause with anthropology. Folkloristics in particular, having abandoned the attitude that oral literature is to be liberated from the shackles of its native language, now instead draws attention to the reality of linguistic and cultural differences. The engagement of languages and traditions with one another becomes a very interesting topic where translation, folkloristics, and creolization studies can converge.

Ashleigh Harris, Uppsala University

Mutation and the African Present: Lauren Beukes's *Moxyland* (2008), Helon Habila's *Oil on Water* (2011), Karen Jayes' *For the Mercy of Water* (2012), Nnedi Okorafor's *Lagoon* (2014)

Contemporary African fiction has an important role to play in critically describing the consequences of the new global scramble for African land and natural resources on

contemporary African lives, communities and ecologies. The novels discussed in this paper are concerned with the material consequences of resource-colonialism of African oil, water and biofuels while African bodies and ecologies suffer these losses alongside an intensification of global waste and pollution. This unidirectional flow of resources out of, and waste into, African spaces are presented trans-corporeally in these novels via a variety of mutations: both bodily and social. I argue that these novels may be understood as material eco-interventions on the African present and critical ruminations on the sophisticated strategies of mutation required to survive the post-nature present.

Ken Harrow, Michigan State University

Witchcraft, Movies, and the City: The Old and the New

This paper posits a relationship between three things: the notion of witchcraft, African cinema, and the African city. As the city changed, and with it urban notions of witchcraft, so, too, did cinema. A new cinema came about along with the new forms of beliefs concerning witchcraft. The central claim of this paper is this: in African cinema we have the older form of cinema, call it FESPACO cinema or celluloid film, and the newer form, call it Nollywood or videofilm. We have the old "witchcraft," a little like the maraboutism or sorcerer figures mocked in Sembène's early cinema, and the new witchcraft as we see in *Living in Bondage* beginning in 1992 and continuing ferociously, down to today's Afolayan's *Figurine* (2009). Finally, we have the old colonial city, or at least the older city of the 1960s when African cinema was born, and the newer African city of today, described in the work of Haynes, Okome, and Garritano. All three domains, cinema, witchcraft, and city are linked. Each changed in conjunction with the other. In this paper I will compare the two different generations of cinema, focusing more on the earlier period prior to 1990. Thus we have the older pre-Nollywood films, Nollywood after 1990, and now neo-Nollywood cinema starting about 4 years ago. To get at cinema and witchcraft, I want to present the representation of witchcraft in a series of films. To answer the question of the relationship between magic and cinema, I will turn to the city where both took up their residence, where notions of witchcraft and the movies were defined and thus were born.

H **John C. Hawley, Santa Clara University****Queer Theory, Recent African Anthologies, and the Challenge from Necropolitics**

After a long period of comparative silence on LGBTQ issues on the African continent, the recent blooming of publications has taken the form of legal and social analysis (*From Wrongs to Gay Rights*, 2013; *Sexuality and Social Justice in Africa: Rethinking Homophobia and Forging Resistance*, 2013; *Queer Visibilities: Space, Identity and Interaction in Cape Town* 2009); historical studies (*The Female King of Colonial Nigeria*, 2011); essays protesting the "Africanness" of queer expressions (*Freedom to Love for All: Homosexuality is not Un-African*, 2013); important anthologies of essays from across the continent (*Queer African Reader*, 2013); fine novels (*The Hairdresser of Harare*, 2010); and collections of short stories (*Fairytales for Lost Children*, 2013; *Queer Africa*, 2013; *Jambula Tree*, 2008). A lot of this publication has been centered in South Africa, and some has been written by African in the diaspora; some of the most significant, on the other hand, is written in other parts of Africa and apparently for the consumption of African readers. And yet, in the view of Monica Mbaru, Africa coordinator for the International Gay and Lesbian Human Rights Commission, based in Cape Town, "It has never been harder for gays and lesbians on the continent. Homophobia is on the rise." (<http://www.washingtonpost.com/wp-dyn/content/article/2010/12/11/AR2010121101527.html>). With the louder voices being heard from LGBTQ Africans, a commensurate backlash has sought viciously to return the continent to its earlier silence. This essay will attempt to use these various productions to assess the critique sometimes brought against LGBTQ communities around the world that argues they have given up their unique citizenship and embraced a transnational metropolitan sense of being that denies their roots (even if it sometimes does so with great nostalgia) in favor of a broader community of the fully enfranchised queer. What do these recent books and essays reveal about the various African ways of being queer? In light of Mbembe's critique of necropolitics, how does the influence of Western LGBT identitarian politics clarify or muddy the waters of non-normative sexual expression across the African continent?

Janine Hauthal, Vrije Universiteit Brussel/FWO Vlaanderen**AfroEurope in Transit: Postcolonial and Transcultural Visions of Europe in Caryl Phillips's *The European Tribe* and Bernardine Evaristo's *Soul Tourists***

The paper focuses on travel writing by two Black British writers of Afro-Caribbean/African descent, namely Caryl Phillips's *The European Tribe* (1987) and Bernardine Evaristo's *Soul Tourists* (2005), in order to demonstrate how both texts criticize Europe's colonial and racist legacies. In the former, Phillips gives a factual account of his year-long journey through Europe in the mid 1980s. The essay collection records the author's growing unease with Eurocentric 'tribalism', which he traces in the discriminatory attitudes of Europeans against religious and ethnic minorities, and reveals European history as one of exclusion, which has ignored or deliberately forgotten Black presences in Europe. Like Phillips, Evaristo 'writes back' against hegemonic constructions of Europe and European history and claims that redressing the continent's manifold entanglements with the African diaspora is of vital importance for successful future re-imaginings of a 'new Europe'. In her road novel, transculturality not only emerges on a discursive level, but also characterizes the novel's aesthetics. In *Soul Tourists*, ghosts of Black Europeans who were erased from European history start haunting the novel's Black British protagonist Stanley Williams on his journey through Europe. Instigating transcultural dialogue across time, these compulsive ghostly storytellers form a stark contrast with *The European Tribe's* argumentative stance. Comparing Phillips's counter-travelogue with Evaristo's 'eutopian' odyssey, the paper explores their respective postcolonial and transcultural visions of Europe. An analysis of the two texts will concentrate on three aspects in particular: Firstly, the way in which both texts reverse conventions of, and critically re-inscribe themselves in, colonialist traditions of European travel writing will be scrutinized. Secondly, the analysis focuses on the generic hybridity of both texts. While *The European Tribe* turns from essayistic travelogue into fervent appeal, Evaristo's 'novel-with-verse' employs a wide range of literary genres and textual modes, which predominantly serve humorous functions. Thirdly, Phillips's rhetoric of blame will be opposed to the empowering and dialogic Afro-European articulation of time and space in *Soul Tourists*. It will be argued that, in contrast to the predominantly Black British frames of reference in *The European Tribe*, Evaristo's spectral vision indicates a 'transcultural shift'. Inviting readers to experience the struggle and tensions accompanying diasporic encounters, *Soul Tourists* thus attests to the emergence of transnational identities in contemporary 'fictions of Europe'.

Araceli Hernández-Laroche PhD,
University of South Carolina Upstate

**One Hundred Years of Dystopic Encounters:
From Futurist Italian Representations of Africa
to a Somali Fantasy of Contemporary Italy**

As we commemorate the centennial of World War I, we tend to forget the tragic sacrifice of African civilian populations who were caught in the crossfire of land grabs and the dangerous role played by a young and fragile European power vying for colonial relevance in North and Eastern Africa, Italy.

Filippo Tommaso Marinetti's 1909 *Futurist Manifesto* electrifies the literary scene and beyond with its fascination with new technologies, speed, and violence. Some of its most notorious tenets include:

#3: "Literature has up to now magnified pensive mobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist." # 9: "We want to glorify war – the only cure for the world – militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman." #11: "We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moon." (Referenced in James Joll's *The Three Intellectuals in Politics*, 1961). As Gabriele D'Annunzio represented Italy's previously unspoken decadent vices, Marinetti represented the colonial and war appetites of a young nation yearning to carve for itself a prominent role in Europe. *Mafarka, le Futuriste*, roman africain, Marinetti's first literary work, written in 1910 and originally in French, demonstrates his orientalist fantasies and projections of an Africa ripe for colonial expansion just on the other side of the Mediterranean Sea. Poets and writers like D'Annunzio and Marinetti inspired future fascists whose nationalism and promise of grandeur was stoked by the Great War. As Ruth Ben-Guiat and Mia Fuller state in *Italian Colonialism*, "Italy's colonial enterprises never approached the scope of profits realized by either France or Britain. A closer comparison might be sought with Germany and Japan: the three countries, all monarchies, had in common – late national unification and industrialization, a heavy reliance on outmigration, and the formation of fascist anti-liberal and anticommunist movements after the disappointments of World War I" (3). In this paper, I will examine the futuristic visions of a fictional African anti-hero, Mafarka, whose sexual prowess lured a generation of Italians into supporting further colonial exploits before the Great War and beyond. Furthermore, I will conclude with an African novel considered the "first Italian postcolonial novel," *Il Latte è buono*, written almost one hundred years later by

Garane Garane, the son of Somali immigrants in Italy, whose nomadic protagonist casts a gaze laced in fantasy on both imperial history and contemporary Italian society, which still struggles to find its grandeur. Marinetti failed to foresee an Italy at war and this time with its own identity as African immigrants sustain visions of a better, future life on the other side of the Mediterranean Sea.

**Kevin Hickey, Albany College of
Pharmacy and Health Sciences**

**Infectious Diasporas: Africa and Discourses of
Global Health – Bondage or Embrace?**

Nigerian physician and writer Ike Anya in his 2012 short story "People Don't Get Depressed in Nigeria," explores how pre-judgments affect ideas about illness and infection not only in Nigeria but also in Britain. There is a long and well-studied history of ideas about (and political uses of) "infection" from Han Yu's 819 CE "Memorial on Bone-relics of the Buddha" through Victorian England to HIV/AIDS as well as more philosophical approaches to this topic as we see, for instance, in Jacques Derrida's "Plato's Pharmacy." More specific to the focus of the ALA, ideas about infection have colored Western perceptions of Africa since Homer and Herodotus, and with the recent West African outbreak of Ebola, we have yet another chapter in this long-running history.

My paper, however, discusses not only "Western depictions" of Ebola but also "infection" as part of "African constructions" of African identities. For instance, how do African representations of Ebola, of HIV/AIDS, of homosexuality, as well as depictions of Tutsis during the Rwandan genocide help us to understand the ways in which African "self-definitions" adopt, modify, and/or reject Western tropes of infection? Depictions and political discourse both inside and outside of Africa often work to deny what the conference's Call for Papers describes as "entangled futures." My paper opens with three observations: The spread of a disease such as Ebola shows the inevitability of "entangled futures." Such diseases entangle Africa not only with all humanity but also with "nature" in ways that are (and will remain) essential to humankind's convivial existence.

The seeming inevitability of ongoing environmental degradation will likely ensure not only future outbreaks of zoonotic diseases (Ebola is a zoonotic disease) but also social and political ideologies that will continue to deny our mutual "entanglements."

What to do? How can the idea of "infection" help us to dismantle the walls we have built to separate us from each other and from Nature? The word "infection" comes from in- "in" + facere "perform." The biology of infection is the "putting into" of a pathogen reproducing in a host – a sort of "performing

within." This is what we see when health care providers are infected while administering to patients carrying the Ebola virus. However, the idea of "performing within" can also be understood in the contemporary artistic sense of Malian guitarist Vieux Farka Touré performing "within Israel" with Idan Raichel, Chimamanda Ngozi Adichie performing "within America" with her novel *Americanah*, and Haitian artist Jean-Ulrick Désert performing "within Germany" (as in *Negerhosen* 2000). Although "the arts" are limited in their abilities to change (others would say "infect") ways of thinking, the arts stand as models for how to work toward the impossibility of "entangled futures" that constitute not bondage, but embrace. My paper will provide a broad overview of infection as a catalyst for separation and infection as a catalyst for coming together.

MaryEllen Higgins, Pennsylvania State University

At the Intersection of Trauma Studies and African Cinema

Cathy Caruth writes that "the language of trauma, and the silence of its mute repetition of suffering, profoundly and imperatively demand a new mode of reading and of listening." My paper explores this "new mode of reading and listening" about trauma and contemplates whether we might apply it to our reading, or interpretations, of some African films about violence, damage, and trauma. I consider recent articulations of trauma in film, such as "speaking the unspeakable" (Catherine Ann Collins and Jeanne Ellen Clark) and "representing the unrepresentable" (Lizelle Bisschoff and Stefanie Van de Peer). I meditate on how we might connect Franz Fanon's theories of violence, Robert Eaglestone's articulation of "afterwardsness," Jenny Edkins's conception of trauma time, E. Ann Kaplan's arguments on the ethics of witnessing, Shawn Michelle Smith's explorations of photography and the unseen, Ken Harrow's analysis of trash and the presence of absence, or Catherine Malabou's work on plasticity to read films about the aftermaths of traumatic blows. Films under consideration include Jean-Marie Teno's *Une feuille dans le vent*, Mahamat-Saleh Haroun's *Un homme qui crie* and *Gris-Gris*, Taghreed Elsanhoury's *All About Darfur*, and Issa Serge Coelo's *Daresalam*. I also explore African films that engage with trauma's antecedents, such as Cheick Oumar Sissako's *Genesis*. Lastly, I read in reverse: how might these films adjust or challenge trauma theories?

James M. Hodapp, American University of Beirut

The Specter of the Nation and Realism in African Science Fiction

Due in large part to the imposition of colonialism, printed African literature from the beginning, in the works of Thomas Mofolo, Sol Plaatje, and J.E. Casely Hayford, through to some of its most recognized practitioners, such as Chinua Achebe and Ngũgĩ wa Thiong'o, has at once been future-orientated to imagine a time after colonialism while also attempting to stay grounded in the past to assert that which colonialism endeavored to erase. This impulse to see the past in the future, because a future molded mainly by colonialism is untenable, and the future in the past, because the pre-colonial offers alternatives to colonialism, enacts a political and ethical stance in which Africa attempts to define itself beyond a relationship to the West. This has mainly though been executed under the guise of African realism committed to the viability of the nation. Theories of empire, transnationalism, world literature and the like by Pascale Casanova, David Damrosch, Michael Hardt and Antonio Negri have addressed the shortcomings of the nation as a unit, even at times in relation to Africa. Others, such as Anthony Appiah, have questioned whether African realism, with its largely intact legitimization of nationalism, effectively embodies the African struggle in the age of globalization. Largely left out of this conversation though have been emerging voices in speculative fiction and film from Africa in which the nation is elided in favor of futurities where the nation ceases to function. In particular, this paper is interested in the ways that two of the most influential works of contemporary African science fiction, the short film *Pumzi* by Wanuri Kahiu and Lauren Beukes' novel *Moxyland*, complicate the nation as a useful unit for Africa during globalization and the speculative beyond. Although such a maneuver by these works breaks in part with the nationalist and realist traditions of many earlier works, it also aligns African science fiction with Afropessimism, the literature of post-independence disillusionment from the 1970's and the non-realist work of authors like Amos Tutola and Ben Okri. To what degree these two works, and African science fiction as a whole, ultimately use futurity and speculation to imagine negatively formed African identities and to undermine realism will be a main concern of this paper because the dystopian characteristics of much of the works in the genre also advocate for enacting a new, quite concrete, politics of now to avoid the futures they portray.

Onipede Hollist, University of Tampa

Stranger in Her Bed

Mahene, a mid-forties Sierra Leonean-American, is court-ordered to undergo psychiatric evaluation before sentencing. Inexplicably, she had attacked her seventeen-year-old daughter and her much older boyfriend when she found them in bed. The resulting sessions with the psychologist, a fresh-out-of-school Jewish woman, uncover Mahene's psychosis involving past, present, and future dystopias, which also pits patient and doctor in a transcultural struggle to understand and identify with each other.

S. E. Houchins, Bates College

Fraternal Twin Identities in *Maru*: Re-Imagining Swara - Coloured Relationships in Twenty-First Century Southern Africa

The work that I do on African (Diasporic) queerness is situated squarely in the humanities; but some social sciences – especially anthropology and politics – inflect my interdisciplinary theorizing and analyses, which focus primarily on representations/re-presentations and narratology in literature and media. For example, one mode that I will use for analyzing Bessie Head's *Maru* for this conference looks at the trajectory of the narrative structure of the novel. This method proceeds from the premise that the genre reveals its bourgeois origins in a conspiracy, so to speak, of plot and ideology as they cooperate to re-present, to re-endorse heteronormativity and dominant modes of production; that is, twentieth-century narrative, as the tool of the concealed ideology which shapes it, serves up for cultural consumption naturalized, seemingly commonsensical, renditions of human sexuality as functioning solely for reproduction and as "metaphors of capitalist relations to production." In other words, heterosexual couples as essential characters in the text maintain unequal gender relations which support the sexual division of labor. However, often a careful close-reading of a text finds deviations in the plot that reveal momentary disloyalties to the ideology it purports to serve, and that skewing or queering – so to speak--of the arc of the narrative toward its teleological conclusion may indicate the presence of some sort of same-sex desire between characters. (Some critics analogize this straying off course with the astronomical phenomenon that occurs when a not-yet-observed celestial body causes an anomaly in a planetary orbit. These theorists posit that this narratological methodology makes the "apparitional" queer visible.) *Maru* is a romantic text with two ostensibly heterosexual couples involved in multiply triangulated desire(s) that suggest a convoluted knot of homosocial/femesocial or

same-sex relationships as well as the primary heteronormative liaisons that result in marriage: one between royalty of the same ethnic group; and the other between a paramount chief of the hegemonic Tswana, the eponymous Maru, and a woman belonging to an indigenous people whose members have been serfs or slaves of dominant group for centuries. The story both undermines parts of the dominant ethnic ideologies of Tswana-Botswana society and at the same time valorizes the prevailing gender and political structures even in its revolutionary or reforming project: that of hailing or including outliers, the marginal M/Bswara/Swara, into the polity of the soon to be independent nation. My notion is that the complex network of double associations, the trope of "twins," and the romantic triangles in the work disturbs the heterosexual trajectory of the plot and in that disruption also accentuates the tenuousness of the political project of the text.

The title of the paper I propose is "Fraternal Twin Identities in *Maru*: Re-Imagining Swara - Coloured Relationships in the New Southern Africa." I intend to talk about Bessie Head's favorite novel--a "fairytale" in which she visualizes the integration M/Baswara (a slightly less pejorative name than "Bushman" for indigenous Khoi/San, who inhabit portions of Southern Africa) into Botswanan society through intermarriage – first, in terms of Head's "marriage plot" and then in the context of changing ethnic relations since 1971, when the novel appeared. I mean to examine an additional dual identification also suggested in my paper title: that is, one way a Swara could assimilate was to pass for "Coloured," a less stigmatized minority. Coloureds and Maswara were supposedly phenotypically similar-twins. Furthermore, sexual relations between different races or ethnicities and the progeny of such unions was/is a site of "queerness." In this paper, I hope to investigate whether or/and how the plight of the Swara has changed in the last forty or so years and what mechanisms had wrought transformation. Because the heterosexual joiner in the novel is ambiguous: Margaret, the Maswara bride is abducted into marriage after her husband has coerced his rival into a connubial union with another woman, Dikeledi, Margaret's friend – her metaphorical twin. The fires of competition between the men are banked but not damped. In addition, Maru and Margaret's ethnically mixed union has not reproduced, literally has no offspring, the obligatory end of the typical romantic novel where it is usually enough simply to end, "They lived happily ever after." But if this unusual marriage is to deliver social and political transformation, there must be substantial or material promise of progeny who inherits legitimacy from its father. This paper examines whether Head's hesitance to prophesy an untroubled merger of the ethnic identities of the couple gestures toward the complex relations the Maswara still experience. I have begun to examine a number of ethnographic studies of the politics of difference in Botswana, as a way, to paraphrase critic Rachel Blau, of "writing this novel beyond its ending." For instance,

the children of relations between Maswara women and men of other ethnic groups are rarely claimed as legitimate heirs of their fathers – much as the offspring of African American slaves in the seventeenth and eighteenth centuries followed the status of their mothers. Further, I observe that, though there may be penalties for calling others as M/Baswara or Moswara, some members of that marginal group have defiantly begun to self-identify as such. In this regard, ethnographer Motzafi-Haller describes a group of particularly defiant women who claim that Sarwa is their sereto or totem. Since it is common knowledge that no group of Moswara has a single unifying totem, we might interpret their assertion as a strategy to claim congruence or equality with other ethnic groups in Botswana that signify their common origin through their reverence for a particular totem and who calculate their genealogies patrilineally. These women, members of multi-generational communities whose fathers and male partners from other groups claim no formal or legal relation to them, may see themselves as undermining the hierarchical ordering of group identities that are marked by sereto. In so doing they are affirming their equal citizenship in a Botswana that promulgates an egalitarian rhetoric despite some evidence to the contrary. They are constructing themselves as twins of the Motswana.

Arthur Hughes, Ohio University

Unsettling Identities: Time and Space in *My Father's Wives* and *Sleepwalking Land*

As a recent phenomenon, the African nation-state faces the problem of articulating a sense of nationhood in comparison to Western countries, whose equally fraught internal distinctions have been papered over by the illusion that time and tradition have eliminated all sense of divisiveness from the very concept of nationhood. Postcolonial Africa's situation is not particularly troubling if one accepts Hobsbawm's view that nationhood is itself a relatively recent condition in human history. This is particularly evident in the case of Lusophone Africa due to its relatively recent independence experience, almost sixteen years after most of Africa had already become independent. It is in this context that this paper examines the literary representations of space, creolity, the conflict between tradition and modernity, and individual and collective identity to interrogate Angolan and Mozambican nationhood and national identity. The unceasing changes in spatial forms in Mia Couto's *Sleepwalking Land* and José Eduardo Agualusa's *My Father's Wives* narrative that traverses several national spaces (Portugal, Brazil, and Angola) point to an identity suspended from its real moorings. While highlighting a failure of the colonial power in both nations to effectively imagine and control the contours of its territory, both

novels emphasize the role of space in physically and symbolically establishing a sense of identity. *Sleepwalking Land* makes use of actual landscape changes against the backdrop of supposedly unchanging protagonists' bodies to underscore the necessity of the former for the latter to be possible. *My Father's Wives*, on the other hand, presents fixed city and rural landscapes against the backdrop of indeterminate protagonists whose lack of clearly demarcated bodily contours effect an abstraction of the former. It is as if the protagonists' bodies are separated from real space resulting in an abstraction of their identities. These two spatial narratives provide contrasting views of individual and national identity from the point of view of the spaces they occupy.

Folasade Hunsu, Obafemi Awolowo University

Mixing Genres, Inventing a Tradition: Fact and Fiction in Ugandan Women's Short Stories

With the publication of *A Woman's Voice* in 1996, the Ugandan women writers' association, FEMRITE, launched into the short story genre and initiated the process that would lead to the making of a tradition. While the numerical strength of this genre in the stable of FEMRITE is impressive, a more striking feature of the anthologies published by the association is the combination of lived experiences of individual authors and fictional stories that focus on personal, familial, and national issues sometimes in a single volume. In order to underscore the implications of this mixture, this study seeks to examine how FEMRITE as a collective expands the short story genre to accommodate memoirs, poetry, and drama as a means of inventing a Ugandan women's tradition. Drawing examples from *A Woman's Voice*, *Beyond the Dance*, *I Dare to Say*, *Words from a Granary*, and *Gifts of Harvest*, the paper argues that each anthology is framed according to the convergence of interests, concerns and exigencies of women's writing in Uganda. It reveals that in addition to bringing together diverse stories across generations of Ugandan women writers, the short story is deployed as a tool to foster solidarity and to promote women's perspectives in narratives of politics, war, and HIV/AIDS among others. It concludes that getting more women to write and tell "hidden" stories in the public does not only break the limitation of women's issues to the domestic and private sphere but also defines Ugandan women's short story tradition.

**Julie Huntington, Marymount
Manhattan College**

**Food for Thought: Exploring Multi-
appartenance and Multi-local Identities in
Léonora Miano's *Equatorial Soulfood***

In *Soulfood équatoriale (Equatorial Soulfood)*, Léonora Miano transports her readers to a multi-sensorial universe in which she celebrates the musicality, fragrances, and flavors of foods from a variety of geographic locations and culinary traditions. Based primarily in Cameroon, Miano's collection of essays highlights the savors and sounds that infuse and surround an eclectic compilation of mouthwatering dishes created and performed in domestic and commercial spaces. Whether (re)experienced by those who gather to prepare and enjoy meals, (re)imagined by those who relate recipes through stories and songs, or (re)collected by those who reveal their gastronomic memories and impressions, each vignette relates and explores the themes of nourishment and sustenance through a multiplicity of voices and perspectives. While at first glance, *Equatorial Soulfood* situates itself in the geopolitical and sociocultural domains of contemporary Cameroon – a place in which the savory sandwiches sold in open-air markets are likened to saxophones and the rich stew made with peanuts and bitter leaves is enjoyed much like a love song – upon closer examination, Miano's work explores the complex dimensions of multi-local identities as negotiated and experienced in Cameroon and beyond. Refusing and refuting cliché characterizations based on regional and national affiliations, Miano establishes a dynamic system of what she refers to as "multi-appartenance" (multi-belonging). In this configuration, individual identities are (re)negotiated and (re)composed over spaces and epochs as subjects relate and adapt to changes in location and context. Through her celebration of the sounds, savors, and sensations that nourish and sustain bodies and souls, in *Equatorial Soulfood*, Miano challenges her readers to arrive at a deeper understanding of how the quotidian social interactions surrounding the preparation and enjoyment of food shape and inform the overlapping and interconnected systems of multi-appartenance that represent and reflect twenty-first century identities in Cameroon and beyond.





PARTICIPANTS & ABSTRACTS – I ... K

Olabode Ibrinke, Rutgers University

Wole Soyinka's *Of Africa*: Is there a material basis for reflection and representation in Africa?

It is not unusual that critics nowadays are either shocked by the grotesque representations of African realities in a number of new African writings, and inter alia often suggest that this phenomenon is attributable to the effects of globalization; or they celebrate these images as postmodern aesthetics in a literature more or less dominated by traditionalism and realism. Akin Adesokan takes the former view in his essay: "New African Writing and the Question of Audience," while it could be argued that Ken Harrow is a major voice for the latter approach. Indeed, a Nigerian writer, Adaobi Nwau-bani, just wrote in a *New York Times* article what amounts to an instance of Adesokan's argument: "Why else have brutality and depravity been the core of many celebrated African stories? It appears that publishers have allotted Africa the slot for supplying the West with savage entertainment (stories about ethnic cleansing, child soldiers, human trafficking, dictatorships, rights abuses and so on)."

In this paper, I take the view that the hypercritical mode in contemporary African writing, which borders greatly on dystopia, is nothing new as is the charge of writing for a western audience: we will realize these ideas have been there from the beginning if we take the long view of African literature that begins, for example, with Armah's *The Beautiful Ones Are Not Yet Born* or Soyinka's *Seasons of Anomy*. So disturbed was Bill Moyers about Achebe's statements that he asked in a 1998 interview if Achebe was not inadvertently legitimizing and perpetuating Western prejudices about Africa, to which he responds: "I am not thinking, or care, about the West."

If negation as a form of representation is such a deep tradition in African writing, how does one give an account of this negation that is not on the one hand tied to the reductive notion of Westernity, that is, writing for Western approval; and on the other hand that does not ultimately reinforce Westernity? In other words, is there a material basis for reflection and representation in Africa that can be differentiated? In an attempt to address this question, I will examine Soyinka's *Of Africa* in the context of the overall debate about Afro-pessimism and dystopia in African writing.

Clement Chukwuka Idegwu, College of Education

Africa, The Futility of Endless Transitions: A Critical Perspective on Ayi Kwei Armah's *The Healers*, *Osiris Rising* and Ngugi Wa Thiong'o's *Devil On The Cross* and *Matigari*

The complexity and enormity of socio-political, economic and religious problems which bedevilled African continent for over five decades make the continent a painful synthesis of suffering humanity, an eye-sore, and a deliberate recycling of parched waste lands. In Africa there is a fixation of desert of pains and despair which are resultant effects of endless transitions in the continent.

This paper is a critical exploration of Ayi Kwei Armah's *The Healers*, *Osiris Rising*, and Ngugi wa Thiong'o's *Devil on the Cross*, and *Matigari* with a view to analyzing these novelists' perception of Africa's socio-political, economic and religious predicaments and the endless transitions which remain the continent's second name.

This paper will also examine the peculiar nature of African continent which produce treacherous men and women, who kill at will due to greed and avarices and why the beautiful ones are daily terminated by these cabals who lord it over the mass of humanity in Africa.

It will also explicate the true visions of the founding fathers of the continent; the establishment of the ideal state.

The position of this paper is that for Africa to have a future, there is the need to seek the old path, the way, and during this search, the healers must realize that for the task of healing the continent to be perfected, the healers should heal by assuming leadership positions in society and demonstrate to those who gather more than they need that they are suffering from poverty of the mind.

This is indeed the bane of our society. This writer is of the opinion that Uhuru is not in sight. The beautiful ones, the Asars of this continent are daily killed while the Densus keep shying away from power inspite of their enormous endowment to put things right. This is why criminals will remain in power in Africa and feast at the caves with pride. Uhuru is indeed very far from now.

Cajetan Iheka, Michigan State University

Rethinking Resistance in Postcolonial African Literature: A Case for Sustainable Resistance in the Niger Delta

The Niger-Delta oil phenomenon has been the subject of several literary and critical examination, some of these under the rubric of ecocriticism. However, most of

these studies are anthropocentric in that their focus is on the implications of the destruction of the Delta environment for humans. For instance, most of the essays in Ogaga Okuyade, *Eco-Critical Literature: Regreening African Landscapes*, are invested in interrogating ecocritical questions but they privilege the impacts of the environmental problems they critique on humans and where nonhumans are discussed, it is mostly for their instrumental value to existing humans or the need to preserve these "resources" for their progeny. This essay departs from a human-centered environmental criticism towards what I call an ecological criticism that takes cognizance of the interactions of humans and nonhumans in the environment. Inspired by Tim Morton's ecological thought which places humans and nonhumans on an equal set of relations, I emphasize the vulnerability shared by humans and non-humans and call for more sustainable forms of resistance that takes cognizance of all life forms in the environment. To do this, I examine Isidore Okpewho's *Tides*, arguing that its epistolary form and open forum convened by Bickerbug in prison suggest the novel's privileging of dialogue over violent forms of resistance.

Onyebuchi James Ile, Nigerian Turkish Nile University

Literary Studies in the 21st Century: A Practical Implication for Conflict and Eco-criticism in Selected Nigerian Literature

In a world increasingly becoming practical, we can no longer afford to while away time in bourgeois intellectualism. Ideas have no meaning if they cannot help to bring our humanity a little further from where it was. Knowledge is ever expanding, frontiers are ever merging and one sees simply recurrences. However, the recurrences follow a dialectic pattern toward the ideal, toward perfection. We cannot attain the ideal or even strive toward it consistently if we do not concretize what we know, if what we know does not affect a positive change. Once the meaning we derive from life is the pursuit of good, then ideas expressed in language must serve practical needs. The text for its own sake exercises the brain, no doubt and makes it aware of its limitless capacity; post-modernist theories emphasize that individual narratives are as important if not more important than meta-narratives. But the truth is that our world needs ennobling on daily basis; the environment needs to be saved; peace needs to be built and technology must be humanized. These will never be achieved if we do not bring back the materiality, if ideas, which are not tangible, are not made palpable. We must therefore bring back the real world into our theories. But we must not do that thinking that the immaterial world does not exist, because they complement themselves, they reenergize themselves

into focused power. The objective of this paper is to insist that in the 21st century ideas derived from literature must be practical in solving problems such as environmental, policy and conflict issues in our societies, especially Nigerian Society; to insist that its information types could be transformed into knowledge and that the knowledge could be applied in life's various situations. Literary studies which belongs to the cultural realm has been, according to Edward Said, institutionally divorced from its real connection to power: literary studies in the 21st century must strive to get reconnected to power, to issues that are concerned with humankind and its upliftment. The method will be largely inductive and deductive.

Ngozi O. Iloh, Department of Foreign Languages

Evolution of The Central African Woman's Condition In Mété-Nguemeu's *Femmes de Centrafrique : Âmes vaillantes au Coeur brisé*

In the wide oeuvre of African Literature, little is known about the Central African Republic otherwise known as République Centrafricaine (RCA) especially in the Anglophone circle. It is a country located in central Africa and relatively unknown to the outside world. It was formerly known as Oubangui-Chari which was located in the then French Equatorial Africa (AEF). It gained its independence in 1960. The authors are not equally famous because of this lack of knowledge. It is a country bedevilled by socio-political upheavals witnessed by the feminist author Yvonne Mété-Nguemeu in her first autobiographical novel, *Femmes de Centrafrique: Ames vaillantes aux Coeurs brisées*, published in 2008. This paper exposes the evolution of the conditions of women in Central African Republic (RCA) and the need to draw the attention of the world to the plight of its citizenry most especially women in that country. Mété-Nguemeu, in an autobiographic manner, tells her personal experiences as a female child, young girl and African woman. She also narrates the experiences of other Central African women by showing their degrading and harmful conditions. The fate of the Central African girls is already sealed from birth because the female child is considered inferior in comparison with her male counterpart. She is condemned to bad traditions like housework, female circumcision, widowhood, rape used as a weapon of war, etc. This paper throws more light on the knowledge of Central African literature to the whole world, especially the English-speaking world. The main commitment of the author is the liberation of women through their empowerment with the aim of reducing their poverty and their detrimental condition. The paper is examined with a feminist perspective and perception and summarises by provoking the conscience of prosperous and

civilized world to come to the aid of this country which is on the brink of collapse and extinction. The spread of violence questions the *raison d'être* of the African spring displayed in the endemic nature of terrorism expounded in the book, making it a *littérature d'urgence*. Mété-Ngueméu did not fail to show through the three generations of women their radicalism, astuteness and doggedness in their day to day lives.

Julie Iromuanya, Ph.D., Northeastern Illinois University Chicago

Humor as Deconstructive Apparatus in Bernardine Evaristo's *Blonde Roots*

Following the conference's Afro-futurism theme, my paper examines Bernardine Evaristo's *Blonde Roots*, a satirical neo-slave narrative set in a parallel universe in which the story of transatlantic slavery is reversed so that blacks are the slavers and whites are the slaves. In Evaristo's parallel universe our binary constructions of race, largely informed by Enlightenment thought and Manichaeism, are inverted, simultaneously exploding and underscoring racist views central to representations of slavery. While some critics have oversimplified *Blonde Roots* by reviewing it with a colorblind lens, I argue that Evaristo actually succeeds in highlighting the crucial role that racialization, as an ideological system, plays in the dynamics of unfreedom. For my presentation, I am interested in analyzing the ways that race acts as both constant and variable in *Blonde Roots* through a deconstructive analysis of the chief tropes of slavery within the literary imagination, particularly as they relate to language.

Evaristo's novel presents a critique of normative calculations of race and power systems that are both undergirded and mediated through language. Deconstructing the relationship between language and racial ideology enables one to interpret equivalences between the nonfictional universe and the fictional parallel universe. But more compellingly, exploring the "remainders" and "gaps of untranslatability" between the nonfictional and parallel universes presents some fascinating questions about the malleability of language, and namely, how race functions as an exchangeable commodity in Paul Gilroy's "black Atlantic."

Onyeka Iwuchukwu, National Open University of Nigeria

The Future of Playwriting In Nigeria

Drama is a genre of literature that thrives in performance and as students we were taught that "a play is not a play until you see it live on stage", thus confirming the

performance base of drama. In line with this, in the late sixties through to early nineties, Nigerian playwrights wrote and produced their plays while directors sought and produced preferred plays to entertain, inform and educate their audiences. Some of these productions ran for several nights and some of them were taken on tour to other towns mainly in university campuses. Also, there used to be national plays, especially during the independence anniversary celebrations. Publishers were on their eager to publish such plays. Unfortunately, from the late nineties, stage performances started dwindling and lately, little is heard about staging plays except for sparse students' productions, mainly as part of their course requirements, in few universities with theatre/drama departments. The future of playwriting in Nigeria therefore, seems bleak as playwrights are now scorned by publishers and many universities, bereft of funding by the government, are not willing to sponsor play-productions. Apparently, this situation prompted Femi Osofisan, a renowned Nigerian playwright to convene the 1st Nigerian Playwrights' Confab at Ile-Ife in 2013 where the advent of Nollywood/African Magic were seen as the major factors militating against the playwright and his/her art. This paper sets out to review the outcome of this confab, and also to investigate other debilitating forces against the playwright and the art of playwriting in Nigeria. The playwrights' personal strategies for survival are also explored and recommendations which, hopefully will aid the future of playwriting in Nigeria are made. It is hoped that this study will contribute positively to scholarship and also serve as source of inspiration and encouragement to the playwrights.

Onyeka Iwuchukwu, National Open University of Nigeria

Pede Hollist's Visions of Africa, Its Diaspora and Beyond in *So the Path Does Not Die*

The African novel emerged from colonial experience mainly as a reaction against the distortion of the African image in novels written by the colonialists. The early African novelists, in their works, therefore decried the destruction of African culture and values by the colonialists and the misrepresentation of Africa in such writings. They went ahead and presented their perceived authentic pre-colonial and colonial African life experiences in those early novels. Shortly after independence, the focus of the novelists shifted to the new political and military leaders in Africa who were criticized for their roles in the continued destruction and degradation of human and material resources, thus plunging the continent into perennial conflicts, violence, wars, and the people to various forms of deprivation, starvation, disease, and abject poverty. In the midst of this seeming hopelessness new

writers continue to emerge but the bulk of their writings continued to focus on highlighting the maladministration of the continent by the neo-colonial leaders. Pede Hollist in his novel, *So the Path Does Not Die*, goes beyond blaming the state to a focus on the individual opining that the African dream of a better future may be realized if each person is ready and willing to make contributions towards national development. The novel, set in America, Sierra Leone and Nigeria presents characters in varied experiences which converge and culminate in the lives of his protagonists in Africa, in Diaspora and back in Africa. The novelist, through their travails, hopes, aspirations and betrayals project future Africans whose strength of characters enable them earn the respect of foreigners, Africans, African Americans and Africans in Diaspora, thus giving a glimpse of light and hope for a better future Africa. He shows in this novel that the African novel has gone beyond the redemptive and denunciation role to the exploration of a future that incorporates hope and faith in the individual contribution as a platform for genuine change and development in the continent despite the seeming gloom.

Onyeka Iwuchukwu, National Open University of Nigeria

Never Cut the Rope: Retuning to Rebuild and Heal In Pede Hollist's *So The Path Does Not Die*

The idea of home and leaving home is viewed differently by different people. Generally, home denotes one's birthplace and where one lives. In many African countries, home means just one's birthplace where one is obliged to return to irrespective of where one goes or how long one stays away because it is not just a birth place but connotes a place where peace and harmony reigns; a place where one longs to return to; a place where each member contributes to its progress; and a place where members stay together to share their joys, sorrows and attend to the various needs of other members of the home. However, Western civilization and influence has affected these ideals and concepts of home and the consequence is usually that of alienation, disintegration and for the returnees. Their inability to be absorbed and be fully integrated stems from the fact that most of the time, they become so integrated and soaked in the foreign culture that they see their original culture as inferior while those at home see them as fools. The consequence is the alienation of the returnee from home like Logan in Pede Hollist's short story "Foreign Aid" In this paper, this alienation view which is popular in African literature from the days of Chinua Achebe's *No Longer at Ease* is being questioned using Pede Hollist's *The Path Does Not Die*. In doing this, the conceptions and misconceptions of home and return are explored and highlighted. It concludes with the view that the traditional African con-

cept of home is being eroded but that in spite of this, it is still possible for a sojourner in a foreign land to return to his/her homeland and not only be at home but also be in a position to contribute positively to the rebuilding and healing of a home that has been devastated by greed and quest for power.

Johan Jacobs, University of KwaZulu-Natal

The Zimbabwean Diaspora in South Africa: Novuyo Rosa Tshuma's *Shadows* (2013) and Nadine Gordimer's *No Time Like the Present* (2012)

In his book *Reversing Sail: A History of the African Diaspora*, Michael A. Gomez argues that the African diaspora comprises "people of African descent who found (and find) themselves living either outside of the African continent or in parts of Africa that were territorially quite distant from their lands of birth". The state of being 'out of Africa' can also be experienced elsewhere in Africa. In their critical reassessment of the concept of African diaspora(s) in African Diasporas in the New and Old Worlds, Geneviève Fabre and Klaus Benesch remind us that "Africa is a complex continent made up of many nations and a plethora of ethnic and linguistic groups", and that assumptions of unity cannot easily be made. Consequently, they argue, "[t]hrough still a land of origin, Africa has shifted conceptually: it has finally become an ambiguous place, a conflict-ridden continent". And: "With the rise of new, postcolonial African nations and, concomitantly, an increase of migratory flux and the appearance of multiple, temporary homelands, the cultural, historical, and geographical differences within the black diaspora itself are being increasingly recognized. Today scholars are more interested in how these various forms of diaspora are connected to each other than in links between the dispersed former Africans and a mythic homeland or spiritual center".

This paper will consider the question of an intra-African diaspora with reference to the Zimbabwean diaspora in South Africa, which has been the subject of two important recent works of fiction. In her last novel, *No Time Like the Present* (2012), Nadine Gordimer engages with the periodic outbreaks of xenophobic violence against foreign Africans, mainly Zimbabweans and Somalis, in South Africa, which have led to their shops being looted and torched, and to hundreds of deaths. The novel considers the diasporic condition of being 'unhomed' both in their home and host countries in its depiction of Zimbabwean immigrants and asylum seekers who flee from the violence against them in Alexandra township and take refuge in the Methodist Church in Johannesburg as well as in a shack settlement where they create some sort of dwelling-place. Gordimer's narrative confronts the possibility that in South Africa xenophobia, whatever its source in improv-

erished people having to compete for scarce resources, might paradoxically have come to mean "African hating African". In her first major published work of fiction, *Shadows* (2013), the Zimbabwean writer Novuyo Rosa Tshuma presents the dislocations, relocations and tensions of the Zimbabwean diaspora in South Africa in a narrative ensemble of novella plus five other stories. The narratives in this story cycle are linked by location, character and situation, and present a graphic picture of daily township life in Mugabe's Zimbabwe with its food queues, depleted resources and crashed economy, as well as in the marginal world of the present-day African (Zimbabwean and Nigerian) diaspora in Johannesburg with its police corruption and brutal exploitation of illegal immigrants in Johannesburg – also by their fellow illegals.

Sarah Jilani, The University of Oxford

Decolonisation and the Self: Imagining Beyond Independence in African and South Asian Film and Literature

My paper calls for a reconsideration of anticolonial nationalisms with respect to its utility in post-independence refashionings of native subjecthood. South Asian and African writers and filmmakers, in their works during the period of decolonisation, are attempting to envision a future that can reconstitute native subjecthood at a time of national- and self-definition, both at home and within their growing respective diasporas. Four such figures, seemingly very diverse - Ngũgĩ wa Thiong'o, R.K. Narayan, Ousmane Sembène and Satyajit Ray - engage from their shared periods of decolonisation and peripheral positions with the possibilities and limits of two discourses: a nationalism founded upon native or pre-colonial ethnic identity, and an emerging globalism valorising metropolitan modernity. Their literary and filmic interrogation of the constrained cultural and political narratives imposed upon the decolonised self, and their dynamic irresolution of subject- and nationhood, shows a post-independence vision more complex and balanced than later neocolonialisms and reactionary nationalisms. Their conceptualisation of the future rests on this reimagining of the means of self-representation, within the framework of a kind of nationalism that, far from throwing down roots or clinging to antagonistic binaries, must allow itself to transform into a new consciousness.

Cassandra L. Jones, University of South Carolina Upstate

The Digital Griot, the Data Thief, the Cyberflaneur, and Rhythm Science: Challenging Anti-Technological Blackness with the Metaphors of Afrofuturism

In a recent article for *The Root*, "Digital Soul: The Computer, Imagination, and Social Change" MIT associate professor of digital media D. Fox Harrell "imagin[es] a digital world built with a sensory connection to historical events." In doing so, he considers how he is sometimes, to his mind incorrectly, associated with Afrofuturism. He defines Afrofuturism as "[s]panning popular and avant-garde music, literature, fine arts and much more, this type of work often metaphorically connects science fiction imagery like spaceships, androids, pyramids and time travel to themes of cultural freedom and political struggle." D. Fox Harrell differentiates his work with what he calls phantasmal media from Afrofuturism, seeing a distinction between the technology that is "reality on the horizon – not inspirational fiction." Is this distinction as clear as he would like to make it?

In many ways, Afrofuturism began as recuperation of neglected black voices engaging with the technologies of their day and imagining those of the future. This is the Afrofuturism to which Harrell refers. However, as Afrofuturism has grown in scope and visibility, multiple theoretical voices have contributed metaphors for understanding the links between black histories of engagement with science and technology and the imaginary exploration of these in literature, music, and art-work, blurring the boundaries between what is "inspirational fiction" and literal engagement with technology that Harrell refers to as "reality on the horizon." This essay will explore these metaphors from four major contributors to Afrofuturism: John Akomfrah's "data thief," Anna Everett's "black cyberflaneur" and "Afrogeek," Paul D. Miller's "rhythm science" and Adam Banks's "digital griot." Akomfrah's documentary, *The Last Angel of History* explores the utopian view of the internet as a site of liberated information. The free flow of data allows the marginalized thief to pilfer information, dislodged from time joining the past and present in a fluid identity. Similar to the "data thief," Everett's "Afrogeek" is a hacker who inserts him or herself into elite centers of technological development, while the "black cyberflaneur" uses technology to politically organize across borders. Miller's "rhythm science," and Banks's "digital griot" both marry the rebellious hacker with the technological grassroots organizer of the "black cyberflaneur." They both also adopt the DJ as a revolutionary figure who deconstructs the boundaries of time, art, writing, and selfhood and, like the other metaphors, are interested in rejecting blackness as anti-technological. While each espouses a certain measure of fluidity, be it information flow or the

formation of self, these various metaphors highlight different aspects of technological engagement and question how to adopt mutability while allowing for the ability to strategically essentialize around black identity. This essay will examine how these metaphors work differently to center African diasporic identity and history while embracing the fluidity of identity in the digital age. In addition, it will investigate how they expose the connection between technology and the black imagination.

Rebecca Jones, University of Birmingham

Knowing Each Other: Afropolitanism and Intra-national Encounters in Nigeria

Afropolitanism has been critiqued for being overly concerned with transnational mobility and intellectual life, and hence for being irrelevant to the experience of everyday life for a vast number of people on the African continent. However, is there scope for exploring intra-national or trans-local mobility and encounter as a form of Afropolitanism, further developing Achille Mbembe's (2007: 27) insight into the African continent as one of 'perpetual movement'? This paper draws on diverse texts and sources to explore southwestern Nigerians' ideas about the value and possibility of intra-Nigerian cosmopolitanism. I juxtapose my research on Nigerian domestic travel writing with interview and qualitative survey data from the 'Knowing Each Other' project based at the University of Birmingham and Osun State University, which explores how Nigerians encounter religious difference in their everyday lives. Through this, I examine the ways in which a diverse group of Nigerians conceptualise knowledge of others and difference within Nigeria, and think about the value of the term 'cosmopolitanism' in this case. Can conceptualising encounters with intra-national heterogeneity lend anything new to the term 'Afropolitanism', or is this a distinct form of encounter and cosmopolitanism?

Nina H. B. Jørgensen, Harvard Law School

Dream-Holes, Dream-Lore and the Future Of Syl Cheney-Coker's Malagueta

The *Last Harmattan of Alusine Dunbar*, an epic work recounting the history of a fictional land in West Africa known as Malagueta, was published in 1990, just as Syl Cheney-Coker's native Sierra Leone stood on the brink of a decade-long civil war. The story is presented as the thoughts of General Tamba Masimiara, who, in the Prologue, is waiting

to be taken to the gallows after staging an unsuccessful coup against a corrupt government. His decision to act had been instigated by his wife's dream featuring a cooking pot of lizards. Masimiara 'pieced the threads of her dream together, sewed them into a fine patchwork of colours like one of those skilled lacemakers whose work he had marvelled at in Soviet Asia many years ago, conscious that a dream like a patchwork has a hundred layers of meaning.' The future of Malagueta has already been foretold, however, in the looking-glass of Sulaiman the Nubian (later known as Alusine Dunbar) who intervenes visually or surreptitiously in peoples' lives. This future is told as history with dreams reinforcing the continuity of time. Just before colonisation by the English, Alusine warns the young poet, Garbage, that 'there is a new moon rising, and that, my child, is disastrous for Malagueta'.

In 2014, as another new moon began rising in the form of the devastating threat of the ebola virus, Cheney-Coker published his second novel, *Sacred River*, in which he returns to Malagueta, now a town in the modern West African nation of Kissi. President Tankor Satani has a dream, 'so extraordinary it cancelled out all notions of time and place', in which he is instructed to carry out the unfinished work of the late Haitian emperor Henri Christophe. Tankor's dream vision provides the framework for the story, but the dreams of other characters, often involving flight, help weave the fabric of the hopes and tragedies that give colour to the future Malagueta, which is at once the present and the past.

While Cheney-Coker's novels present a complex web of legend, myth, folklore, superstition and magic, of which dreams and dream visions form only one part of a unique and culturally specific narrative approach, this paper aims to isolate the treatment of dreams. A dream-hole allows light to pass inside (and possibly sound to escape). It is an image that suggests the illumination and development of character through the conscious and sub-conscious. Dream-lore helps to explain how characters react to themselves and each other, and how they meet and change their destinies. Dreams unscramble the past and may be nightmarish. But they are also forward-looking and an expression of hope. After all, 'Malagueta was like a sun which would disappear for a while but would reappear after the rain.'

Abel Joseph, Ahmadu Bello University

Decentred Realities and the Dialectics of Re-braiding a Fragmented Identity in Chimamanda Adichie's *Americanah*

Over time, the African novelist has not only engaged and challenged Western conceptualizations, historiography and narratives about Africa but utilised European literary frameworks to negotiate the economic, socio-cultural

and political topography of the continent. Lately, questions of migration and Diaspora have increasingly become an engaging enterprise for Contemporary African writers who are now shifting their gaze towards the representation of the problematic of race and identity as they define relations across continents and cultures. It is in this context that Adichie's *Americanah* becomes emblematic of this consciousness as it negotiates the intricate but obvious defining motifs of identity: skin, colour, gender and hair. This paper thus examines the ways in which Adichie in *Americanah* creates a modern African female character who negotiates her 'stereotyped' de-centred reality created through the hegemony of patriarchy and racism to define her personality. The paper therefore demonstrates how Adichie's mapping of the colour problematic for the African woman in *Americanah* challenges racial stereotyping and reinforces a significant consciousness which becomes a fundamental essential in the final apprehension of the human person before any considerations of being black, Caucasian or Mongoloid as an identity. *Americanah* is therefore examined within the framework of a postcolonial Feminist theory as a novel that explores the decentred world of the African woman created by a global economic and social influence but who challenges the structures that limits her potentials and blurs her identity.

Christopher Odhiambo Joseph, Moi University

Transfer of Africa-related Alumni Knowledge: Regional Integration and Trans-regional Co-operation

This paper is a critical and analytical conversation with the Bayreuth-Africa Summer Schools that were originated by Prof. Dr. Eckhard Breitingner of the Institute of African Studies at Bayreuth University in collaboration with African students studying in Bayreuth or undertaking research. The paper writes how this concept of summer schools became an apt site for the production of cultural productions and performance of the transfer of knowledge. The paper attempts to explicate the ways in which the organization structure of the concept created and expanded scholarly linkages and partnerships; how the hosting Universities in collaboration with DAAD, Bayreuth University and a number of Bayreuth-African students and scholars create simultaneously an opportunity for creation, exchange and transfer of knowledge. The paper grapples with such questions as: to what extent did the organizational structures of the summer schools invite regional partnerships and trans-regional engagements? How did the summer school create possibilities for the knowledge transfer between, North-South and more importantly South-South? How did the structural organization of the summer schools,

enable transfer of knowledge between the academy, cultural production practitioners and even local communities?

To fulfill its objectives of reading the summer schools as both sites of enhancing regional linkages, knowledge productions and performance of its transfer, the paper takes recourse in theories of knowledge productions and transfer, as well as on discourses of regional and trans-regional engagements and transfers.

In a very explicit way the paper makes some recommendations and how the summer school concept can be deployed as a model for alternative ways of knowledge transfer and also for imagining regional partnerships and linkages.

Eileen Julien, Indiana University

On the Road: Claude McKay and Richard Wright in France in the 1920s and 1950s

The features of the "global" world, that has been defined as a world of networks, and the questions they raise about the centrality of "home" or about the challenges to "minority" identities, languages, literatures, and music are not, of course, brand new. In 1927-28, Claude McKay, the Jamaica-born American writer, living in Barcelona and Marseilles, wrote *Banjo: A Story Without a Plot*. In *Banjo's* words: "Le's blow this heah two francs to good friendship beginning" ... "My twinkling stars, but this Marcellis is a most wonderful place foh meeting-up."

Some twenty years later, Richard Wright, author of the scandalous 1940 novel, *Native Son*, and often described as the best known black novelist in the world at that time, emigrated to Paris, at the invitation of Gertrude Stein, where he was welcomed by Stein, Jean-Paul Sartre and Simone de Beauvoir, whom he had met in the United States. Wright came to Paris not only to discover a place "where race did not matter," but also to engage with anti-imperial geopolitics on the stage that was Paris.

This presentation will examine the purchase on globalization and transnationalism afforded these two writers by their experiences in Marseilles and Paris.

Eileen Julien, Indiana University

National Language, National Literature?

Outside the one-language one-nation formula largely adopted in Europe, multilingualism is the norm in most of the rest of the world, as it was also in pre-national Europe. The one language-one nation formula was given new power through colonization which in many societies introduced a new and alien "master language" to the already

existent indigenous linguistic variety.

Examining the texts of Johann von Herder, Ernest Renan, and more recent theoreticians of the nation, such as Ernest Gellner, this paper will review the literature on the presumed sine-qua-non of one national language for one nation and one national literature. We will then ponder the possibilities and challenges for a multilingual nation and "national" literature.

Alexander Dakubo Kakraba, University of Mines and Technology

Ayi Kwei Armah's Africa, A Continent in Constant Transition

This paper looks at Ayi Kwei Armah's presentation in his novels of Africa as a continent under constant transition. Armah's novels from *The Beautiful Ones Are Not Yet Born* to *KMT: In the House of Life* present a chain of events that are intertwined and have molded Africa's history. Consequently, in this paper, I argue that Armah's novels, rearranged chronologically according to their locales, demonstrate that Armah is not just a novelist but a historian or a chronicler of African history. The paper illuminates the fact that his two historical novels, *Two Thousand Seasons* and *The Healers* mark a significant period in the history of the African people, the period of slavery and colonization. Therefore, Armah's appeal to Africans to reconsider the uncorrupted African way of life and to readopt the spirit of reciprocity which reproduces or re-echoes the African "Sankofa" concept raises a very critical transitional issue in the novel. I further argue that the struggles against slavery and colonialism transit into the period witnessed in *The Beautiful Ones Are Not Yet Born*, the period of independence under corrupt African leaders. In these novels, Armah presents images of Africans who are alienated from their root. He continues his agendum of exposing European and American conspiracy to completely alienate the African in *Why Are We So Blest*. Again, this paper asserts that the European exertion to disaffect the African and to institute Eurocentrism climaxes into the epoch observed in *Osiris Rising* and *KMT: In the House of Life*, the period of neocolonialism. Armah's call for the diasporic Africans to return and to reconnect with the continent in *Osiris Rising* is a vital transitional entreaty just as his demand for the amalgamation of African traditionalists and academicians in the reconstruction and rejuvenation of Africa's history and image in *KMT*. The paper, therefore, concludes that Armah through his petitions and expositions, fashions a specific image of the African continent, a continent which is under constant transition and these transitional images of Africa are primarily shaped or dictated by the external political forces that plagued the continent in the past and will continue to do so in the future.

Mohamed Kamara, Washington and Lee University

The Prometheus Complex? The Quest for Knowledge and Progress in Pede Hollist's *So the Path Does Not Die*

Pede Hollist's first novel focuses on the peregrinations of Fina, the protagonist. Her struggle to find 'home' at home and in exile. Her struggle to stay on the time-trampled path or create her own path, from within or without. Finally, her story to marry tradition and change, the past and the present, the self and others, into a useable future. But the story of Fina would not have been if the story of Kumba Kargbo had not taken place. Kumba Kargbo was the first rule-broker, the first adventurer into the hitherto unquestioned dominion of Atala the Supreme. It was Kumba Kargbo who, like Prometheus, took that very first step into the inevitable battlefield. In short, Fina is a consequence of Kumba Kargbo.

In this paper, I propose to read the story of Fina through the frame story of Kumba Kargbo. Such a reading will make it possible for us, I hope, to begin to understand the restlessness and relentlessness of Fina who is at once victim, inheritor and potential corrector of the original sin of her progenitors. By framing Fina's story with that of Kumba Kargbo's Hollist himself invites this specific reading of his novel.

Mohamed Kamara, Washington and Lee University

Understanding Senghor through his Reading of Others

Senghor, throughout his intellectual career, had a lot of things to say about other intellectuals and their works, whether through prefaces or through critical essays and evaluations. As is the case with all prefacers and literary critics, Senghor's prefaces, for example, reveal as much (if not more) about him as they do about the books he is prefacing and their authors. I propose here a paper that will focus on Senghor's use of his prefaces and short critical pieces to explain, elaborate on, defend, and clarify his Negritude in the face of critics.

Kalapi Sen, Mohan College

Ekwefi to Beatrice: A Journey of the African Women from Subordination to Emancipation through the Eyes of Chinua Achebe

Africa has throughout been dubbed as a "dark continent," with no civilisation and culture of its own, where men are born to serve their white masters. The condition of the women is worse. They are "doubly colonized", and are nothing but "inconsequential objects," "child bearing machines," and an "idealized accessory" of the men. Chinua Achebe (1930-2013), who has often been regarded as the "founding father of African literature," in his novels have brilliantly projected that the Western notion of the African woman as an "idealized accessory," is nothing but false. In fact, they have been "the agents of their own emancipation," since pre-colonial times. Yet in the world of criticism, Achebe's women still share the status of a "subaltern." They believe that the "treatment of women in [Achebe's] fictional works confirms the world of male chivalry and macho heroism," where women are "voiceless." For them, it is only "Beatrice [who] is Achebe's most fully developed woman character." Quite interestingly it might be noted that critics have not been able to "listen" to Achebe's own claim that "Beatrice has been coming through all my work." And this claim can be justified if the novels are re-read carefully.

Taking its cue from Achebe's comment that Beatrice is "by no means an accident," this paper aims to trace the development of the African women from the status of a subordinate figure, always standing silently on the margin, to the emancipated face of Beatrice, who even replaces the men folk in the centre stage. This development begins in Achebe's portrayal of Ekwefi, Ezinma, Nneka, in his first novel, *Things Fall Apart* (1958), set in the pre-colonial Igbo society. In *Arrow of God* (1964), he projects the double colonisation of the African women, and also brings to the surface the "minor rivalries" present among them which reveal certain aspects of "power politics" prevalent during the colonial times. In *No Longer at Ease* (1960), officially Achebe's second novel, but set in the times when the colonialists are about to leave, there are strong women figures like Hannah Okonkwo, Clara Okeke and Miss Mark through whom Achebe introduces concepts like the Abortions Rights in Nigeria and women's body being used a pawn or a bribe to win scholarships.

In his last two novels, *A Man of the People* (1966) and *Anthills of the Savannah* (1987), both set in post-colonial Nigeria, Achebe's vision of the "new women" is clearly brought out. Women like Mrs. Nanga, Edna Odo, Jean, Elsie Mark – featuring in *A Man of the People* – who not only fight for their own rights but also rub shoulders with men in such domains like politics and business. In *Anthills of the Savannah*, Achebe's portrayal of the "new woman" is complete with his creation of

Beatrice, Elewa and Amaechina – "the female trinity" – where women replace the men-folk and perform such rights like the naming of a child, which is typically a man's duty.

Kasongo M. Kapanga, University of Richmond

Disentangled Future: David Van Reybrouck and Postcolonial Narrative

Congo. Een geschiedenis (Congo: The Epic History of a People) by the Dutch-speaking David Van Reybrouck launches a new way of looking at the Congo far removed from the earlier postures of the Berlin Conference triumphalism to an observation in a re-contextualized framework shaped by global requirements. What are the changes in his take of well-traveled history of the Congo? His can be seen as counter-narrative going against the narratives of shock reminiscent of Marlowe's unusual practices, or against the projection of a dysfunctional society (Thierry Michel's *le cycle du serpent*, can anybody break it?). It does not indulge either into an atmosphere of triumphalism highlighted in the films *The Kinshasa symphony* or *Benda Bilili*. How would this brand of writings, filming or talk be different from other works? The easiest answer would be that Van Reybrouck is cozying up to the Congolese as a way out of the colonial guilt (Buckner's *Les sanglots de l'homme blanc: Tiers-Monde, culpabilité, haine de soi*, Seuil, 1983; Adam Hochschild's *King Leopold's Ghost*; Kingsolver's *The Poisonwood Bible*). But a close analysis that takes into account a rather horizontal judgment preceded by sustained interrogations driven by the desire to understand one's site of view – while at the same time examining the fundamentals of given cultural practices free of fixed valuation – may have triggered a rather different outcome.

The paper will attempt to elucidate the situation whereby Van Reybrouck's path seems to have deviated from earlier pronouncements that are reflective of situations of power, or reflective of Belgium's own fantasies of power, to use Pierre Halen's oxymoric formula, "la Petite Belgique a vu grand." The presentation will examine the persistent attitude invariably reiterated in the discursive pronouncements of many writings, reports, and filmic texts. Then I will examine the approach that Van Reybrouck takes prior from writing on the other, on the Congo, on his interlocutors. Rather than validating a point of view that drives his own movements – in search of illustrations of an idea – the Dutch-speaking writer refrains from getting his movements motivated by his thesis. Rather, he seems to examine his own site and the functionalities in which he is involved in a daily life – the university as the tower of higher learning – and then he attempts to decipher the other's practices as shaped by his own rational and contextualized requirements. In other words, one wonders whether he

practices anthropology in reverse. Do his background and his life in the Congo shape his approach? Thirdly, I intend to examine the reactions that this rather unusual approach raises both in the north and in the South. In what kind of reactive dialogue do works by Congolese or African writers (Koli Jean Bofane or Alain Mabanckou) enter with these works?

Ayobami Kehinde, University of Ibadan
Eyiwumi Bolutito Olayinka, University of Ibadan

African Feminism and Alter(Native) Militant Tradition: Mariama Bâ's Legacy in Disguise

It is a generally acknowledged view that the path toed by African Feminism is different from that of Western Feminism. In most cases, African Feminism is known for its collaborative and inclusive approach; it sees men as partners in progress in the struggle for emancipation of African women, unlike the Western Feminism, which is known for its exclusionist approach. This has given rise to the claim that the precursors of African Feminism adopted a subtle/non-combatant strategy in seeking freedom from oppressive African patriarchal tradition for African women. Some of the texts by the avant-gardes, including, Marie-Claire Matip's *Ngoda* (1954), Thérèse Kuoh-Moukoury's *Rencontres essentielles* (1969) and Aminata Maïga Ka's *La Voie du salut suivi de Le Miroir de la vie* (1985) only depict deplorable women's conditions in Black Africa without actually suggesting the way out of the woods. Some, such as Evelyne Mpoudi-Ngollé's *Sous la cendre le feu* (1990) and Buchi Emecheta's *Joys of Motherhood* (2005) on the other hand, have been remarked for the compromising ways in which they have suggested emancipation for African women. While Mariama Bâ's *So Long a Letter* and *Scarlet Song* can be classified into the latter category, it is expedient to comment that the writer indirectly predicted the militant future directions of African Feminism. This futuristic tendency is foregrounded in *Scarlet Song* where she creates an Aristocratic French White woman, Mireille, nurtured and educated in Africa, but in defense of womanhood resorts into violence and murder to break the shackles of intransigent African traditions and set herself free from the psychological burdens inherent in the customs. Some existing literatures on theories of violence trace the genesis of women's violence to victimisation in intimate relationships. Such theories help to locate Mireille's succumb to violence and murder to her victimisation in her multiracial marriage. Although Mireille is non-African by birth, Mariama Bâ must have created this character who paves the way and acts as an ombudsman to teach the timid African woman of the fact that violence needs to beget violence if the latter aspires to accede to absolute freedom

from hegemonic domination and oppression. This is an artistic creation that partially borrows from the Western Feminist world to advocate militancy and violence which new generation of African feminists in the likes of Ken Bugul, Calixthe Beyala, Fatou Kéïta, and Lola Shoneyin currently demonstrate in their feminist discourse.

David Kerr, University of Birmingham

Bongo Boombap: Tanzanian Rap, the Internet, Music Traditions and Future Realities

Since the mid 1990s and the liberalisation of telecommunications in East Africa, there has been a growth in the number of internet users in Tanzania. This has seen a proliferation of internet cafes and an increase in the number of internet service providers (National Bureau of Statistics 2011, 52). For those with access to the internet or mobile phones, technologies such as blogs, email, Twitter and Facebook have eased connection and communication to both inside and outside the country. These new mediums for communication have been enthusiastically embraced by many musicians in Tanzania as a means through which to publicise and disseminate their music.

Conversely the internet has offered Tanzanians in the diaspora greater connectivity with 'home'. Through websites, Facebook pages and Twitter feeds Tanzanians in the diaspora are not simply able to stay in touch with developments in Tanzanian popular music but to actively engage with shaping Tanzanian musical space. This paper looks at a blog / Facebook page 'Bongo Boombap' established and run by the Tanzanian rapper KBC currently based in London. It will explore how the presentation of contemporary popular music by 'Bongo Boombap' blog seeks to engage with notions of an 'authentic' musical tradition to imagine a future for Tanzanian popular music, and how an online space is seeking to generate the production of music offline.

Gérard Keubeung, University of Tennessee Knoxville

Viscéral de Rachid Djaidani ou la chronique du désespoir dans les banlieues françaises

Viscéral est le récit de la vie quotidienne des jeunes dans un quartier défavorisé de la banlieue française. A travers les portraits de différents jeunes et leur déploiement dans un univers où la violence des gangs, résultat de la promiscuité et d'une quasi absence de perspective d'avenir, se présente comme un mode de vie, le narrateur illustre l'impossibilité pour quiconque de s'échapper de ce lieu, ou

de prétendre à une vie meilleure. Ma communication se fixe comme objectif de montrer que la banlieue en tant que zone de non droit s'apparente à un camp ou le banlieusard y est condamné à errer, voire à vivoter avec comme ultime issue la mort. En me servant de l'itinéraire de Lies, le personnage principal, j'analyserai les expériences de ces exclus de la République française et l'influence de l'espace sur leur être. En clair, mon analyse questionnera le pourquoi de leurs actions de même que la perception de leur être dans le monde.

Touria Khannous, Louisiana State University

Generational Shifts in Maghrebian Writers' Representations of Blackness

This paper focuses on images of blackness in selected Maghrebian literature, produced in French and Arabic in countries like Morocco, Algeria and Tunisia. The paper aims to highlight the imagined identities assigned to Blacks and to shed light on the derogatory messages that are hidden in Black stereotypes. There is a shift from the early generation of Maghrebian writers such as Aly El-Hammami (1902 -1949) who were supportive of slavery, and writers from the second half of the twentieth century who were more subtle in their representation of black characters. This is the result of several powerful developments such as the abolition of slavery, national liberation movements and human rights discourses. Images of Blacks changed over the generations. Early depictions of Blacks as slaves, concubines, eunuchs and domestic servants occurred at a time when Black communities of ex-slaves remained silenced and absent from political and academic discourses. The Black communities fall into oblivion is a constant reality even in the contemporary Maghreb. As the population of sub-Saharan African migrants "trapped" in the Maghreb continues to expand, emerging literature addresses the mounting racism and escalating hate crimes against Blacks in countries such as Morocco. Drawing on the work of Frantz Fanon, Homi Bhabha, Nicole Fleetwood and Mary Ann Doane, I argue that blackness in Maghrebian literature is often reimagined as a fetish. The Black body-- often associated with death, violence, the unconscious, the mysteries of the night, magic, rampant sexuality, etc--is implicated in imaginary appropriations in service of Arab hegemony. The paper elaborates on the link between the objectification of Blacks and Arab Muslim patriarchy. Marked as superior to its black other, Arab patriarchy has profited from blackness without admitting it. It has used Blacks as a fetish both to obliterate their difference and to render them silent. The texts I discuss include Aly El-Hammami's *Idriss* (1943), Kateb Yacine's *Nedjma* (1956), Mohammed Dib's *Qui se souvient de la Mer* (1962), Rachid Boujedra's *La Repudiation* (1969),

L'Insolation (1970), and *La Macération* (1984), Mohammed Khair-Ed,dine's *Le Déterreur* (1973), Mouloud Mammeri's *La Traversée* (1982), Tahar Ben Jelloun's *Moha le Fou, Moha le Sage* (1978), *La Prière de l'absent* (1981) and *l'Écrivain Public* (1983), Mahi Binebine's *Le Sommeil de l'esclave* (1992) and *Cannibales* (1999). Within this literature, there are many examples of the use of the Black other in the mode of fetish. I particularly focus on two examples. In the first example, the body of the Black other is imaginarily inhabited, objectified and caricatured. In the second example, the Black other is used to provide an image of the self as good.

Immaculate Kizza, The University of Tennessee at Chattanooga

The Gender Shuffle: Dangarembga's Maiguru and Baingana's Christine Constructing Homes and Identities

Literary critics such as James (1993) and Williams (2006) stress "the impossibility of return" reasoning that since "no action can be separated from time and space. .. The notion of return implies the impossible – the separation of space from time" (James 1993: 248). That is an uncomfortable argument for returnees, reminding them that despite the many reassuring connotations of "home" implicit in the notion of return, returning home is a complicated, multilayered, time consuming, emotionally challenging "process of construction [of both a home and identity] rather than [a simple] repossession" (Williams 2006: 54). Many returning African literary characters ranging from Achebe's Obi to Aidoo's Ato face that reality and wrestle with its implications as they construct their new homes and identities. Difficult as that process of construction might be for African men, it is even more complicated for African women because of the patriarchal culture they are returning to whose constructions of and assumptions about gender often collide with those of the new worlds these women are returning from.

"The Gender Shuffle: Dangarembga's Maiguru and Baingana's Christine Constructing Homes and Identities" is a discussion, using those characters as examples, of how gender joins space and time to complicate African women's definitions and constructions of homes and identities when they return "home".

Returning "home" can be a nightmare if one fails "to merge a New World self into an Old World self" (Williams 2006: 79), and to remember that "It aint't home t'ye, though it be the palace of a king,/ Until somehow yer soul is sort o' wrapped round everything." (Guest 1916).

Molly Klaisner, Harvard University

Grief in RealTime: Mourning and "Science-Fiction" in the Films of Jean Rouch and Alain Gomis

For those who accused him of flouting standards of scientific inquiry, Jean Rouch had a cheeky answer. His work was not science, but "science-fiction," he claimed, and though Rouch's ethnographic films did not feature spaceships, they did aim to show us a kind of alternate dimension, one in which the dream factory of cinema might also project African fantasies. The riches, celebrity, and seven-story skyscrapers dreamed up by Rouch's characters provoked a miscegenation of genre categories that challenged racist truisms as much as it did scientific methodology. Yet it is in Rouch's early films where the tension between scientific discourse and fiction is most striking, where it is revealed not by his subjects' fantasies, but by their expressions of grief. In Rouch's little-known film, *Cimetières dans la falaise* (1951), filmed under the supervision of Marcel Griaule, a Dogon community lives in cyclical time, or so the narrator would have us believe, their daily activities as regular and repeating as the alternating seasons. But when, in the middle of filming, a young man drowns, the event is not easily incorporated into the present progressive state of ethnographic time, and the community's expressions of mourning not only strain the language of scientific discourse but also the language of cinema.

Where Rouch struggles to maintain control over his grieving subjects in *Cimetières*, in *Tey* (2012), director Alain Gomis uses Rouchian techniques to give voice to grief in a fantastical setting. The story, to all appearances, takes place in Dakar, but a Dakar transformed into "a place where death still warns of its coming," and where mourning takes place in the presence of the dead-to-be. Though the film is fiction, actors are permitted to improvise and contribute to the scenario as it unfolds, and as usually happens in Rouch's films, the camera captures unexpected events that change the film as a whole, the significance of which can only emerge long after the cameras have stopped rolling. In allowing the process of filming to shape the film, Gomis reveals the documentary possibilities even in scripted, fiction films, allowing the film to represent a future and a present all at once.

Drawing on Mary Louise Pratt's concept of autoethnography, Ranjana Khanna's colonial melancholy, and Gilles Deleuze's movement-image, I argue that Rouch's and Gomis' films reveal the power of documentary to represent conflicting temporalities that challenge the inherited language of ethnographic cinema in West Africa. But they also remind us that "science-fiction" narratives need not be tech-savvy or dystopian, but can be spiritual, permitting us to imagine the radical possibilities of a world in which mourning projects its own sense of lived time.

Tobias Robert Klein, Humboldt-Universität zu Berlin

"They were among my happiest days": Future Nostalgias and the West-African Boarding School

"Modern nostalgia is a mourning for the impossibility of mythical return, for the loss of an enchanted world with clear borders and values; it could be a secular expression of a spiritual longing, a nostalgia for an absolute, a home that is both physical and spiritual."

(Svetlana Boym – The Future of Nostalgia)

"Looking back on Achimota days I realise that they were among my happiest, probably because they were the last days of leisure I have ever enjoyed – days when I could read [...] have long discussions with my friends on an endless variety of topics or wander through the woods surrounding the College, alone with my thoughts." (Kwame Nkrumah – The Autobiography of Kwame Nkrumah)

"It was there, in the woods of Government College, though he had not given it much thought, or defined it thus at the time, that he had commenced a spiritual questioning and attained even some kind of resolution [...]. Apatanga had, he felt, defined him in an unchangeable way and the major craving he now had was to walk through the grounds of that school again while it was empty, definitely while it was empty, which it would beat this time of the year." (Wole Soyinka – Ibadan)

Though nostalgia may overtly appear to be the exact counterpart of future's luring dreams, visions and promises, the two sentiments are sometimes drawn into a strange kind of mutual interdependence. This is most remarkably the case with literary and cultural representations of (African) boarding school life. The sparse colonial version of the British Public School, gradually hybridized and altered by a comprehensive set of local values, up to today shapes the socialization of large sections of the middle and upper-middle classes in Anglophone (West)-Africa. Their experiences during a period of life full of hopes, challenges and flamboyant optimism are eventually transformed into the "those-were-the-days"-nostalgia of old student meetings, school-stories and – more recently – websites and social media that keep cherished memories alive. At the same time the emotional recovery, revival and evocation of past experiences and places allows to alleviate the inexorable forces of time and to move ahead in life.

The paper seeks to trace the overarching notion of this futuristic nostalgia in various vastly different times, registers, settings and literary genres. Of particular interest are autobiographical accounts of boarding school life (among them texts of notable personalities such as Kwame Nkrumah, Obafemi Awolowo, Joe Appiah or Wole Soyinka), their interchangeable narrative relationship to (fictional) school novels

and last but not least social media and magazines with which the current generation of students is laying the foundation for their own future nostalgia(s).

Kathryn Kleppinger, The George Washington University

Collision of Past and Future in Patrice Nganang's *La Saison des Prunes*

In his 2013 novel *La Saison des Prunes*, Patrice Nganang relates the fictional yet very real story of the Cameroonian experience during World War II. Centering around the arrival of French Army General Leclerc in 1940, Nganang's novel explores the lives of several villagers as they adjust to the new realities of the war. Cameroon found itself in particularly challenging circumstances at this time: initially a German colony, control of the region had passed to the French after World War I. The young men and women at the heart of the novel understood World War II as a distinctly colonial war, one that involved both their past and present colonial occupiers. Many local activists thus saw the war as purely exploitative and refused to fight for France, a treasonous act at the time. They saw no reason to declare loyalty to either side, as they identified both France and Germany as unwelcome masters. Taking this historical context as a starting point, I argue that Nganang's novel also presents a vision for Cameroon's future based on its past. By reconceptualizing the Cameroonian experience in World War II as one of shifting loyalties, Nganang both demonstrates how Cameroon was at the heart of the Franco-German conflict and also how the war in Europe was not fought only in France and Germany (and with their formal allies). Instead, *La Saison des Prunes* underscores how Cameroon (and Africa more generally) was fundamentally involved in the war effort (on both sides), not simply as supplying fighters but also in working through intellectual questions such as the nature of freedom and how to understand colonialism in the era of world wars. Rather than focusing on an oppositional "us vs. them" line of thinking between colonizer and colonized, Nganang's characters have no choice but to think in multiple dimensions about Cameroon's past and political options for the future. Which country was more likely to grant them independence? The answer to this question was far from clear in 1940, and the many characters in the novel have diverging opinions regarding how best to manage the war environment.

This novel opens up new lines of thinking for Cameroon's present and future, I argue, by interrogating the meaning of the past. Colonialism did not prevent political leaders from seeing through the corruption and exploitation of their occupiers, and the war opened up new possibilities for establishing new social and political institutions in preparation for

independence. In short, the novel shows how Cameroon has always been at the heart of international politics, despite difficult contexts such as world wars. In resituating Cameroon at the center of international politics, then, *La Saison des Prunes* encourages readers to move beyond colonial dichotomies in favor of multidimensional thinking about how to define Cameroon's current and future place in Africa and in the world.

Adrian Knapp, University of Leeds

'Good morrow to our waking souls': Uncovering Dormant Black Female Agency in Beryl Gilroy's *Stedman* and *Joanna: A Love in Bondage* and *Inkle and Yarico*

Starting with Paul Gilroy's definition of love stories in the wider black Atlantic as 'narratives of love and loss' that incorporate 'both the distinctive rapport with the presence of death which derives from slavery and the related ontological state [of] the condition of being in pain', this paper will examine Beryl Gilroy's two historical novels focussing on their potential of reclaiming (black) female agency in what were originally two male-authored/authorised stories: John Stedman's *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam ... from the Years 1772 - 1777 (1796)* and Richard Steele's rendering of Ligon's narrative of *Inkle and Yarico in the Spectator (1711)*. Both rewritings are closely modelled on their respective original in that the central male characters' (Stedman's and Inkle's) genuine response to the sudden 'astonishment' aroused by an encounter of what Burke refers to as the 'great and sublime in nature' is depicted as 'threaten[ing] the autonomy and integrity of the [male] subject'. This ever-present danger of the (male) subject's disintegration is reflected in the frustrating state of what can only ever take the form of an unrequited love, as this love of the 'exotic' – made manifest in the uncontrollable physical attraction to an intractable 'other' woman – will always evade the firm grip of the plundering love-sick imperialist. As a result, the desired female body, '[s]ituated at the boundary of nature and culture, [...] takes on the ambiguous quality of nature "herself", at once overwhelming power and nurturing servant' and consequently 'evokes violence and objectification [since] [w]hat cannot [...] be transcended must be destroyed, annihilated, in the sublime violence of colonialism'. But what seems to be an inevitable fight for colonial dominance at the same time also engenders a reappraisal of what was thought to be an immobile boundary separating the gendered human from 'the natural'; a 're-awakening of the soul' to the 'unnaturally' restrictive conceptual space humans are confined to in society when compared to the astonishing variety found in nature where such clear and static distinctions do not

exist. This paper will focus on the 'unhoming desires' generated by such 'encounters of astonishment' paying special attention to how the stories' allegedly subjected and conquered 'female bodies' in refusing to wear another 'coat of deception' take centre stage and transform these two well-known male 'coming-of-age' narratives by undermining the central characters' blatantly attempted chauvinist conquest of the colonial frontier.

Marie Helene Koffi-Tessio, Hobart and William Smith Colleges

Space, Place and Time in Alain Gomis's *Tey* (Today)

In his latest feature film *Tey* (2013), the Senegalese and French filmmaker Alain Gomis posits the imaginary as central to his representation of contemporary Senegal. As a case in point, the borders between the real and the imaginary remain blurred while we witness the final moments of a man who returns to his native Senegal to die. Taking as a point of departure his physical journey in the streets of the city and his internal itinerary, this paper focuses on the ways in which real places, imaginary time, and the intangible space of death are apprehended through images and sounds. While probing the juxtaposition between remembering and dying, this paper also explores the "dream" like quality of a story in which the rules of realism are uncertain, thus reflecting the limits of representation of both death and memory. In this conflation of recent past, present and future, as the itinerary from life to death comes to a close and the lenses move from anonymous children on the street to the protagonist's own children, one is left with a representation of Senegal as an undetermined future – a time and space much like the protagonist's own intertwining of remembrance and dying -- which is yet to come.

Amadou Koné, Georgetown University

Retour sur le concept de réalisme en littérature africaine avec Léopold Sédar Senghor

Peut-être qu'en littérature africaine, il serait utile de revenir sur certains concepts dont le sens semble être stabilisé alors qu'en réalité dès lors que l'on applique ces concepts au contexte africain, on y découvre des nuances souvent significatives. Il en est ainsi du concept de réalisme. Léopold Senghor a très rapidement perçu le problème du "réalisme" dans la littérature africaine. Je me propose de voir dans quelle mesure ses analyses éclairent le concept et comment quelques textes de littérature africaine illustrent ses théories.

Christophe Konkobo, Austin Peay State University

Sotigui Kouyaté et l'Art du Théâtre

Dans le documentaire *Sotigui Kouyaté, un griot moderne* (1996), le tchadien Mahamat-Saleh Haroun rend un hommage mérité à un acteur africain de renommée internationale. Sotigui Kouyaté, décédé le 17 avril 2010 à l'âge de 73 ans, est aujourd'hui connu surtout pour sa carrière d'acteur aussi bien au cinéma qu'au théâtre aux côtés du metteur en scène britannique Peter Brook. Si l'artiste a pu mener une telle brillante carrière sur la scène internationale c'est d'abord parce qu'il a su se forger au Burkina Faso les outils de l'art du théâtre en tant que dramaturge, metteur en scène, acteur, danseur, chanteur, chorégraphe, etc.

En ce cinquième anniversaire de la mort de Sotigui Kouyaté, nous nous proposons dans cette communication de revenir sur son parcours professionnel dans les domaines de l'écriture, de la mise en scène et du jeu d'acteur. Pour ce faire, nous prendrons soin de bien marquer la césure entre son expérience africaine de vingt ans qui commence dès 1964, lorsque Kouyaté joue pour la première fois dans une pièce de théâtre à Ouagadougou, et son expérience internationale qui commence en 1984, lorsqu'il reçoit une invitation de Peter Brook à aller jouer à Paris dans le *Mahabharata*.

Kwaku Korang, Ohio State University

On Cheikh Thiam's *Return to the Kingdom of Childhood: Re-envisioning the Legacy and Philosophical Relevance of Négritude* (Ohio State University Press, 2014)

Kwaku Larbi Korang, Ohio State University

What was African Literature? Literary Modernism and 'First-Generation' African Literature

This is a panel, to be sure, that posits African literature in a late-modern difference. The question remains, however, whether we have a comparative theoretical understanding, comprehensive enough, of what the African literary enterprise was and aspired to be at its (modern) "origin." This would be a time before, when a "first generation" of literary producers would have been (arguably) subject to influences and impulses with a priority and form different from those to come in modernity's so-called late phase. In comparatively seeking out what African literature was and aspired to be, the paper follows the prompting of the following questions: What factors come together, what objective necessities and

human compulsions arise, to condition the modern production, historic institution, and ideological projection of a literature self-consciously African? Centrally, the paper theorizes African literature as a species of literary modernism. In his *Culture and Imperialism*, Edward Said drew our attention to a certain kind of work hardly begun in cultural criticism by pointing out that "[t]heoretically, we are only at the stage of trying to inventory the interpellation of culture by empire." This paper takes up Said's challenge, seeking to inventory the modernism of an African literary first generation at large within a politico-cultural horizon shaped by imperialism.

Michael M. Kretzer, Justus-Liebig University

Variations between Oral and Written Communication at Schools in Gauteng and North West Province. Case Study of the Use of Sesotho sa Leboa (Sepedi), Sesotho, Setswana And isiZulu

This paper researches the variations between oral and written communication at public primary and secondary schools in Gauteng and North West province. The main focus is on the usage of Sesotho sa Leboa (Sepedi), Setswana, Sesotho and isiZulu. Within this paper the three metropolitan areas Ekurhuleni, Johannesburg and Pretoria and the two districts Sedibeng and West Rand in Gauteng are compared with the situation at the three researched districts in North West. These are Bojanala, Dr Kenneth Kaunda and Ngaka Modiri Molema district.

Differences between the metropolitan areas and the districts regarding the use of indigenous languages were discernible, as well as between Gauteng and North West. Gauteng is very much more heterogeneous and multilingual compared to North West. Within North West mainly Setswana was applied and just in Dr Kenneth Kaunda to some substantial extent Sesotho was used, whereby in Gauteng all eleven official languages were employed plus many migrant languages. Furthermore these differences exist between the metropolitan areas and between the districts and within each territorial entity. The linguistic circumstances influenced the individual language usage of African languages of educators, as well as the language attitude(s) of the involved educators (and parents). Field research was done between June and September 2013 in North West and between June and September 2014 in Gauteng, whereby over 2,000 questionnaires were collected at 240 involved public primary and secondary schools. The only limitation, due to practical reasons, was to select schools with a minimum of ten educators. The general response rate of between 80 to 90 per cent was successful. As indicated the use of Sesotho sa Leboa (Sepedi), Sesotho, Setswana or isiZulu within a lesson (oral and written) and with the communication

to the parents differed greatly. In general indigenous languages were much more often used for oral communications and to a lesser extent for written communications. These differences might influence the future language attitude and language practice of the learners too. Within the questionnaire many questions had a focus on language attitude towards Afrikaans, English and the African languages. These different Likert scales gave an impression about the reciprocal relationship between language practice(s) and language attitude(s) of the educators. Language practice(s) and language attitude(s) vary widely within aforementioned research area. Next to the already stated factors such as the general linguistic setting of the territorial entities, the following aspects contribute to differences of language practice and language attitude: age, sex, taught subject, work experience, the specific phase and educational background of an educator.

Further quantitative research in Limpopo in 2015 will give additional information about the real daily language usage and appearance of specifically Sesotho sa Leboa (Sepedi), Sesotho, Tshivenda and Xitsonga in schools.

Madhu Krishnan, University of Bristol

Space and Spatiality in West African Fiction: From Empire to Independence

This paper examines the performance of space in four texts written at the cusp of Independence in West Africa: Amos Tutuola's *The Palm-Wine Drinkard* (1952); Cyprian Ekwensi's *People of the City* (1954); Cheikh Hamidou Kane's *Aventure ambiguë* (1961) and Mongo Beti's *Mission terminée* (1957). By uncovering the network of correspondence within which each text enacts its performance of West African spatiality at a moment of transition, this paper seeks to determine the extent to which the unfolding of spatiality in each novel suggests alternative readings which, reading the past from the present, may provide novel avenues for imagining postcolonial futures. It asks: how is the performance of space differently articulated in the Francophone and Anglophone contexts on the cusp of Independence in Senegal, Nigeria and Cameroon? What happens when authorial, editorial and material demands converge in the literary text's performance of space? By considering space as neither abstract nor absolute, but as a holistic, evolving system, this paper offers a corrective to current research in postcolonial spatiality, which isolates the literary text as a passive repository of meaning. Viewing literature as central to the production of postcolonial space, this paper will foreground the ways in which literary space is both shaped by and itself shapes wider discourses on spatiality. The research draws on textual analysis, human geography and archival research into late colonial administrative practices and early African publishing. By so doing, it

develops an understanding of West African spatiality which better locates the diverse practices, possibilities and sensibilities towards which each novel contributes.

Marie Kruger, University of Iowa

Back to the future: Remembering Apartheid on Constitution Hill

As we know only too well, memorial sites manage the past to satisfy the needs of the present and to work towards a desirable future. With the end of apartheid, South Africa embarked on the difficult process of remembering the systematic human rights violations of the past so as to envision a different – inclusive and democratic – future. Among these memorial sites, Constitution Hill in central Johannesburg occupies a special role that juxtaposes the commemoration of apartheid atrocities in the former prison complex with the towering presence of the new Constitutional Court. Of added significance are the multi-media exhibitions in the former Women's Jail since they provide a rare opportunity for women to publicly share their experiences and recount how apartheid infiltrated the daily routines and intimate details of work and family life.

My paper will discuss the extent to which the exhibitions (in the Women's Jail) on Constitution Hill offer a public archive of apartheid experiences substantially different from the sweeping account of the Apartheid Museum and the commercialized tour of Robben Island. How do the exhibitions acknowledge the contesting testimonies of PAC and ANC prisoners, of political and common law inmates, of male and female, white and black South Africans? To what extent do they honor the solidarity among prisoners while also addressing the often silenced topic of violence among inmates? How does the active participation of former prisoners in the design of the installations transform the role of witnessing to include curatorial responsibilities and other forms of ownership of the site? My discussion also intends to raise larger concerns about the embodiment of traumatic memory and the need to consider "the daily erosions of personal liberties and dignities" under apartheid (Coombes 93), so as to better understand how painful experiences originate in a series of social, political, economic conditions that continue to shape the marginalized position of former prisoners in contemporary South Africa.

Foregrounding the diversity among apartheid witnesses, allowing former prisoners to participate in the representation of their stories while also considering their continued social marginalization, Constitution Hill – I will argue – offers a unique archive of apartheid testimonials that co-exists in often fraught ways with the country's present and future as symbolized by the Constitutional Court in the same physical space.

Joshua Isaac Kumwenda, University of Witwatersrand

Re-thinking Nationalism in the Postcolonial African Novel: Achebe versus Kayira's Perspective

Historically, nationalism, the feeling or belief that people who share a common culture, history and language constitute an independent nation has had both uplifting and damaging consequences. However, scholars have often disagreed as regards when or how nationalism came about or indeed on the question of what nationalism really is. Currently, there are two schools of thought that try to explain the ideology of nationalism and the nation as an entity. One of them holds that nationalism is rooted in the ancient societies in form of ethnicity or kinship ties, whether real or imagined. This school of thought traces nationalism to instinctive behaviour in humans to form groups based on common descent and argues that nationalism flourished naturally over time culminating into nations as we know them today. The other school of thought considers nationalism as a fairly modern phenomenon whose emergence is a product of particular economic and social circumstances especially industrialization, capitalism and colonialism. According to this modernist view, there was no nationalism in feudal or tribal communities of the ancient times owing to unfavourable conditions such as an agrarian economy, undeveloped forms of rule and loose power centres.

African nationalism has largely been theorized within the modernist school of thought whereby both the ideology of nationalism and a nation as a social entity are constructs of the colonialism. The argument advanced in this paper is two-fold. Firstly, I argue that the concept of nationalism has been manipulated to describe a Eurocentric understanding of collective existence which contradicts, in some respects, the African understanding of existence and world outlook. If nationalism is concerned with a group of people regarding themselves as a people, then such a notion must be derived from their collective psyche and shaped by the creation myths of their societies. By myth, I refer to mythology, legend or oral tradition which is often a charter for the present day social order and meaning. Secondly, the paper compares and contrasts the manner in which two prominent African writers of fiction, Chinua Achebe and Legson Kayira have conceptualized nationalism in their respective interrogation of the postcolonial African nation. The paper observes that both authors portray the African nation as an extension of the traditional, mythical society of antiquity and are critical of the manner in which the present nation has been constructed. Both authors blame the contemporary nation-state for bringing nationalism into crisis by undermining the people's roots and ideals of their societies' creation myths which must ordinarily endow them with prestige, aspiration, value and belonging. The paper further

observes that while Achebe de-legitimizes the postcolonial African novel and calls for its dissolution and reconstruction, Kayira calls for modernity to embrace traditional ideals of nation so that the present nation is a true continuation of the past entity. The paper therefore advances the mytho-historical approach to understanding African nationalism.

Keiko Kusunose, Kyoto Seika University

The New or the Old South African Novel? – Looking into Zoë Wicomb's *October*

I would like to focus on Zoë Wicomb's newest novel, *October*. She depicts the same and classical topics as exile, return and race in South Africa, although new South Africa has enjoyed 20 years democracies. Any writer in South Africa cannot depict his/her stories without dealing with his/her past and present. At the same time, the autumn season, October comes every year to anybody, but what does it mean to anybody? The new year is arriving? Or that year is dying to the end?

Zoë Wicomb shows us the details of daily lives for the ordinary people. We start thinking what is life for the ordinary people through her novel. I want to explore more what Zoë Wicomb wants to present in her newest novel.

Dannabang Kuwabong, University of Puerto Rico

Eco-Dreaming as embodied socioenvironmental and nationalist landscaping: Toward a "topistic" reading of Lasana Sekou's *Nativity*

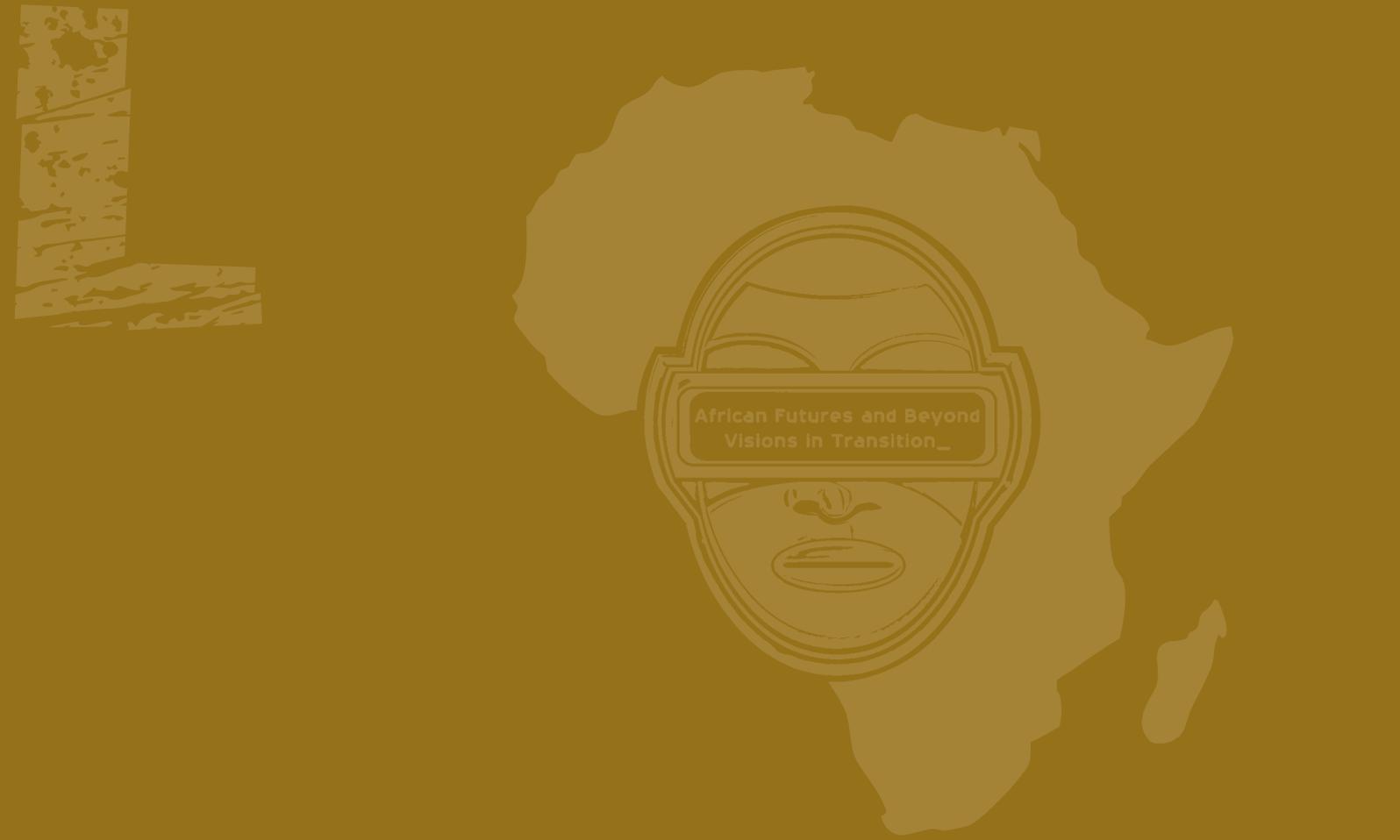
Lasana Sekou is indisputably the poet laureate of the Netherlands Antilles of today with over 17 titles to his name, and numerous awards. I read Sekou's *Nativity*, a tripartite anthology of poetry (English/Spanish/French), that Afua Cooper, in her introduction, describes as an intricate pattern of "nature, native, nation" (viii) woven to create a new vernacular landscape and socio-political environment for a revolutionary poetic of liberation of the traumatized social, cultural, and natural environments of St. Martin. I argue that Sekou echoes Eugene Victor Walter's notion of the "topistic" imagination to establish a mythopoeic and ecological cartography of St. Martin dissolving the worlds of humans, land, water bodies, spirits, gods, animals, and vegetation in one epic journey of activist re-membering, writing, and righting of his peoples' dismembered histories and cultures. I propose that *Nativity's* epic and mythic qualities lie in Sekou's pan-African-Caribbean ecological consciousness that incorporates and envisions St. Martin's geophysical and historical place. In this envisioning, St. Martin's environment is defined by both human and non-human

experiences; it is a place that "echoes and organizes memories, images, feelings, sentiments, meanings, and the work of the imagination" (Paul Devereux 87). I stress that Sekou's pan-African-Caribbean eco-dreaming then develops a vernacular landscape ideology that "contains its own memory of events and its own mythic nature, its genius loci, of spirit, of place, which may or may not be visible, but can be apprehended by the human . . . interloper" (88). I further argue that Sekou in *Nativity* answers Edouard Glissant's call for a new landscape consciousness to be a "subject of the most fundamental protest" (131) against the multiple cultural and ecological alienations and to re-establish a new socioenvironmental and political landscape consciousness. Finally, I conclude that *Nativity* illuminates and provokes new mythic imaginings to mobilize and reclaim an "aesthetic connection with [the] earth" of St. Martin. (Glissant 150) Sekou in *Nativity* becomes a *verdadero cantore* unraveling the "entanglements proliferated in the [circum-Atlantic] plantation zone [that] disabled the taxonomies distinguishing the human from the vegetable from the atmospheric revealing . . . interpenetration forces" (Allewaert Monique 349), and conserving a "world of Eco-systemic interpenetration" (Keith Cartwright, 175) on which Sekou's eco-dreaming is grounded. Through eco-dreaming in *Nativity*, Sekou ruptures what Rob Nixon calls the neo-liberal globalist externalizing logic that creates enclaves of "displacement without moving" and destroys the life-sustaining features of the landscape (19) toward ecological, political, cultural, economic, and racial emancipation.

David Kwofie, University of Ghana

Corruption and Classism in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* and Chinua Achebe's *No Longer at Ease*

Corruption is a major headache in society. Its effects are so great hence the unrelenting attention paid to it from all angles of human enterprise. Corruption hinders nation building as well as development. Poverty and diseases in our nations today are all fetters caused mainly by corruption. Corruption driven fetters eventually births classism and class consciousness. The effect, eventually, is a polarised and heavily tattered society. From the Marxist perspective, Ayi Kwei Armah and Chinua Achebe are amongst the most unrelenting literary voices on the menace of corruption in Africa. Through a textual analysis, the theme of corruption oriented classism is analysed. From the perspective of the circumstances that facilitate corruption; who initiates it; what the effects are and whether there are any possible remedies to the menace, Armah's *The Beautiful Ones Are Not Yet Born* and Achebe's *No Longer at Ease* is critically analysed. The paper concludes by juxtaposing Armah's gloomy outlook with Achebe's optimistic projection of general management and politicking in Africa.



PARTICIPANTS & ABSTRACTS – L ... M

Omolola A. Ladele, Lagos State University

Narrating New National Literatures: Some Examples of Nigerian women

The fortuitous yet contingent globalizing influences of trans/pan national/cultural studies, while internationalising African literature, has also, often, been hubristic. The appropriating constructs of Africa in such studies, while remaining useful shorthand, gestures to the need to re-emphasize the specificities of national narrations. Irrefutable evidence shows that Nigerian literature remains the most visible, most fecund in relation to other national literatures produced on the continent of Africa in contemporary times. However, complex and contentious factors underlie the very idea of 'national' constructs and these compel a rigorous diachronic re-conceptualisation of national consciousness/collective. This is especially so where the sense of nation is constantly deconstructed by the politicisation and hierarchisation of profoundly divisive ethnographic, religious, gender, class, and other such considerations.

Contextualised within the Nigerian national-scape that is evidently masculinist, narrations by women have often been seen as disruptive. What, then, are the non-hegemonic sites of literary discourses women propose through which they intensify intellectual debates on national narrations? How do Nigerian women writers proffer alternative, even if disruptive, consteller voices? Giving the audacious examples from the writings of Lola Shoneyin and Chika Unigwe, we hope to demonstrate how the narratives of contemporary Nigerian women writers enter the national space to resist and defy establishment institutions and ideologies and chart new national narratives.

Irmagard Langmia, Howard University,

Challenges and Vision: Re-assessing the Role of Theatre [as a Source of Entertainment] in a Twenty-First Century Media-Oriented Africa

This paper will re-assess the role of theatre in Africa not typically through stage dramatization or comic entertainment on stage, but through media influences that have reshaped people's interest choices in the twenty-first century. It will argue that though African theatre in the twentieth century attracted large audiences because of its focus on the problems of oppressed people driven by the post-colonial emergence of hegemonic socio-political Marxist structures, new technological orientations and the growth of an African Movie Industry – Nollywood – serves as a new challenge that threatens the existence of African

theatre. Thus, this paper will examine the challenges faced by twenty-first century theatre, the influence of technology on a continent where the "oppressed gaze" still strongly lingers in theatres, yet constantly shifts to varying screen models for entertainment that are not theatre focused. It will conclude by proposing a new vision for a traditional African theatre that continues to produce new plays without succumbing to vigorous competition from a media oriented Africa. Such is the case with South Africa's anti-Apartheid Market Theatre that opened in 1976, yet it continues to reinvent itself in the twenty-first century.

Renée Larrier, The State University of New Jersey

Global Knowledge/Global Village: Children's Literature in the 21st Century

In the twenty-first century, new technologies have had a major impact on children's literature. One such outcome is the UNESCO/Association pour le développement de l'éducation en Afrique/Michel Lafon collaboration "Bouba et Zaza," a series consisting of 10 vividly illustrated paperback books and an online cartoon. Aimed at children between the ages of 3 and 8, they teach values and sensitize them to a variety of local and global issues. That the series is available in three languages English, French, and Swahili-- and the animated online version can be found on Youtube and Daily Motion, illustrates the transnational circulation of this Culture d'enfance series. In this paper, I will examine the relation between "Bouba et Zaza," global knowledge, and the African proverb "it takes a village to raise a child," all the while using Ngugi wa Thiong'o's theory of globalectics.

Etienne-Marie Lassi, University of Manitoba

Survivre par l'Indiscipline : Le Marquage territorial dans *Banlieue noire* et *En attendant que le bus explose* de Thomté Ryam

Les habitants des banlieues sont caractérisés dans les romans de Thomté Ryam par la fixité : circonscrits dans l'espace géographique dévalorisé et dévalorisant de la banlieue, ils sont aussi enfermés dans une identité immuable à travers le langage qui recourt aux préjugés et aux stéréotypes pour les décrire. L'objectif principal de ma communication sera d'analyser les discours et les actes de ces sujets marginalisés en me servant du concept de déterritorialisation que Deleuze et Guattari définissent comme une manière d'éviter la fixité, la sédentarité et l'aliénation parce que ce concept appelle

L toujours son double symétrique qu'est la reterritorialisation. Autrement dit, tout sujet déterritorisé cherche de nouvelles modalités pour se réappropriier son territoire. Il sera question de montrer que, dans les romans de Thomté Ryam, certaines de ces modalités qui, en organisant les travaux, les loisirs, la vie privée ainsi que les relations interpersonnelles dans un lieu donné, aboutissent à un code de l'espace, relèvent de l'indiscipline. Cependant le code ainsi créé, même s'il s'inscrit contre la légalité républicaine, produit pour membres de la communauté de la banlieue un double effet : d'une part, l'espace recouvert par ces pratiques d'indiscipline est approprié et reconnu par tous les membres comme leur territoire, d'autre part, en agissant dans cet espace conformément au code commun, chaque membre accède au statut de sujet.

Priscilla Layne-Kopf, University of North Carolina at Chapel Hill

Slavery, Wealth Disparity and Becoming Black in Damir Lukacevic's Dystopian Film *Transfer* (2010)

Numerous science fiction films, among them *Gattaca* (1997), *The Matrix* (1999) and *Elysium* (2013), have explored what it could mean for the future of humanity if wealth disparities grow and the wealthy/powerful can extend their lifetime by buying organs, monopolizing medical technologies and pushing the limits of scientific ethics. This topic is taken a step further in Damir Lukacevic's film *Transfer* (2010), which imagines a world in which elderly, wealthy Germans can purchase younger, black, bodies to embody. Thus, *Transfer* considers what the longstanding German desire to become symbolically black might mean in a dystopian future where the white subject subsumes the Other by literally becoming him or her. Despite their status as property of wealthy Germans, the black man and woman whose bodies are being exploited find ways to resist against their "owners" and exert their own agency. Targeting the new iterations of dominance in a "postracial" era, *Transfer* raises several important questions: what are the possibilities for resistance, if modern day slave owners' occupy the mind rather than abuse the flesh? What possibilities for resistance exist in a world where our wealth determines whether or not we are even recognized as humans? Using Alexander Weheliye's critique of discourses on biopower and barelife as a jumping off point, I argue that *Transfer* ultimately raises the age-old question faced by Marxists and postcolonial scholars: what is more important, race or class? While Weheliye suggests that our racialization determines if we our humans, Lukacevic seems to suggest it is our wealth.,

Mireille Le Breton, Nazareth College

Mémoire et Immigration : La Banlieue française selon Samuel Zahoui et Gisèle Pineau

Les questions de l'immigration et du souvenir du passé sont au coeur des récits de jeunesse de Samuel Zahoui et de Gisèle Pineau. Samuel Zahoui, dans *Saint Denis Bout du Monde*, s'attache à retracer le passé de l'immigration nord-africaine dans la banlieue parisienne de la Seine Saint-Denis, tandis que Gisèle Pineau, dans *Un Papillon dans la Cité*, met en avant, outre l'immigration nord-africaine, l'exil entre la Guadeloupe et la métropole, faisant ainsi resurgir du passé la question de l'esclavage. Sur fond d'histoire orale à la "Le Goff", les récits mettent en scène deux types d'immigration qui sont à la fois différents et complémentaires, et qui vont permettre au lecteur de voir se dessiner sous ses yeux une mémoire de l'immigration dans les banlieues françaises. Cette communication propose de montrer comment cette mémoire de l'immigration permet de sortir de ce que Sophie Body Gendrot et Catherine Withol de Wenden nomment "la tyrannie des territoires", caractéristique des banlieues en périphérie des grandes villes françaises. Nous analyserons pour ce faire la manière dont les textes opèrent, par les traversées de la mémoire des protagonistes, une ré-écriture de l'histoire de l'immigration. Selon le concept développé par Pierre Nora, nous verrons ensuite comment le roman se fait "lieu de mémoire", pour permettre ce que Paul Ricoeur nomme "la reconnaissance de la mémoire" de ces territoires en souffrances.

Maëline Le Lay, Domaine universitaire

"More, more, more... future ". The Imaginary of the Future in Congolese Drama and Performance

In RDC, the imaginary of the future dominates most of the dramatical performances which center around this temporality. Exhibiting their vision of the future to the public seems to be a major aim of Congolese playwrights. At a dramaturgic level, the final outcome of these futuristic dramatic fictions is particularly worth noting, as most end by either demonstrating a miracle or a utopia.

However, the concept of future is expressed at a deeper level, in the theatrical structure carried by the artistic process itself, mostly motivated by the desire to influence social life, or even to change some of the society's foundations. Indeed the idea of theatre's social function is deeply entrenched in Congolese playwrights' minds and the writing process is often driven by the will to achieve social change and individual transformation.

This could explain why and how various types of participative theatre, also called "social intervention " or "awareness " theatre, are nowadays booming in Africa, from North to South, and acutely in DRC. The major goal of participative theatre is to address and resolve a problem impacting the private sphere (family's space for example) or the collective one (communities from the same neighborhood, city or village). In the East of DRC, a region harmed by violent conflicts for over 30 years, this theatre is engaged in the "conflict resolutions " and the "reconciliation " processes. In South-Katanga's mining cities, these fictions perform the tensions triggered by the confrontation between foreign minings flourishing there since the early 2000s and artisanal miners, these unemployed men who struggle to survive in this very competitive environment.

The impact of this dramatic practice created for "specific purposes " changes depending on each region's issues. In the first space, the African Great Lakes Region, a literary (and artistic) field is built, focused on the urgency of creation, while in the second space, theatre questions the imaginary of modernity fostered by the city, a kind of smoke and mirrors that highlights rural exodus, a phenomenon that continues to increase in Congolese urban areas.

Based on this idea, the choreographer Faustin Linyekula entitled his show "More, more, more future " which reflects upon the stakes and involvements of such a poetic on the artistic stage. In what way do these practices design and change dramatic mechanisms : the artists' initiatives, their style and the functioning of their groups?

What place is left to fiction and imaginary as well as to poetry in this corpus of texts ordered and composed to fulfill targeted needs?

Mary S. Lederer, Independent Scholar

New Discoveries in Bessie Head Scholarship: A Report

At the end of November, 2014, the Khama III Memorial Museum in Serowe, Botswana, received an offer of a donation of new documents relating to Bessie Head: some letters by Head herself to Cordelia Guenther, some letters from Guenther to Head, and several unknown poems by Bessie Head, all dating from the period May to August 1961, a period in Head's life about which little is known. This paper will offer a report on these materials and an overview of the significance of this find.

Mary S. Lederer, Independent Scholar

Revisiting National Literatures in Africa

This paper addresses the following panel themes: the making and makers of African national literatures nationhood, national identity and national literatures, I would like to submit a paper proposal on the subject of Botswana literature. I have recently published a book on novels of Botswana in English (comparing local and expatriate writers), and I am interested in the aesthetic of Botswana literature in English, as defined in particular (but not exclusively) by prose literature. I believe that English-language Botswana literature has a definite national character, shaped by the country's history and economy, an aesthetic that is distinct from other southern African literature, and in many ways different from other African literature. I would like to explore this aesthetic in novels by Botswana writers (primarily novels) to examine whether and how this aesthetic has changed since the turn of the twenty-first century, given the more prominent place of women in Botswana society and the economic changes that have taken place since 2008.

Sonia M. Lee, Trinity College

Les Cinéastes du désert: Abderahmane Sissako et Nacer Khemir

Les deux réalisateurs mettent en scène le Sahara, médiateur d'un message et métaphore des rêves et des cultures qui l'on traversé à travers les siècles afin de souligner l'influence néfaste du fondamentalisme islamique sur la créativité des êtres qui y vivent. A trente ans d'intervalle deux films *Les Baliseurs du Désert* de Nacer Khemir et *Timbuktu, le Chagrin des Oiseaux* d'Abderahmane Sissako dénoncent et contrastent l'imaginaire et la beauté du désert avec la paucité de la pensée unique du dogmatisme religieux.

Stephen M. Levin, Clark University

Rereading the Catastrophe: The Future of the Negative in Three African Novels

In the formulation advanced in *After the Future* by Franco ('Bifo') Berardi, the Italian anti-capitalist philosopher, the constructions of the 'future' and 'utopia' constitute ideologies of capitalism and underwrite neoliberal modernity's promise of an ever-progressing push toward social fulfillment. In the 1970s in Europe and North America, the dystopian imagination – embodied, for instance, in the punk movement – briefly displaces the utopian imagi-

nation. Yet the advent of the digital era in the 1990s gives rise to another idiom of the 'mythology of the future' that focuses on the potentialities of social and psychic interconnectivity and the emergence of a global and 'infinitely powerful' mind. Taking Berardi's assessment of the 'existential precarity' of planetary life as a point of departure, this paper will examine African literature as a site that has been variously inflected as an object or symptom of the precarity of the future, to one where alternative models of futurity – outside of the utopian valorizations of the machinic found Italian futurism or, much later, in the cyberculture movement, or in its dystopian reversals – may be delineated and interrogated. Thus the paper is most centrally concerned with the extent to which the narration of African futurity breaks with the European 'century of progress' and its vast legacy of war, ecological catastrophe, and the automatization of everyday life. The paper will take on these themes by comparing and contrasting different views of the 'negative' in three African novels. The first segment of the discussion considers the status of futurity in critiques of V.S. Naipaul's *A Bend in the River*. While some critics regard the novel's bleak depiction of African decolonization as an indictment of the legacy of colonialism, and hence as a challenge to the neoliberal model of progress that becomes dominant in the postcolonial state, other commentators see in Naipaul's portrayal a condemnation of a postcolonial African society that remains tethered to a traditional past and unwilling to embrace the potential of modernity that arises out of the conditions of independence. The paper argues that these apparently contradictory readings derive from a narrative mode that frames negativity as a pervasive form of catastrophe, without a more robust presentation that links catastrophe more precisely to specific epistemological and political origins. Framed with a brief account of Adorno's writings on the concept, two frameworks opposed to Naipaul for understanding negativity will emerge from readings of Ben Okri's *The Famished Road* and Yvonne Owuor's *Dust*. The paper contends that these two novels experiment with narrative form as a means to protest against the limited parameters that define progress in the context of neoliberal capitalism. Okri's novel does this in part through an 'archeological' method that renders the postcolonial state as a confluence of complex historical, political, and psychological determinants. Unlike Naipaul, Okri not only depicts the antecedents of the crises of decolonization more precisely, but also shows the concomitant presence of an alternative world of reference—a spirit world—that suggests new categories with which to read and contest the legacies of colonialism.

As with *The Famished Road*, Owuor's novel refuses a monolithic mode of negative critique, as exemplified in *A Bend in the River*, and works to destabilize any authoritative presentation of the futural even as it insists on an ethical engagement with the past. The novel's fragmented structure

compels us to regard the act of remembrance through the optic of estrangement, and in so doing stresses the singularity of this act. The assemblage of a future emerges as a necessarily self-conscious process, and one that must refuse efforts to limit knowledge to mere logos.

Yianna Liatsos, University of Limerick

Accounting for the White Body: Illness and The Family Archive in Marlene van Niekerk's *Agaat*

In his book *Aesthetic Nervousness: Disability and the Crisis of Representation*, Ato Quayson identifies disability as a "polyvalent fulcrum" that troubles self-evident narrative representation. Quayson, who analyses Toni Morrison, Wole Soyinka and J.M. Coetzee's fiction among others, notes that while race in literature functions as a sociological marker of a (real) lived condition, the trope of disability is not reducible to yet another form of disadvantage, oppression or exploitation, but rather is employed so as to produce an "aesthetic nervousness" – a condition which "short-circuits" dominant interpretive frameworks of plot structure and character development that rely on models of corporeal normativity, while simultaneously troubling the affective expectations of the reader.

In my presentation I will reflect on the effects of aesthetic nervousness in white Afrikaans writer's Marlene van Niekerk's novel *Agaat*. The novel, published in 2004, six years after the completion of the Truth and Reconciliation Commission hearings and at the heyday of the intellectual debates regarding the relation of the Commission to the socio-political and economic afterlives of apartheid in post-apartheid South Africa, functions as the interior monologue of Milla de Wet, a sixty seven year old white Afrikaner in the final stages of ALS (Amyotrophic Lateral Sclerosis). The monological novelistic narrative in fact functions as an imaginary conversation between Milla and Agaat, the coloured (mixed-raced) servant who attends to her and is understood as the person who will inherit the farm upon Milla's death, since the Milla's only child, a son (who opens and closes the novel with an interior monologue of his own), relinquished ownership of the land when he left South Africa 10 years earlier for Canada (where he sought political asylum for objecting to serve in the white South African military, an obligatory service for white South African men during the apartheid years). While analysing the monological/dialogical tension in *Agaat* as a structural manifestation of the "aesthetic nervousness" described by Quayson, I will also address how it sheds light onto the material (land) and discursive (emplotted) tenuousness of the white South African family archive and the political ethic of vulnerability in self-referential narratives at the margins of triumphant transitional politics.

Dina Ligaga

Shifting Ideas of Superheroes in Kenyan Popular Culture: the Case of Makmende and Other (Elusive) Superheroes

The idea of a superhero comprises a set of well-developed codes seen mainly through the lens of Western popular cultures and narratives. The superhero is constant, easily identifiable and reliable. In African contexts, the idea of the superhero exists, but in many cases, has to be conjured up, perhaps as a way of dealing with a social anxiety or threat in a particular society. It is this aspect, the process of 'making up' a superhero that I am most interested in. In 2010, a little known music band in Kenya, called 'Just a band' conjured up a superhero in the form of Makmende, an incredibly interesting figure whose form was borrowed from intertextual references to (mostly) American popular culture. In many ways, Makmende was a superhero who had to be created to deal with the extremely traumatic turn that Kenyan history had taken, following the 2007-2008 post-election violence. Makmende was short-lived though, having circulated fast and furiously as a meme. The Makmende website where Kenyans were invited to make their contributions to the formation of his character has long been shut down, and other interesting aspects of Makmende's life are all but a tiny memory to Kenyans. Yet, when he was alive, he captured both local and international attention. What did he represent and what aspects of Kenyan memories did he represent or bring back? Why, as Charles Obbo argues in his commentary on him, was Makmende an important figure of Kenya's history? This paper explores these various aspects of an elusive afro-superhero, with all his eccentricities, but goes further to draw connections to the various intertextual references that circulated around the figure. Using a textual/cultural studies approach, I will explore the connections to broader popular culture arguments in Kenya and Africa about (elusive) heroes and superheroes.

Bernth Lindfors, University of Texas

Achebe's Revisions of *A Man of the People*

Analysis of Achebe's revisions of *A Man of the People* will be based on the manuscript of the opening three pages of the novel published by Thomas Melone in his book *Chinua Achebe et la tragédie de l'Histoire* (Paris: Présence Africaine, 1973). Attention will focus on the stylistic changes Achebe made to improve the flow of his narrative and to choose words that gave a more vivid impression of his central character, Nanga, the eponymous "man of the people." The evidence shows Achebe to be a careful craftsman who took pains to rewrite an early draft that he felt did not

adequately convey the essence of what he wished to portray.

Melone is known to have borrowed from Achebe not only the manuscript of *A Man of the People* but also that of *Things Fall Apart*. Unfortunately, he never returned them, despite being asked several times to do so. His carelessness has deprived later scholars of a chance to study Achebe's craftsmanship in these early novels more thoroughly.

Schahrazede Longou, Knox College,

Le Polar algérien comme Représentation d'une Traîtrise institutionnalisée: Etude des Procédés narratifs dans *Qu'Attendent les Singes*, roman de Yasmina Khadra (2014)

Dans son dernier roman *Qu'attendent les singes* paru en 2014, Yasmina Khadra revient à l'écriture du polar dans une représentation acerbe et violente de la réalité sociopolitique de l'Algérie contemporaine. Comme dans tout polar, le roman s'ouvre sur la découverte d'un corps inanimé. Il s'agit de Nedjma, jeune étudiante assassinée en Algérie dans la forêt de Bainem. L'enquête policière prend son cours et est menée avec dextérité par la Commissaire Nora et ses acolytes, non sans démêler les crimes odieux perpétrés par les dirigeants de la haute sphère politique chez qui l'argent règne en maître pour corrompre la presse, le pouvoir, la police et la justice. Dans sa dénonciation de la corruption et des complots organisés des criminels de l'état algérien, Khadra opte pour l'intrigue policière où la question de la transgression du langage est double et se place à l'image du chaos social et politique qui secoue l'Algérie. Ainsi Khadra opère par des techniques et des choix narratifs diversifiés qui vont du discours sérieux au discours obscène ou qui passent de l'humour au sarcasme par le biais d'expressions proverbiales ou émanant de la sagesse populaire. Cette technique langagière si elle tente de mettre à nu la machinerie sournoise des dirigeants de l'Etat en l'attaquant par le ridicule ou l'ironie, elle révèle la complexité socio-psychologique de l'être et de son environnement (la ville) que le polar interroge.

Dans cette étude nous proposons une réflexion sur les techniques narratives et discursives du polar algérien et nous essayerons de montrer le parallèle qui existe entre la violence des dirigeants et la violence du langage. Pour ce faire, nous nous pencherons sur l'évolution de l'intrigue policière à travers les personnages (les bons et les méchants) et l'espace respectif où ils évoluent pour analyser la grandeur des uns ou la décadence des autres pris dans le piège de la corruption émanant de l'élite politique. Notons que dans ce contexte, la ville, les bars, le commerce des drogues, la prostitution collaborent pleinement dans la décomposition politique et sociale du pays. Mais si le complot criminel agit par des règlements de compte (tuer pour sauver sa face) ou

tuer les femmes et de surcroît une femme commissaire dans une société phallogénique qui ne cherche qu'à dégrader voire éliminer la gente féminine, il n'en reste pas moins que Khadra clôt son roman par une note optimiste en accordant la vie à Zine l'inspecteur de police qui doit continuer sa lutte face à la politique hiérarchisante et corrompue de l'Algérie.

Cora Lynch, University of Limerick

Zoë Wicomb, Jacques Derrida and The Unforgivable Body

In his essay "On Cosmopolitanism and Forgiveness", Jacques Derrida argues that "each time forgiveness is at the service of finality, be it noble and spiritual (atonement or redemption, reconciliation, salvation), each time that it aims to re-establish normality (social, national, political) by a work of mourning, by some therapy or ecology of memory, then the 'forgiveness' is not pure – nor is its concept." Claiming that the act of forgiveness should not be something which is reduced to a normative form, rather appealing for it to constantly strive for the impossible, remaining exceptional and extraordinary, Derrida here argues for the ethical imperative held within the 'unforgivable act' of forgiveness. Believing that the 'unforgivable act' is one which inscribes no meaning, no finality and no intelligibility, and therefore refuses any attempt of reconciliation, unlike its conditional other. It promotes an ethical tension, which denies confinement in the past, in favour of a form of questioning which continues to interrupt the future. Putting Zoë Wicomb's *David's Story* in conversation with the dominant discourse of forgiveness, this paper will seek to challenge the act of forgiveness through the absent body of Dulcie. Seeing how her narrative becomes one that asserts Derrida's 'idea of the impossible', as Dulcie's body symbolizes the 'unforgivable act' of forgiveness due to her violation and mutilation at the hands of the ANC. Her story and the story of the novel is one which juxtaposes itself against the Westernised Christian trope of 'forgiveness' and progression. Refusing moments of reconciliation, a political mandate of The Truth and Reconciliation Commission, Dulcie's narrative continually rejects the possibility of normative discourse. As her fragmented body disrupts the narrative and denies any opportunity for closure, her story becomes the Derridan exceptional which rejects the confines of history. Decidedly becoming an agent which ethically addresses the unforgivable act of the liberation movement, this paper will seek to make clear how Dulcie's body critically questions the authenticity of forgiveness and engages with the future repercussions when forgiveness is politically motivated as a social norm.

Charie Maiden, Furman University

(De) finding Home in Taiye Selasi's *Ghana Must Go*: Reconnections with the African Fatherland

Taiye Selasi, an African diaspora writer of Nigerian and Ghanaian origin, was born in London and raised in Massachusetts. Her debut novel *Ghana Must Go*, inspired undoubtedly by her own background, explores the complexities of the diverse experiences of the Afropolitans. In this paper, I will examine how Taiye Selasi represents the notion of home through her emphasis partly on the heterogeneity of the Sai family living in the United States. The death of the protagonist Kweku Sai reunites his first wife and children who return to Africa for his funeral. The memories of his former life recall, in particular, his abandonment of his family, which precipitated the separation of the family members and the dissolution of their home. These events expose the hidden fragility of the ties that are masked by the appearance of family cohesiveness. The internalized differences that characterize each member make this aspect of the household acutely apparent. Selasi uses the metaphor of family to reflect on the significance of Africa as the original home to which the Afropolitans and African diaspora peoples are inevitably reconnected. The colonial and neocolonial realities are ever present: Kweku is a victim of the politics and racism at the hospital where he was employed, a situation that results in the loss of a brilliant career as a surgeon and the affluent life that he, his wife, and children had enjoyed as well as his return to Ghana. The symbolism of Kweku's choice alludes to the pluralistic aspect of the experiences and identities of the Afropolitans and African diaspora peoples portrayed in Selasi's story. Although he shares racial, cultural, and ancestral ties with Africans in Africa, Kweku's personae reveals other personal traits visible to the eye, "without the backdrop (on white) and still different (on brown)." (247) The portrayal of the Sai family stresses the necessity to form relational bonds across differences to insure the survival and self-empowerment of the individual as well as the preservation of family and society. As a Nigerian friend once told me, "After a long absence, when he returns home to Nigeria, his family and friends have to take him around. He cannot do it alone."

Sarah Ladipo Manyika

The Etisalat Prize for Literature – A window into Africa's Writings Today and Beyond

It is widely acknowledged that there has been a renaissance in African literature today with Nigerian and South African writers dominating the literary scene. This paper will examine this phenomenon by providing a unique insight into

the submissions made to the Etisalat Prize for Literature (the first ever Pan African Prize for debut novelists) in its first two years (2013-2014). The paper will explore how submissions to this prize reflect, or not, what is the currently held view on who dominates the literary scene. The paper will also explore some of the broad themes that we see emerging from the submissions. In the prize's second year it is interesting to note an increase in crime fiction, family epics and short story collections. Many of the newer works also feature Pan African stories (tales of journeys within and across the continent and beyond into the diaspora). What then does this tell us about the nature of the stories being written today and what might we expect to see in future? This paper draws from my academic experience of teaching Southern African and Nigerian literature, and it also draws on my personal experience as a Nigerian writer with lived experience in Southern Africa, and of personally knowing and interviewing many of Africa's most prominent contemporary writers. My unique insights into the submission to the Etisalat Prize come from my role as a judge in its inaugural year and as Chair of Judges in its second year.

Adetoro Mary, Bowen University
Elizabeth Olaoye, Baze University

Afro-Science Fiction in the Writings of Nnedi Okorafor

This paper examines the blending of Nigerian magical elements and elements of science fiction in the writings of Nnedi Okorafor. Paying particular attention to her novels: *Lagoon* and *What Sunny saw in the Flames*, we examine the juxtaposition of traditional magical elements with science fictional materials which leads to the convergence of pseudo-realistic visions in her narratives. This examination will lead to discovering to what extent this unique vision can be read as a picture of the Nigerian future and as the future of narratives in Nigeria.

Jerome Masamaka, University of Ghana

Ayi Kwei Armah's Egalitarian African – An Authentic "Way" or An Artistic Utopian Propaganda?

One of the most contentious thematic issues one finds in Ayi Kwei Armah's novels is his representation of social class divisions in Africa. Often a satirist who laments the sociopolitical problems in Africa, he pursues, in his latter novels especially, an egalitarian vision which he elaborately presents as the African "ancestral way" (*Seasons* 317), and "the future way" (*Seasons* 313). Armah portrays the institu-

tions of education, religion, monarchy (politics), and patriarchy as chaotic and being responsible for the injustices and class divisions we have in Africa. He sees these institutions as postcolonial relics. Class divisions in the church, in school, in politics and at home are rendered postcolonial constructs, alien to the African traditional "way". However, is Armah's reductive depiction of these institutions and his insistence that the authentic African 'way' is egalitarian, free from all social class divisions, realistic or it is an artistic subversion of an age long practice in Africa?

This paper explores Ayi Kwei Armah's representation of the social class divisions in Africa in his latter novels (*Two Thousand Seasons* (1973), *Osiris Rising* (1995), and *KMT: In the House of Life* (2002)), and makes a case that the egalitarian value to which he urges Africans to aspire is utopian, rather than native, to the African consciousness.

Jerome Masamaka, University of Ghana

The "Nigerian" Outlook of Chimamanda's Works against Lindfors' Claim

This paper interrogates Bernth Lindfors' claim that there is no national literature in sub-Saharan black Africa, in the light of the apparent 'national' character of the works of Adichie Ngozi Chimamanda. Lindfors made his claim in a paper (which was first delivered as a lecture in Sidney in 1975) titled "Are there National Literatures in Sub – Sahara Black Africa Yet?" One does not need to read Lindfors' essay to know his view on the subject. The very first sentence of the essay reads: "The simple answer is no." The "standard criteria for measuring the 'nationality' of a literature," according to Lindfors, are "language, subject matter, style, ideas, audience, quantity and quality of output, integrity of worldview." It will be foolhardy to take on Lindfors, head-on. One cannot contend with most of his observations such as "[in]sub-Saharan Africa [this] situation is complicated by ambiguities underlying the concept of nationhood itself." However, the "ambiguities", or perhaps fluidity, in defining the concept of nationhood in postcolonial Africa does not obfuscate the unique thematic issues as well as regional language varieties we can ascribe to certain literary works as marks of "nationality". Considering his "standard criteria for measuring the 'nationality' of a literature", one can easily identify the 'Nigerianness', rather than (or in addition to), the west "Africanness" of Chimamanda's works in terms of language, subject matter, style, audience and ideas. This paper discusses the Nigerian national outlook of Chimamanda's works vis-à-vis Bernth Lindfors' claim.

Christine Matzke, University of Bayreuth

Staging Islam: Sefi Atta's *Hagel auf Zamfara* at the Theater Krefeld/Mönchengladbach

In October 2011 the Theater Krefeld/Mönchengladbach, Germany, staged the world premiere of Sefi Atta's play, *The Sentence - Hagel auf Zamfara*, in a German translation. Drawing on prominent cases of death by stoning in North Nigeria in the early 2000s, *Hagel auf Zamfara* recounts the story of an unnamed Muslim woman unjustly sentenced to death for adultery. As the play progresses the protagonist not only becomes a symbol of perceived injustice for Nigerian and international media, it also transpires that the woman has been interpellated, and actively participates, in a system based on gender inequality and religious bigotry. Atta adapted the play from a short story, 'Hail on Zamfara', which was initially conceived as a monologue and later published in her collection of short stories, *Lawless* (2008) [UK/US edition: *News from Home* (2010)]. In 2011, Nicholas Monu directed the play at Krefeld/Mönchengladbach as part of their 'non-European theatre' stream. This paper examines the different historical and contemporary layers of 'Islam' as contained, imagined and staged in the Mönchengladbach production.

F. M. Mbunda-Nekang, University of Buea

Beyond Boundaries: Imaging Women in Cameroon Women Folk Songs

Many literary texts and critical articles have been written emphasizing the Cameroonian divide with especially the Anglophone expressing anger and despair at the fact that they are marginalized in a union that was supposed to be like that of conjoined twins. The Anglophone writers have been committed to the course of the Anglophones who are fighting to be recognized and given a fair share of the national cake. Since oral literature, like written literature, embodies and expresses the culture and history of the society as well as the people's philosophy of life, this study seeks to examine the extent to which this divide is expressed in folk songs by women in both English and French speaking Cameroon. Gender-related stereotypes do exist within Cameroon and the Anglophones have often been represented as women by some literary artists, who see them as docile, dependent and weaker and as bearing negative character traits (the enemy in the house). This study examines folk songs by Cameroonian women to see the extent to which the Cameroonian divide is expressed in these songs. It examines some aspects of the construction and presentation of gender in Folk songs.

The work is based on the assumption that folk songs by women in Cameroon go beyond the Cameroonian divide. This is because F. C. Umaru's contention that, 'women in African society do not exist as individuals, with personalities to defend' is true of women in Cameroonian society. In the Cameroon, whether in the English or French speaking region, the woman is the oppressed.

Brianna Medeiros, Brown University

Political Allegory and Visions of Democracy in *O Eleito do Sol*

In this presentation, I will discuss the allegorical novel *O Eleito do Sol*, by Armenio Vieira. Set in ancient Egypt, this novel is the story of a scribe who is shown the secrets of society, and eventually replaces the Pharaoh. Under his rule, society shows great progress, especially in social terms. I aim to analyze the social critique made in this novel, which is an allegorical representation of the post-independent Cape Verdean society. Abuses of power and numerous parties making achieving any true progress impossible, for example, are highlighted. It is the scribe, however, who represents the leader that will be able to help the nation reach its full potential. We can look, then, to his rule to consider Vieira's hopes for the future of the Cape Verdean nation.

Frank Merksamer, University of Nevada

Rethinking the South African Land Question in Terms of Social Movement: Reading Phaswane Mpe's *Welcome to Our Hillbrow* and Zakes Mda's *Heart of Redness*

The early years of post-Apartheid in South Africa inspired a number of novels that investigate new possibilities for black African belonging and inhabitation, both in urban and rural settings. This article looks to Phaswane Mpe's novel *Welcome to Our Hillbrow* and Zakes Mda's *The Heart of Redness* in order to analyze socially important questions of land ownership and environmental control in the immediate post-Apartheid context. My approach breaks down a common rural / urban divide so prevalent in discussions of the ways in which these texts conceive of belonging. I am thus arguing that rural and urban dynamics in both novels be understood as engaging in dialectical tension, which both authors make clear in their linked representations of social movement and inhabitation and environmental control. Seeing this tension, I argue, is vital to understanding the different forms of land questions as they are posed in specific locations and amongst specific peoples and as they are posed more generally in

Africa. I engage with recent visions of the South African land question, notably those like Gillian Hart's that link land ownership and more general issues of economic justice in order to frame the land question for and as arising out of rural and urban spaces. I similarly engage with recent theories of cosmopolitanism that operate in both rural and urban spaces. To make my argument I analyze three dynamics that the novels share: 1) the ways in which the promise of land and inhabitation is couched in rural terms while functioning in the city and thus being reframed for the potential inhabitants of an area; 2) the ways in which mobility reframes land questions not only for "indigenous" South Africans but for Africans more generally; and 3) the ways in which culturally specific land questions appear within but are not reducible to strategies of national governance.

Daniela Merolla, Leiden University

Past for the Future: Cultural Heritage and Personal Narratives on African Websites and Blogs

My paper aims at exploring the way in which ideas on past and present ("cultural heritage", "traditions"...) are engaged on African websites and blogs to create new discourses of the self and whether and how the reference to the past interacts with personal narratives and live stories for a cultural and political discourse of the present and imagined futures.

My approach takes into consideration the 'digital imagination' diffused by African websites in the framework of the cultural productions sustained by other media - intended as writing/printing, theatre, film, video, song and visual expression. What becomes apparent is that the interaction of different mediated productions furthers the formation of the landscape of group identity by addressing and forging communities both transnationally-shaped and locally-situated. African websites are set up and used by different groups, whether belonging to minorities or majorities, and my question is how far and by which means they contribute to express and construct past, present, and future collective identities. The transnationalism clings to the intensifying contacts among and between diasporas and the lands of origin and on the de-territorialising effect of technologically new media. On the other hand, imaginative productions are created and consumed by producers and users who are still located 'somewhere' and discourses diffused by African websites are "glocal" as they interact with local offline productions, producers and public.

I intend to propose a comparison with websites and studies published at the beginning of 2000 and to investigate whether the notions of "cultural heritage" and "traditions" are

still significant or (and how) are they modified and integrated in new discourses of the present "digital African world". I will focus on studies and examples from the Maghreb (Amazigh/Berber) and from Ghana (Ewe).

Anna Mester, University of Michigan-Ann Arbor

Iberian Cartographies of Discipline: Incomplete Decolonization of Prisons and Penitentiaries in Hispanophone and Lusophone Africa

This paper examines the literary and historical representations of prisons and concentration camps during the struggle for independence and the post-independence period in Cape Verde, Equatorial Guinea and Mozambique. Incarceration was a ubiquitous practice in colonial Africa as a means to ensure a manual labor force and to repress anti-colonial intellectuals. Following independence these prisons reopened to subdue opposition to the new ruling parties. While the onset of the post-colonial period is widely understood as a rupture with colonialism, the perpetuation of colonial prison infrastructures and disciplinary tactics demonstrates striking colonial continuities in the post-colonial period. As theorist Achille Mbembe notes in "Necropolitics" (2003) "the death camps [are] the central metaphor for sovereign and destructive violence as the ultimate sign of absolute power of the negative." Departing from the colonial prison, as a metaphor, I will show how both fictional and non-fictional narratives - namely, literature, films, historiography and archival documents - question and nuance the notion of decolonization, not as a rupture with colonialism but a renegotiation of colonial powers in post-colonial Hispanophone and Lusophone Africa.

Landry-Wilfrid Miampika, Universidad de Alcalá

Afrique et Caraïbe : Mémoires postcoloniales et Représentations transcontinentales

Cette communication se propose de mettre en rapport les discours postcoloniaux, sous forme de mémoires, et la projection des représentations transcontinentales, dans la Caraïbe et en Afrique subsaharienne. A partir de plusieurs auteurs et théoriciens caribéens comme (Alejo Carpentier, Édouard Glissant, Roberto Fernández Retamar) et africains (Léopold Sédar Senghor, Valentin Mudimbe, Achille Mbembe), il s'agit d'explorer, d'une part, la discontinuité des représentations problématiques de l'Afrique et des cultures d'ascendance africaine en Europe, dans les Caraïbes et aux

Amériques. D'autre part, il s'agit de montrer les idées centrales (divergentes et convergentes) de ces auteurs (et bien d'autres) sur les fondements culturelles et littéraires d'une nouvelle conscience transculturelle et un rapprochement à l'Autre, donc de mise en dialogue des identités variables et disséminées, au-delà des cultures, des ethnies et des Histories.

Judith G. Miller, New York University

What Can Laughter Do in Francophone African Theatre?

Rabelais tells us that laughter is what is most human about humans. His particular form of raucous humor and inventive language indeed undergirds how the most recent francophone African theatre, especially as it is played out in the diaspora, combats the afro-pessimism that haunts much literary production from the continent. This is not, however, an easy cathartic laughter, but rather the laughter Achille Mbembe highlights when he castigates the crudeness and grotesqueness of certain African politicians. This laughter includes salaciousness, hyper-exaggeration, and political incorrectness, to put it mildly. This is laughter that laughs in order not to scream, to kill, or to eliminate one's self, if the concept of "self" is even relevant. In her recently defended thesis, Agathe Bel-Frankian calls this laughter "truculence," an aesthetic shared across the African diaspora - from Bahia, Brazil and the Teatro Olodun's consciousness-raising theatre, to American Suzan Lori-Parks' dark farces, to Ivorian Koffi Kwahulé's comic masquerades. I propose to examine this laughter by taking as exemplary one of Kwahulé's most war-conscious theatrical works: *Brasserie* (Théâtrales, 2006). I will examine how laughter works to shake up an otherwise unbearable story of civil war and neo-colonialism. I will ask how this parable of a European-owned beer factory (la brasserie), the only surviving building in a war-torn West African country, makes the audience both more aware of Africa's burden of enslavement and colonialism and of the absurdity of endless military dictators, while enjoining it to reinvent a future through an explosive imaginative leap. Festive and violent, *Brasserie* is also a brassage (or mixing) of representational forms; it thus rehearses a number of ways that laughter can resonate, depending on the make-up of the public. In this, *Brasserie*, like other African works produced mainly outside of Africa, negotiates its way through a complicated reception field.

Jesse Moba, University of Douala

Interculturality in John Pepper Clark's Plays: A Study of the Ancient Theme of the Original Sin and the Fall of Man

Focusing on John Pepper Clark's *Song of a Goat* and *The Masquerade*, this paper attempts an evaluation of the universalism of the contents and forms of the plays with the view to establish that traditional African drama belongs to a universal tradition of art and letters and as such, draws from various cultural and literary backgrounds that take this it beyond the primitive geographical boundaries that define African Literature. Indeed, the striking assumption here is that John Pepper Clark intended his plays to transcend cultural boundaries thereby making them readily available to any audience. In the plays, Clark seems to agree with his contemporaries who are of the opinion that subscribing to the development of a distinctively African idiom and subject matter is to conceive African Literature sub specie aeternitatis and thus write in a manner that traverses generations with the same force, function, vitality and value.

Using a comparative method, we demonstrate how in *Song of a Goat* and *The Masquerade* John Pepper Clark has adapted the ancient theme of the biblical Original Sin of creativity and the fall of man to suit local realities of the African people. This atavistic vision of poetic creativity could be based on the fact that John Pepper Clark seems to agree with T.S Eliot's conception of the greatness of literature which cannot be determined solely by literary standards. Our investigation of the use and variations of archetypes does justice to the reading of these plays by way of contributing to a better understanding of *Song of a Goat* and *The Masquerade* which enjoy claims of timelessness and universality of form and thematic constructs.

Polo Belina Moji, University of Pretoria

Alien Encounters of the Human Kind: Re-membering Saartjie Baartman in Bessora's *53cm* (1999)

Swiss-Gabonese author Bessora writes an autobiographical account of being an illegal alien in Paris, which is dedicated to Saartjie Baartman (pre 1790 -1815). Emblematic of the grotesque hyper-sexualization, of the African body and its construction as 'pre' / 'less-than' human, Saartjie Baartman was displayed as 'the Hottentot Venus' in London and Paris. Characterized by steatopygia - enlarged buttocks - Baartman's body was dissected by the anatomist George Cuvier upon her death. *53cm*, refers to the buttock size of the novel's heroine, Zara, a 'gaulologue'- an ethnologist studying the rites and customs of the French Gauls. Zara's

tongue-in-cheek account of being an illegal alien in Paris depicts her quest to obtain the society's most sacred object – the 'ca't de séjou' (residence permit). This paper argues that the novel can be read as a reversal of the colonial gaze or re-membering of Saartjie Baartman's dismembered body. I analyze the novel's depiction of Paris as a modern jungle of 'citadogènes' - indigenous city dwellers, whose anatomy and behavior is ironically dissected the narrator. As Zara scientifically catalogues a human zoo of albino subway dwellers and troglodyte (cave dwelling) gym instructors, she is made to question her lacking steatopygia as an African woman. With buttocks that are only 53cm wide, she is 241 millimeters below Saartjie Bartmann's buttock size. Modern constructions of the pre / post-human and the commodification of aesthetics are further interrogated through visual sub-narratives such as Pocahontas arriving in the land of the 'white skins' or Luke Skywalker confronting an android Darth Vaderette immigration official. I therefore suggest that the novel's critique of aesthetic-exoticism and the construction of Black bodies as alien resists normative constructions of the human.

Leloba Molema, University of Botswana,

Language in Sol T. Plaatje's *Mhudi*

Plaatje's novel was written around 1918, 1919 and published in 1930. Because it emanates from what he himself called the "infancy" of black, written, South African literature, it occupies pride of place in what was already then a complex literary situation if one takes into account the productions of the various pre- and post-colonial, and pre- and post-apartheid ethnicities including those comprising whites. I look at the novel from the perspective of how Plaatje uses language and I argue several things – namely, that he had no option but to draw from the techniques of various oral genres; that having been a 'mission boy,' the bible also served him as model; that emerging from the mission school as a member of the brand-new, black, South African middle class which entered the professions as teachers, court interpreters, journalists, politicians, and writers, he, as a so-called "civilized Native," on occasion used terms learnt from colonial officials, that sniff at "barbarous Natives" (his amelioration of this term in his *Native Life in South Africa*, is "raw native"). He spoke several southern African languages and I argue that he brought these to bear to enhance the realistic aspects of the geographies, histories, and cultures in which he placed his characters. I take Plaatje's use of language in *Mhudi* in the widest sense possible to encompass, in addition, familiar elements of secondary school and undergraduate teaching such as plot, setting, characterization, point of view, imagery, symbolism and other structural elements.

Danai Mupotsa, University of the Witwatersrand

Theodorah and Sophie Come to Town: Desire and Sensational Flesh in Senzeni Marasela and Mary Sibande's Assemblages of Performative Subjectivation

Mary Sibande and Senzeni Marasela use themselves and generations of their real and figurative mothers as the central figures of their work. Partly auto/biographical acts, these performances and representations (particularly through Marasela's Theodora and Sibande's Sophie), play on the subject of woman as a fragile, willful and undutiful subject of being/becoming. Sophie and Theodora play with us. They play on an economy of black female hypervisibility, splitting the distance between self and Other, spectacle and spectatorship and troubling the directions of the look. The bodies and partial bodies appear as figures of space, travel, work and desire. These bodies are deeply familiar, yet subject their interlocutors to an uneasy enjoyment-cum-abjection. These bodies familiar, are simultaneously frightening, alien and monstrous. The libidinal investments inhered in the work of these artists offer an assemblage of narratives, institutions, places, and documents of the past/present and of place, and replace history as an authoritative linear story. The psychic lines in movement, dress, face, expression suggest a refusal to fix in place the location of black female subjects. Both artists are interested in the work of visual representation and in part we can read their work as invested in a humanistic ontological project of re/presenting black women, through the mirror we might say, as coming through the processes of subjectivation and identification to reoccupy the place of the "properly human". I wish to suggest that they gesture further, taking up and refusing the temporalities of a purely oppositional gaze. These subjects touch, or materialize in ways that at times literally ruptures the body open, apart, across the room and through history.

M

Laura T. Murphy, Loyola University New Orleans

'No One Sheds the Blood of Innocent Children and Goes Free': Revising Tropes of Childhood Innocence and Natural Freedom

This paper examines a collection of Ghanaian market literature that depicts childhood captivity and slavery in the 21st century. The sensationalized images of children in bondage play on familiar international humanitarian tropes of childhood innocence and a seemingly unmalleable definition of freedom. However, closer readings of the market literature reveals their literary heritage in representations of transatlantic slavery and the oral tradition. Connecting this literature to the tropes of magical capture and childless mothers that pervade representations of the historical slave trade on Africa's shores allows us to hyper-textually connect this market literature to an African literary tradition rather than the reductive narratives of human suffering disseminated by humanitarian aid groups.

Grace Musila, Stellenbosch University

On Fiona Moolla's *Reading Nuruddin Farah* (James Currey, 2014)







PARTICIPANTS & ABSTRACTS – N ... O



Edgar Fred Nabutanyi, Cambridge University

Writing Queer Acceptability in Ugandan Short Stories

The 2009 tabling of the Anti-homosexuality Bill in the Ugandan Parliament by Honourable David Bahati, the 2012 pledge by the Speaker of the Ugandan Parliament, Honourable Rebecca Kadaga, to pass the Bahati Bill into law as a Christmas present to Ugandans, the 2014 President Yoweri Kaguta Museveni's signing into law the Bahati Bill and the subsequent declaration of the law unconstitutional by the Constitutional Court has rendered homosexuality a topical subject in the Ugandan public sphere. Unfortunately, this topicality has created irrevocably entrenched and polarised camps in regards to discourses on same sex sexuality. On the one hand, there is an unapologetically homophobic lobby that uses 'Ugandan' culture and protection of children from being recruited into homosexuality to advance its agenda of stigmatising same-sex relationships. On the other hand, there is a pro-gay camp that evokes international human rights discourses and the existence of laws that criminalise paedophilic sexuality on the Ugandan penal code to justify their advocacy against the criminalisation of gay sexuality. The consequence of this polarisation is that there is no middle ground in Ugandan discourses on homosexuality. The disincentive among the different camps to consider and/or accommodate the opposing camp's point(s) of view is untenable. Given the unsustainability of the animosity between the two camps, it is prudent to investigate how this discourse abyss can be bridged. This is particularly important given that before the above-outlined dates, the different sexual orientations – heterosexual and homosexual – peacefully co-existed in Uganda. This contradiction demands for an exploration of how discourse and media can contribute to the closing of the gap and animosity between the two polarised camps. Consequently, in this paper, hypothesising that fiction can enact platforms and congregate publics to debate and find a middle ground in regards to controversially polarising subjects like homosexuality in Uganda, I explore how the language and images of homosexuals and homosexuality in selected Ugandan fictional texts not only act as counter narratives to the polarising discourses on the subject, humanise homosexuals, but also how their nuanced and subtle depiction of same-sex relationships evokes public's empathy for the depicted subjects. I read four Ugandan short stories – Beatrice Lamwaka's *Pillar of Love*, Monica Arac de Nyeko's *Jambula Tree*, Paleo Anthea's *Picture Frames* and Paul Kisakye's *Emotional Roller Coaster* – in order to examine how the register deployed by the respective writers to depict homosexuality and homosexuals, and the resultant images of gays that this diction creates and circulates in the public sphere provide readers with an

alternative understanding of what it means to be Ugandan and gay. I contend that the representation of homosexuals and homosexuality in these texts not only creates awareness among the population about this Ugandan subjectivity, but it also subversively evokes the public's empathy for them.

Mechthild Nagel, the State University of New York, College at Cortland

The Case of Penal Abolition and Ludic Ubuntu in *Arrow of God*

"The world is like a Mask dancing." – Achebe

The specter of prisons is haunting the Ibo village – and in fact, all of Africa. Chinua Achebe, the novelist and visionary critic, has given us a subtle critique of the function of prisons in the colonial context, and his trilogy refracts the haunting carceral-colonial reality for Ibo society in remarkable ways. And yet, commentators and critics have overlooked it. What I will argue is the following : 1) the prison within the context of colonial law is a key trope in Achebe's novels ; 2) *Arrow of God* makes a case for the traumatic effects of prison sentence ; and 3) Achebe's sharp critique of the colonial practices not only invites a reading of penal abolitionism but also a strategy of resistance of a ludic Ubuntu. I want to highlight that the prison is 'the' central organizing tool of oppression, whereas most commentators focus on the "clash of cultures" engendered by the advent of Christianity. In fact, *Arrow of God* invites a reading of Christianity as an ambivalent good. As I see it, the formidable clash of cultures is unveiled in the realm of traditional versus colonial judicial practices. Why should I then become aware of the central organizing role of the devastating prison regiment in Africa? After all, I knew very little about the deleterious consequences of "doing time" before entering central New York's prison "school houses" as a volunteer teacher. As a white (German) academic and critic of state violence, I had attended political trials of white anti-racists and anti-imperialists in the U.S., and I was critical of long-term solitary confinement exacted on members of the Red Army Fraction in the infamous Stammheim prison in Germany. Furthermore, I was faintly aware of the role of Robben Island as the university of political prisoners ; a harsh setting for a university nevertheless. Yet, I was not prepared how the motherland and its famous political prisoners such as Steve Biko played a huge role in the discussions of philosophy behind walls. Black prisoners encouraged me to study Africa's imprisoned intellectuals, which then also led me to an analysis of the penal system in Ngũgĩ wa Thiong'o and Achebe's work. The students are quite adamant claiming that the contemporary U.S. prison experience is the violent continuation of chattel slavery endured by their ancestors

prior to 1865. So is the U.S. prison administration. When one of my students complained being treated like a slave within earshot of a guard, he was promptly devliered to the "box" – solitary confinement for thirty days. The U.N. Special Rapporteur on torture has stated that being confined in such harsh conditions for longer than 15 days in solitary amounts to torture (Méndez, 2013, cited in CAIC, 2013). While it is a legal (and ontological) fact that prisoners are "slaves of the state," they are not allowed to utter this inconvenient truth (cf. Nagel, 2008a). However, for the most part, there seems to exist a curious amnesia about the colonial and postcolonial experience of imprisonment on the African continent, as few scholars even comment on it (Nagel, 2008b; Konate, 2006, 2012; Bernault, 2003, 2007). After all, prisons seem to be ultimate haunting/haunted places that engender traumatic responses of "madness", ill will, rage among those who are ordered into such cages.

Daiana Nascimento dos Santos,
Universidad de Santiago de Chile

The Ocean of Invisible Frontiers: Rereading the History of Slavery in the Contemporary Novel

This presentation crafts an epistemological space for analysing and interpreting a literary corpus, within the framework of Cultural Studies and in consideration of the contributions made by the New Historical Novel (NHN), in which the meanings of slavery and its relationship to images of Africa in the contemporary imaginary are revealed.

This research identifies the convergence between literary and historical studies, as well as studies of memory and orality. Employing a transdisciplinary perspective that contributes to expanding the understanding of the past through the analysis of select works of fiction, this study demonstrate that the imaginary of the Europe-America-Africa triangle has been important in the political, economic, historical, and cultural configuration of banished subjects throughout history. From this intensely dynamic and complex perspective of diverse exchanges and relationships, the implication and bearing of the European, the African and the American have suffered significant alterations in the constant process of modifying and redefining these societies, cultures and imaginaries. Within this context, this dissertation analyses contemporary novels that enter into dialogue with themes such as identity, racism, racial exclusion, social belonging, and representation of the African descendants subject in the contemporary period. The selected corpus for this study is: *El reino de este mundo* (1949) by Cuban writer Alejo Carpentier, *Changó el gran putas* (1983) by Colombian author Manuel Zapata Olivella, *A gloriosa familia* (1997) by Angolan writer Pepetela, and *Um defeito de cor* (2006) by the Brazilian author Ana Maria Gonçalves. I

argue that these novels present a rupturist reading of slavery by granting a voice to historically decentred subjects who transcend knowledge of the past, while simultaneously bestowing on this collective group a new advocacy. These novels reflect on historic themes and displace standard literary elements, such as gazes, chronicles and fictionalizations.

In its attention to specific features of the literary corpus, this dissertation also includes references to studies on memory and orality that facilitate an understanding of the ways in which these novels inform the questions I address. The tone of this study generates criteria for the enrichment of the arts and humanities, primarily because the study of Latin American literature and Cultural Studies opens the disciplinary field of knowledge to the transversality of other disciplines in the humanities and social sciences, such as History, Anthropology and Sociology. This research not only supports the development of a paradigm for literary analysis, it also provides a base for understanding this social context. Therefore, this study intends to encourage the advancement of ideas and understanding about other spaces, identities and configurations in the composition of the continent.

Gĩchingiri Ndĩgĩrĩgĩ, University of Tennessee

Reverse Appropriations and Transplantation in Chimamanda Adichie's *Americanah*

This paper probes the transnational mobility embodied in the character of Ifemelu in Adichie's new novel, *Americanah*. The paper is partly informed by James Clifford's essay titled "Traveling Cultures," and Mary Louise Pratt's arguments in "In the neocolony: Modernity, Mobility, Globality." These two significant studies of global mobilities and the ensuing contact zones and transculturations gesture to the entangled futures of Africa(n) Diasporas in Europe and North America. I am particularly intrigued by Adichie's decision to reverse the traditional migrant narrative where the aspiring male travels to the metropole, leaving his hopeful girlfriend in Africa or the Caribbean, by featuring an aspiring female character who charts her way into a successful life and career in the US before deciding to give it all up and relocate to Nigeria. By traveling to metropolitan spaces and getting to know Americans and eventually writing about their "tribalisms" in a popular blog, Ifemelu inverts the dominant narrative of "culture collecting" and the traditional assumptions that the "informant" is a localized "native" while the ethnographer is the cosmopolitan/intercultural hybrid traveler described by Clifford. *Americanah* invites us to ponder Clifford's question: What happens when the traditional ethnographic informant becomes a traveler to the metropole [New York, Philadelphia, Baltimore, London]? I show that the metropole is the site

where the "decolonized modern" negotiates her identity and representation of self through an enforced hyper-consciousness of race in America. Her "reverse appropriations" (Clifford, 98) redefine the "localized" when she pitches tent in the metropole and as the "writer" engages in Arjun Appadurai's "representational essentializing," the " 'metonymic freezing' in which one part [of American society] comes to epitomize them as a whole," to modify Clifford (100), even as she unpacks the differentiated African subject. As writer/inscriber, she inverts the localizing moves of travel writing that position non-Western peoples as "natives." Further, reading Ifemelu through Pratt's arguments in "In the neocolony . . ." illuminates her self-realizing individualism and "metropolitan modernity" (*Imperial Eyes* 224) that relies on what Pratt calls "the circularity of departure and return that produces travel literature" (225). Amplifying Pratt's key arguments that the decolonization of "modernists of the neocolony . . . requires that one pass not around but through the subject-producing discourses of the metropole" (232) and that "Travel and mobility articulate the crisis of longing and belonging that is the cultural predicament of the neocolony" (234), I discuss the conflicting constructions of home as "the only place [Ifemelu] could sink her roots in without the constant urge to tug them out and shake off the soil"(7), that would lift "the cement in her soul" and the notion of "home" as the "blurred place between here and there" (144). Foregrounding how Ifemelu's return to Nigeria is underwritten by her American passport that marks her as an *Americanah* insured against choicelessness despite her resistance to assimilation, I probe her doubling of the self into parallel identities in America and Nigeria, and her ability to negotiate transplantation without suffering from what Pratt describes as a permanent "awayness" (242).

Gìchingiri Ndígírígí, University of Tennessee

Reading the Autobiographical Moments in Ngígí wa Thiong'ó's Fiction

Critics have speculated on the "autographical moments" in Ngígí's fiction work for some time. But with the publication of *Dreams in a Time of War* and *In the House of the Interpreter*, the memoirs covering his childhood and youth, it is now possible to engage in a productive meditation on those moments in Ngígí's *Weep not, Child, A Grain of Wheat* and *Petals of Blood*, read dialogically with his memoirs. In *Globalectics* he tells us that writing was "an attempt to understand myself and history, to make sense of the apparently irrational forces of the colonial and postcolonial" (17). While the curious reader might have wondered about the coincidences between Ngígí's academic and cultural-nationalist trajectories and Waiyaki's in *The River Between* or Njoroge in

Weep Not, Child, Kariuki in *A Grain of Wheat*, Karega in *Petals of Blood*, and Muriuki in *Matigari*, the memoirs provide fertile fodder for authenticating the autobiographical moments in Ngígí's fiction as part of a life-long anxiety about telling his own story. The author recalls characterizing Njoroge, his authorial surrogate in *Weep Not, Child*, with "an aura of fact and rumor, certainty and doubt, despair and hope," but as he says, "I am not sure if I was able truly to capture the intricate web of the mundane and the dramatic, the surreal normality of ordinary living under extraordinary times in a country at war" (*Dreams* 195). Both memoirs relate this "surreal normality" in graphic detail that invites the kind of dialogic reading with the fictional texts that I attempt to do in this paper. One is struck by the ceaseless repetition/retelling of adolescent characters navigating the emergency nightmare as a narrative that merits closer reading in comparison to Ngígí's own experience, by the fictional characters who lose brothers who were close to them like Ngígí actually did, who consumed an alienating education at Alliance/Siriana High School, and who all have indomitable mothers like Ngígí apparently did. Even more remarkable is how Gikonyo's return to his ruined village in *A Grain of Wheat* is really a fictionalization of Ngígí's own return to an equally ruined village at the end of his first term in the boarding high school.

Gilbert Ndi Shang, University of Bayreuth

Utopian Spheres: the Quest for an Ethical Future in Ayi Kwei Armah's Fiction

Ayi Kwei Armah is one of Africa's most enduring writers of fiction. Beginning with heavily bleak fictional works in the 1960s and 1970s, his works have undergone constant experimentation with stream of consciousness, historiographic narratives and fictional myth-making. But if there is one persistent question in Armah's fictional corpus, it is the quest for an ethical future and all other temporalities in his fiction are harnessed in order to imagine the future. Thus the triad of past-present-future is very capital in the understanding of Armah's authorial ideology and his ardent quest for social transformation. This paper examines Armah's aesthetics and ethics of future as the horizon for newness and the *raison-d'être* of his art. It discusses Armah's creativity as fundamentally based on the quest for the birth of an ethical future space beyond the histories and memories of slavery/slave trade, colonialism, ne-colonialism, cultural alienation and other pitfalls of the postcolonial African societies. Though analysis in this presentation would be primarily anchored on *Osiris Rising* (1995) and *KMT: in the House of Life* (2002), the discussion will be extended to include aspects of Armah's entire fictional "project".

Samuel Ndogo, Moi University

Dreams and Strivings: Self-representation and the Dream Motif in Ngugi Wa Thiong'o's *Dreams in a Time of War* and Barack Obama's *Dreams From my Father*

One question that studies in life writing seek to answer is what motivates individuals to tell their personal stories. Attempts to respond to this pertinent question lead us to interrogation of issues of self-portraiture and narrative strategies writers employ toward this endeavour. As such, this paper reads Ngugi's *Dreams in a Time of War* and Obama's *Dreams from my Father*, with specific focus on how each writer embarks on a process of reflecting on the past and at the same time gesturing toward the future. The publication of *Dreams in a Time of War* in 2010 coincided with Ngugi's 72nd birthday. In the memoir, Ngugi tells the story of his childhood in colonial Kenya. It is indeed an evocative rendition of a childhood fraught with terror thanks to the prevailing violence and struggle for independence. The narrative dwells mainly on young Ngugi's dream and insatiable desire to acquire education, which would later serve as a key to intellectual and even socio-economic emancipation. At the age of 33 is when Obama wrote *Dreams from my Father*. Significantly, this memoir by the 44th President of America was published in the wake of Obama's election as the first black president of the Harvard Law Review. It became bestseller only after it was re-issued, nine years later, when he delivered a keynote address at the 2004 Democratic National Convention. In 2005 Obama was elected in the US Senate, and later won the presidential elections in 2008, becoming the first black president of the USA.

Whereas both memoirs are written in retrospect the point of departure is that Obama's compelling narrative revolves around his yearnings to visit his father's homeland, Kenya. His physical journey from America to Kenya is quite significant not only because it enables him come to terms with the past but also because it culminates in his emotional and spiritual fulfilment. For Ngugi, the prevailing violence, which directly affects his close family members, becomes a real threat to his aspirations and quest to acquire education. Nevertheless, this does not water down his childhood dream. In this paper, I analyse strategies of self-representation and portraiture employed in the two memoirs, and consequently how these become useful channels toward revealing and understanding the consciousness of the protagonists. Drawing from psychoanalysis and autobiography theories, I show how the two authors engage in processes of both reflection and self-construction. Specifically, I demonstrate how 'dream' is employed both as metaphor and central motif in the rendition of these personal stories. I also focus on the convergences and divergences of Ngugi's and Obama's memoirs with regard to how each of them comes to terms with personal pre-

dicaments such as the issue of the absent father figure. Thus, in line with the theme of the ALA 2015 conference, this paper underscores the importance of understanding strategies of self-representation as avenues of conceptualising the future in terms of personal, ethnic and racial relations.

Juliana Makuchi Nfah-Abbenyi, North Carolina State University

Katrina

Hurricane Katrina made landfall on the Gulf Coast of the United States on August 29, 2005. In images and voices of the destruction broadcast around the world, media reports consistently described the Gulf Coast as the Third World and the people and chaotic rescue efforts as belonging in the Third World. This is the story of Katrina told through the eyes of a Third World African immigrant woman living in Mississippi.

Eunice Ngongkum, University of Yaounde 1/ Bayreuth University

Contemporary Anglophone Cameroon Poetry, Nature and the Politics of Consciousness-Raising

Informed by the centrality of consciousness-raising in ecocritical ideology, which, according to Christine Gerhardt, "has come to hold the many different perspectives and techniques in ecological criticism together" (2006:223), this essay seeks to examine a selection of contemporary Anglophone Cameroon poetry to foreground its concerns with the environment. The paper aims at showing that through familiar, comprehensive and meaningful culture-specific metaphors, the poems increase general environmental awareness first, by foregrounding the effects of human-nonhuman nature dynamic and secondly, by suggesting some solutions to the environmental crisis. This perspective, it will be shown, is rooted in a tradition that assigns a functional dimension to art.

Mumbi Ngugi, Harriet L. Wilkes Honors College of Florida Atlantic University

The Politics of Border Crossings: A Global Ethos for a Human-centered Future

My paper examines questions of migration and border crossings in light of the cosmopolitan character of the post-colonial globe. In the current finance stage in the development of capitalism, the relationship between globalized

capital and labor exemplifies the Hegelian dialectic of "master and slave," where, though the two are products of each other, labor produces and Capital disposes. Capital is free to move across and "dominate" borders without restriction, whereas barriers, with an attendant surveillance and punishment system, have been erected to prevent the movement of labor and bodies particularly those of the Global South from entering into the hegemonic Global North. The result has been split families, split cultural loyalties, or multiple but conflicting identities as a result of a reconstitution of the relationship between race, space and identity. Black labor and bodies are, as they have always been throughout the history of slavery and colonialism, at the center of the drama of border crossings in a global modernity that becomes a nightmare for the working body. As Anthony Giddens argues, "Modernity dis-places... place becomes phantasmagoric" (Giddens 1990).

My paper looks at the phantasmagoric in the politics of border crossings through Edwidge Danticat's *Brother, I'm Dying*. My paper also seeks to trace how Danticat's identity is shaped by growing up in two homes, Haiti and the United States, whose historical relationship of violence and aggression constitutes the latter as a place which simultaneously accepts and rejects her identity as a global, Black, diasporic African woman. Haiti, a land which has been historically victimized by Western imperialism and colonization, is fundamentally implicated in the master-slave, labor-capital, politics of border erections and enforcement.

I use Danticat's work as a touchstone to explore how class, race and gender identities are mediated through conflicts of power at the borders of a post-colonial, globalized world. I am particularly interested in how we, as citizens of this world, can craft a global ethos that places the human, and in particular the Global Black African woman, at the center of a discourse that will allow us to imagine a just future for the subaltern laborers of the world.

M'bare N'gom, Morgan State University

Transterritoriality and Location in African Hispanic Literature

This paper examines the representation(s) of identities within the space of displacement in African Hispanic literature. To support our argument we will study the literary creation of African writers such as Inongo-Vi-Makomè, Sidy Seck, Mamadou Dia, Donato Ndongo-Bidyogo e Inocencio Engon, who live in Spain.

The literary production of these African cultural creators who write in Spanish explores transnationality and territoriality through what Jean-Philippe Dedieu (2012) calls "la parole immigrée". It is a discourse that narrates, from different literary platforms, the experience of displacement across/

through different space(s) in search of a place. But place as a destination and a location turned into a site of multiple negotiations and where identity is subjected to dynamic and constant reinterpretation. Place, within this context, becomes a location and the site of a new community mediated by a variety of interactions, including social responsibility and identity geared to construct what Dominic Thomas describes as "Black European communities."

Minna Niemi, University of Turku

Challenging Postcolonial Disillusionment: Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* in light of Hannah Arendt's *Political Thought*

This paper focuses on Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968), which soberly presents the pains of postcolonial reality in 1960s Ghana, marked by corruption and infidelity to the ideals of the decolonization movement. Armah's first novel casts an individual, a nameless man, in the middle of this societal decay, in the process of trying to resist its overarching moral disillusionment by remaining true to his own ethical views. He is considering what type of individual and social behavior would be needed at the present moment in order to help the nation to move towards a better future, and he thinks to himself, "The future goodness may come eventually, but before then where were the things in the present which would prepare the way for it?" (159-60). The novel, through this individual, focuses on the question of what one would need to do at this moment in order to make a path to a better future. I claim that it is precisely through the ethical choices of this individual character in a compromised political situation that the way is paved toward the idea of creating a better communal future in Armah's novel. My theoretical framework in considering the notions of individual ethical actions in difficult situations relies on Hannah Arendt's analysis of individual responsibility in political situations in which common societal norms are no longer valid. According to Arendt, a heightened sense of individual responsibility becomes acutely relevant in such situations, in which ethically sound social codes of conduct have become obsolete and moral decay thus prevails, as she states that "morality concerns individual in his singularity." I find Arendt's model useful precisely because Armah's novel focuses on the moral corruption in Kwame Nkrumah's Ghana in the 1960s. More specifically, it represents this regime as a form of the postcolony: a political situation in which the notion of democratic ruling no longer applies. Due to the collapse of the democratic principles in society, normal political engagement is no longer possible, and the writer thus turns his gaze to the actions of an individual character who struggles with questions concerning ethical principles, and also with the

problem of how to create a better future for his society. I find Arendt's theoretical reading of individual responsibility in the state of crisis very useful in my research. My work also aims at filling a gap in postcolonial studies, which has acknowledged Arendt's work on totalitarianism and imperialism, but very rarely addresses her work on individual responsibility, which nevertheless importantly complements our critical readings of the postcolony.

John Nimis, University of Wisconsin-Madison

Lyric Temporality: Past, Present, and Future in Congolese Literature, Cinema, and Music

Contemporary discourses about Africa have a sense of urgency, driven by a state of crisis, reflected in journalistic and scholarly discourses about the continent, and also by recent trends in fiction. The Democratic Republic of Congo has been characterized by political and economic crisis of various kinds for much of its post-colonial history, and is thus an exemplary case. And yet, creative works from the Congo are known for what I will call in this paper their "lyric temporality": a rootedness in the present that manifests either in a kind of philosophical or aesthetic timelessness, or else in a focus on some absolute present-tense, seemingly detached from time or materiality. How are we to understand this contrast? In this paper, I will look at several examples of Congolese creative works, analyzing their temporalities in order to generate a theory of the different possibilities for an aesthetics of crisis. Implicitly, the paper compares, at the level of aesthetics, factual, documentary accounts of crisis emanating from the Global North to the human creativity that emanates from the context of contemporary Congolese life and its conditions.

Of particular interest are the recent film *Viva Riva!* which thematizes this absolute present tense, the style of Congolese popular music in Lingala, structured around lyric moments of intense emotion, and the literary works of Sony Labou Tansi and Valentin Mudimbe, both of which thematize temporality and presence.

Rev. Sr. Barr. Carol Ijeoma Njoku, University of Nigeria

Epistemic Violence, Subalternization and Counter Narrative in Nigerian-Biafra War Narratives

This study discusses epistemic violence and subalternization as both imperialistic and patriarchal ideologies

that create structural damage on the identity and humanity of the subaltern, that is, the female "other". The word "episteme" is used by Michel Foucault to inevitably reflect cultural or historical production of class, sexuality, race, gender, health, sanity, and disability. Applying a postcolonial Marxist deconstructionist approach, Gayatri Spivak elaborated this notion to talk about "epistemic violence" as an imperialistic construction that lead to distortion of the subaltern (subject) identities, and the resultant dominance in the superordinate's perception of the world of the "Other". The concept of violence is, therefore, contextualized within the paradoxes of gender misrepresentation in Nigeria-Biafra War narratives. Spivak's postcolonial Marxist-deconstructionist approach is employed to analyze the connection between power and voice and to rethink the power hierarchy in the patriarchal orthodox construction of the subaltern's social images by the "well-intentioned intellectuals." Such hegemonic construction and counter-construction cut across postcolonial war narratives. Isidore Okpewho's *The Last Duty*, Chinua Achebe's *Girls at War* and Flora Nwapa's *Wives at War* are deconstructed to provide textual evidences to subalternization and violence that deny "voice" and "power" to the "subaltern" and the consequent vocalization by the subaltern to subvert and redefine themselves through counter-narratives. Through comparative analyses the study draws an interface between the imposed (mythic) images of the male authors and narratives of the female subalterns. By resisting and countering the imperialistic narrative, the subaltern tells her own story and constructs her own identity.

Juliet Nkane Ekpang & Itang Ede Egbung, University of Calabar

Female Bonding: A Semantic Analysis of Kaine Agary's *Yellow Yellow*

This paper interrogates Kaine Agary's *Yellow Yellow* as it chronicles the life of the people in the Niger-Delta region of southern Nigeria. It highlights the challenges faced by younger generations of women folk growing up in the poverty stricken but oil producing region. It explores the irony of poverty in the midst of plenty and identifies education, female support and bonding as the instrument of social and economic emancipation. This paper sets out to study these realities and the language used to mirror them. Samples of expressions and lexical items have been selected, examined and analyzed for their semantic peculiarities. The findings show that through the instrumentality of literature, discourse on the linguistic, economic and cultural attributes of the Nigerian people of that region has been generated. The feminist theory, semantic theory and sociolinguistic approach to language analysis form the framework for this study.

Obed Nkunzimana, University of New Brunswick

L'Écriture de L'Urgence et de la Résistance dans *Tout bouge autour de moi* de Dany Laferrière

En 2010, Haïti est frappé de plein fouet par un tremblement de terre meurtrier laissant des milliers de morts, de blessés et de sans-abri. Comme par hasard (est-ce vraiment le hasard ou la tradition de retour à l'île natale de l'auteur de *Vers le Sud* et *L'Énigme du retour* !), Dany Laferrière, écrivain haïtien bien connu, devenu depuis 2013 'un immortel' de l'Académie française, était présent en vue de participer au célèbre festival littéraire 'Étonnants Voyageurs'. Son poignant témoignage sur cette tragédie est véritablement un refus de désespoir : un récit marqué de fragments de (sur)vie et de visions d'espérance, comme dans d'autres ouvrages publiés suite à ce tragique événement, tels Haïti parmi les vivants (collectif), Haïti. "Le dur devoir d'exister" (Baron et Trouillot), "La catastrophe n'était pas naturelle" (Gilbert) ou "Le bal des vautours" (Rébu) pour ne citer que ceux-là.

L'une des questions que nous nous poserons d'entrée de jeu est celle que se pose Africultures, en évoquant Failles, titre d'un autre auteur haïtien portant sur la même catastrophe: " Que peut-on écrire, comment peut-on écrire alors que la réalité même s'est dérobée ? " Comment garder un semblant d'équilibre et de discernement qu'exige l'écriture devant la 'faillie géologique' et psychologique d'une telle ampleur? On verra qu', à l'instar d'autres écrivains haïtiens, Laferrière, loin de s'attarder à compter et pleurer les morts, malgré son immense chagrin, s'accroche à tout ce qui fait signe de vie, sans manquer d'écouter, au passage, ce qu'il nomme la " rumeur intoxicante ", à savoir tout discours exotisant ou catastrophiste, toute prophétie de malédiction et de fatalité. Bref, il est question ici de montrer en quoi, tout en étant un témoignage solidaire avec son île natale face aux images de l'indicible, ce récit de Laferrière est moins, " une comptabilité des dégâts " qu'un " acte de renaissance ", pour reprendre la belle expression de Mabanckou. Un geste de reconnaissance et un chant d'espérance. Se refusant avec vigueur à maudire le destin et voir dans l'horreur de l'innommable la main du diable, Laferrière, comme dans toute son œuvre, préfère, dans un clin d'œil à son idole Malraux, rester " le rival " de Dieu (Sroka) : c'est-à-dire de (re)créer la vie avec des petits riens d'un quotidien dont le cœur continue, malgré tout, de battre sous les décombres, de resserrer les liens entre l'intime et le social, de ressouder la toile de solidarité humaine entre le local et le global.

Rita Nnodim, Massachusetts College of Liberal Arts

Transmigration, Global Mobilities, and Nigeria's Urban Middle Class in Sefi Atta's *A Bit of Difference*

Sefi Atta's most recent novel, *A Bit of Difference* (2013), intervenes in literary and scholarly discourses around global mobilities, transmigration and return journeys, emerging global African identities, and Africa's urban elites/middle classes. Atta's novel joins Chimamanda Ngozie Adichie's *Americanah* (2014) and Chika Unigwe's *On Black Sisters Street* (2011) in contributing perspectives on (urban) Nigerian (middle class) lives and identities in the context of global mobility. At the center of the novel is Deola, a London-based, young, educated, upper middle-class Nigerian woman, who works as a financial analyst for LINK, a transnational NGO engaged in humanitarian projects across the globe. She returns to Nigeria as the five-year memorial of her father's death coincides with a job-related visit to local humanitarian organizations. *A Bit of Difference* takes us into the world and politics of humanitarian aid, Western media images and (mis)perceptions of Africa, global cities and educated middle class professionals, transnational Nigerian migrant lives, middle class Nigerian urbanites, and questions of identity and belonging that engage - but are much more complex than - the definition of what it might mean to be Nigerian in the context of global mobility, also involving questions around gender roles, sexual orientation, difference and sameness across boundaries imposed by narrow social identity categories such as ethnicity, race, gender, and sexual orientation.

Drawing on recent insights from cultural geography and urban theory (Edensor and Jayne, 2012), the current scholarly turn to "emotional geography" (Davidson, Bondi, and Smith 2007), studies on transmigration and global mobility (Sassen 2002; Wilson 1997; Muteba Rahier 2010), and the notion of "intersectionality" in race and gender studies, this paper argues that Sefi Atta's novel writes-with literary imaginings of Nigerianness/Africanness that are imbricated with myriads of past and present connectivities between (metropolitan) Nigerian spaces and multiple elsewhere, envisioning at the same time emerging notions of deterritorialized citizenship and senses of belonging, that are always already refracted by complex individual negotiations of self and identity, (mis)perceptions of difference and the 'other,' as well as strategic positionings vis-à-vis the continuing relevance of multiple intersections of race, ethnicity, and gender.

N **Temitope Abisoye Noah, New York University**

"They Will Create the World Destined for Them": Reading Gerima's *Teza* Through Fanon

In *The Wretched of the Earth*, Franz Fanon wrote that it was not sensible to search Europe for the model individual who would set a new standard for the rest of the world. Although Marx proposed sound political ideas, and socialism was an improvement over capitalism, no political system would function well, as long as the hearts of the people who operated it remained dysfunctional. Fanon concluded that, to fashion the ideal man, we must look to ourselves. We must reify our own vision of the ideal man who would lead us into a healthier society. He called this man "the new man."

In Haile Gerima's film *Teza*, the main character, Anbe, studies Marxism, with the goal of transforming his country Ethiopia for the better. But some of his Marxist acquaintances become dogmatic, and their political aims veer off track, these self-proclaimed socialists maim and kill innocent people, actually harming those they originally meant to benefit. Because the socialists are more concerned with earning respect than with protecting the wellbeing of their people, Anbe realizes that they are leading the revolution with their brains and muscles, rather than with their heart and spirit; they have become decadent.

Anbe begins to understand that a revolution should be launched not only in external actions, but also in the internal sphere. The self must be transformed before the body goes into motion. And so he embarks on a spiritual journey, and returns home to his village. There, he gains the spiritual and cultural backbone that enable him to tackle the neocolonial dogmatism his people are confronted with. Through this process, Anbe is reborn. By the end of the film, Anbe is able to save his family and entire village without resorting to violence. He also gives birth to a child. The child's name, Tesfaye, means hope: Anbe enables the rebirth of hope for the future of Ethiopia. Not only has Anbe been reborn as Fanon's new man, a generation of new men has been born.

Giftus Nkam Ntambo, The University of Yaounde 1

Predatory Politics and State Building in Bole Butake's *Shoes and Four Men in Arms* and John Ngong Kum Ngong's *Battle for Survival*

It is very tempting to conclude that the decades of turbulence, born out of misrule, in the post-colonial African state are now a thing of the past. At independence, the exercise of political power by the first generation of political

leaders was marked by a lot of abuse of power and the disregard for the common weal. It was expected that their rule would yield better results than what colonial rule did. This was far from it. With the birth of the second and subsequent republics, a lot has happened to guarantee more meaningful leadership. One would think that with improvements in such areas as democratization and human rights, leadership would yield better dividends for the people but this has hardly been the case. After over a quarter of a century of Black rule, the balance sheet of the performance of power is still far from satisfactory. Under the guise of the democratic cloak, successive post-colonial leaders have rather caused greater trouble for their states than they solved. Playing the wolf in sheep skin, they have perpetuated some of the ills of past regimes and even created new trouble for their people. Their leadership continues to be iron-fisted and gruesome and the victimization of the innocent is rife. Bole Butake's *Shoes and Four Men in Arms* and John Ngong Kum Ngong's *Battle for Survival* portray the predicaments in which the modern state is entrapped. Through a New Historicist analysis, this paper unearths these sore realities in the state and goes ahead to suggest ways by which state politics could be improved upon.

Chinyere Nwahunanya, Abia State University

The "Prison Novels" of Ken Saro-Wiwa

Prison literature has been deployed by incarcerated writers all over the world as a form of muted protest. This has also been the pattern in African literature. Beyond being a stakeholder in Niger Delta issues and a renowned activist and human rights crusader while he was alive, the late Nigerian writer Ken(ule) Saro-Wiwa (1941 – 1995) belongs to the critical mass of Niger Delta writers for whom the question of human rights and social justice occupy a front burner position in their consciousness. These issues are joined in his protests against environmental pillage and degradation of his Ogoni homeland in the course of oil exploration and extraction, and the neglect of the people arising from what in some quarters is considered their voicelessness.

When voices of agitation began to be heard from the people, inspired by the courage of men like Ken Saro-Wiwa, they began as muted complaints and mourning, and produced what I have elsewhere called "lachrymal literature"; thereafter the voices became more resonant, assumed a protest tone, then became defiant and confrontational.

Ken Saro-Wiwa belongs squarely in the later tradition of Niger Delta literature of protest and confrontation, which is now a dominant literary form in Nigerian literature. In his three "prison novels" he openly satirizes the leaders/rulers of the Nigerian state, and expresses his dissatisfaction with how

the affairs of the nation in general, and the Niger Delta region in particular, had been (mis)handled by successive administrations, especially the military. In spite of his writing during a period when military high-handedness and excessive show of power was the pattern, Saro-Wiwa was able to resist every attempt to gag him, and succeeded in drawing attention of the international community to the goings-on in the maximum security prison which Nigeria had become under the military, before he was eventually incarcerated and executed. The manner in which he evolved a unique form of prison literature in the course of his protest writing is the subject of this paper.

Ijeoma C. Nwajiaku, School of General Studies, Federal Polytechnic

Illusory Hopes and Dystopic Visions: Narratives from the Diaspora

Perhaps Africans are among the most transcultural and transnational persons in contemporary society. Evidently, this is because people increasingly appear to perceive migration as a welcome alternative to living difficult lives on the continent. Over the last several decades, multiple issues including poverty, underdevelopment, underutilization of resources, bad leadership, ethnic clashes, religious conflicts, etc have in diverse ways continued to plague most countries across Africa. A common consequence in recent years is that migrations across geographical, cultural and even ideological boundaries have escalated, aided auspiciously by current global trends especially laudable developments in technological advancements. A paradigm shift in the discourse on international migration and settlement gradually assumed a theoretical perspective as "transnationalism" which had earlier emerged to seek explanation for the intricate experience of settling in new homes while maintaining strong ties with homelands, expanded to incorporate the African dimension. The new African in a new world struggles to establish himself in a new home and is confronted by questions of gender, race, culture, and identity amidst others. This new comer must seek to understand definitions of gender in his new environment including how men and women relate in the society as well as the parameters that delineate these relationships and equally set boundaries to their limits. Culturally, he must confront and apprehend innumerable social relations that characterize the society, articulate their values and determine the significance of everyday life for the individual. In addition, this immigrant grapples with new dimensions of racial constructs that place significance on a white- black continuum. Among the throng of African immigrants currently taking up residence in diverse parts of the western world for multiple reasons, are crops of scholars and writers. There has thus been a steady build up of creative works that persistently seek to explore this phase

in the lives of people of African descent who make up appreciable populations in continents other than their original own. The writings thus focus on a whole range of thematic preoccupations including such consequences of globalization as physical dislocations, psychological and socio-cultural dislocations, African predicament and so on. The emanating traumas from all of these in turn become further subjects for literary attention. Writers have sought then to recreate the experience of exile, migration, transnationality, racism, identity conflicts, human trafficking, economic challenges, gender and sexuality, family life, etc. in diverse literary genres in order to depict a similitude of the reality of this new life. Oftentimes some works convey images of disillusioned minds and disenchanted individuals whose hopes, aspirations and visions of an enhanced quality of life in the Western world become elusive. Some authors also examine the overarching impact of globalization as well as its deep implications for the immigrant. This study seeks therefore to examine NoViolet Bulawayo's *We Need New Names* and Unoma Azuah's *Edible Bones* with the intent to discover especially how globalization and migration continue to shape and reshape the lives of people of African descent in the Diaspora.

Obi Nwakanma, University of Central Florida

The Cosmopolitan Bind: Between Obi Egbuna's *Rape of Lysistrata* and Chris Abani's *Virgin of the Flame*

Two Nigerian novelists – Obi Egbuna and Chris Abani have explored alienation and dissolution in various terms in their novels. In their terms, I suggest, they represent a fleeing from the scene to other worlds that seem at once foreign and at once connected to the African mind clearly present in their stories. A reading of two novels – Obi Egbuna's *Rape of Lysistrata* and Chris Abani's *Virgin of the Flame* reflects in a particularly striking way, the means by which these writers attempt to escape the particulars of their societies by adopting and constructing very cosmopolitan spaces as the site of their imagination. Obi Egbuna's career as a novelist is marked by radical representation of himself as a Marxist internationalists whose work in the Black Power and an-Africa movement in London also lends a nativist ground. Abani equally stages his novels/stories as a narrative of escape from a Nigerian past and an embrace of a more universal, border-crossing self. In the works of these Nigerian novelist can be found a very intriguing kind of ambivalence about strict identities, yet also, an inescapable, inevitable longing for a more general, wider space of imagining and musing – a worldliness that transcends as well as accommodates the nativist self. This is my nuanced reading of the tropes of Egbuna's *Rape of Lysistrata* and Abani's *Virgin of the Flame* as emerging from the

same sources. This paper attempts to draw attention to Abani's imaginative debt to Obi Egbuna in his novel, and to tease out the common grounds that animate their individual quest or searches for a transcendent and ambiguous self. I also argue for the dangers or possibility of what I suggest here to be the "cosmopolitan bind" that both amplifies as well indeed as decenters, perhaps even deracinates their work to the point of ambivalence.

Onuora Benedict Nweke, Federal University

Social Media, Shifting Culture and Changing Perceptions: Contrasting Strategies in Achebe's *Things Fall Apart* and Adichie's *Americanah*

The young Nigerian female novelist, Chimamanda Adichie has most often been described as Chinua Achebe's progenitor, owing to how consciously or unconsciously she seems to update on the subjects Achebe had addressed in his novels. These updates in some ways seem to complete Achebe's narratives, due to the new contexts and perspectives of the younger writer to subjects relevant to both. For instance, communication is important to both writers and they address it with cognizance of the epochs to which they belong. So much almost unrecognizable transformations have taken place in human relations especially in communication exchanges that those who lived in Achebe's *Things Fall Apart* would find the world of Chimamanda's *Americanah* simply impossible. The face to face interaction that guaranteed communication in the earlier clime had since made way for a revolutionized method that almost discountenances human presence. This is thanks to the 'internetization' of the globe, which has shrunk the globe into a size even tinier than the village. The implications of this transformation include the transformations and transmutations of certain cultural practices and rituals that have become almost unrecognizable to their owners. This paper examines in the two novels mentioned above some of these social and cultural transformations; the dimensions of these social relations and cultural dynamics that have tended towards an unprecedented direction that even such issues as love and crime have been transacted in manners that seem to banish distance and dismantle borders, thereby creating a new world that belongs to the digital era. The paper therefore also discusses more or less in a comparative manner the systems of communication in the pre-colonial era and the present in order to reveal the differences, functions and methods in both the highly concentric world of the pre-colonial era and the borderless world of the digital dispensation.

Elizabeth Nyager, University of Jos

The Father/Daughter Binary in the Future Deconstruction of Patriarchy: Textual Illustrations from Asia and Africa

Women's subsidiary roles in the home under patriarchal social systems have ill-placed them as role-models to their daughters in the fight against patriarchy. Women who have been acclaimed to be primary sources of socialization have been the ones who enforce patriarchal norms that bind their daughters, thus entrenching and sustaining these systems. In the examples from two texts; *I Am Malala* by Malala Yousafzai and *Everything Good Will Come* by Sefi Atta, hope is offered for the future deconstruction of patriarchy in the father/daughter relationship and the agency of formal education. This paper will endeavor to examine the above cited texts to underscore this possibility and/or prospect.

Vincent O. Odamtten, Hamilton College

Neo-African Legacies and Promises: From *WildSeed* to *Who fears Death*

On reading Nnedi Okorafor's first novel marketed for an adult audience, *Who Fears Death* (DAW/Penguin 2010), one cannot help but to be taken by its epic sweep and bold ambition. Okorafor has imagined a world that fulfills the function of enabling, perhaps forcing the reader to accept the unfamiliar as familiar; yet, her fictional world retains the ever so disturbing odor of man's inhumanity to man. All the same, despite the apocalyptic nature of the narrative, its trajectory inexorably moves toward a resolution that promises a sequel. In this vein it recalls the work of Octavia Estelle Butler in general, and her *Patternist* series in particular. This paper, even as it explores similarities between Okorafor's work and that of Butler's, is more concerned in uncovering the implications of each writer's interrogation of these imagined communities in the throes of radical transformations as their protagonists – like the angel referenced in Walter Benjamin's *Theses on the Philosophy of History* (1939) and alluded to by Benedict Andersen in his brilliant 1983 work on Nationalism and also in Fredric Jameson's illuminating essay "Progress Versus Utopia; or, Can We Imagine the Future?" – struggle to create a new dispensation. Butler's work remembers history and myth to help us examine the real nature of the storms of patriarchy, racism, slavery, colonialism and neocolonialism as they combine to form the hurricanes of destruction and reconstruction; or, as Samuel R. Delany would put it, she creates a "subjunctive reality". As *WildSeed* and the *Patternist* nov-

els explore these possibilities of human struggle, Okorafor in echoing Patrice Lumumba's challenging question, "Dear Friends, are you afraid of death?" in her novel's title, signals the situating of the narrative within a historical matrix that has become all too familiar for the continent; yet, *Who Fears Death* must of necessity defamiliarize the Western obsession negative images of Africa and its "scatterlings", if we are to understand the patterns of the imagined communities that are now forming in what Gloria Naylor refers to as "the Other Place" in her fantastical novel *Mama Day* (1989). Not a utopia, not that imagined space called the nation, but something else articulated in the Neo-African legacies and promises of Science Fiction.

Dorothy Odartey-Wellington, University of Guelph

Ubuntu, Digital Culture, and Sovereignty in Literature from the Western Sahara in Spanish

The Internet and social media have been celebrated as 21st century instruments of democratization in the wake of the anti-government protests and revolutions in parts of North Africa and the Middle East. Africans are now said to have "leapfrogged," across the much deplored digital divide, into the new era of technological development. The empowering potential of digital technology in Africa seems immense as critics point to its role in unseating despots, solving human problems, levelling the commercial playing field and spreading knowledge. "Digisceptics" on the other hand, pointing to the subliminal power of key Internet instruments such as Google, caution against blind faith in digital technology and the Internet in any culture; their scepticism is echoed in such works as Evgeny Morozov's *To Save Everything Click Here* (New York: Public Affairs 2013) and Siva Vaidhyanathan's *The Googlization of Everything (And Why We Should Worry)* (Berkeley: U of California Press, 2011).

While critics debate the moral pitfalls and the limitations of mediating our world through digital tools and the Internet, actual activists and writers continue to use those same tools, to redefine themselves and their relationship to other instruments or institutions of power. Writers from the Western Sahara are a case in point. As landless writers living in exile in Spain and elsewhere, digital space clearly offers them an alternative "territory" in which to construct and perform their sovereignty vis-à-vis Morocco. They do this through their blogs, electronic creative expression and other forms of activism. The question still remains, however, as to what is lost and/or gained as their cultures are constructed and transformed through 21st century media.

In this paper I will examine the extent to which the values of digital space are adaptable to significant African values, in

particular Ubuntu, as demonstrated in the Saharawi identity imagined by contemporary Western Sahara "national" writers. These writers, have organised themselves under the umbrella of the "Generación de la Amistad" (The Friendship Generation) since 2005. "Friendship" is no doubt linked to the ideas of solidarity, empathy, and joint resistance against injustice and oppression, all of which are values that have been shared over time and across cultures. However, the principle of "amistad" (friendship) espoused by these writers also fits into the ethic of Ubuntu, an African relational philosophy best summarized as follows:

[...]Ubuntu is based on a worldview of relationality, its main insight is consequently based on the idea that as human beings we depend on other human beings to attain ultimate wellbeing. It has been often observed by many a scholar that it is the reality of our dependence and interdependence with each other that we attain the fullest of our humanness. Consequently, the definition of Ubuntu as humanness is dovetailed by this presumption – namely that humanness is our existential precondition of our bondedness with others. (Munyaradzi Felix Murove *Diogenes* 2014, Vol. 59[3–4] 36–47).

The Internet's mythic "benevolence" and its imagination as a web, an interconnected space, appear to coincide with the above description of Ubuntu. However, Ubuntu also suggests balanced social, economic, and political systems of interaction that are at odds with the very real concerns that have been raised about the powers behind the seemingly neutral Internet.

Anja Oed, Johannes Gutenberg University at Mainz

The Violated City in Contemporary African Novels: Ben Okri's *The Famished Road* and Emmanuel Dongala's *Johnny Chien Méchant* as Urban Dystopias

Many African novels are set in one of the urban centres of African nations, independent of authors' national or transnational context and/or the language/s specific texts are written in. In some of these fictional works, the city clearly transcends its function as setting and becomes, as Wendy Griswold (2000) has observed with regard to Nigerian literature, a key to the novels' meaning/s; the physical setting is infused with symbolic content. Many of the themes and issues African writers concern themselves with are thus construed and negotiated through representations of the city. Remarkably often, literary cityscapes in more recent African fiction are characterised by an abuse of political, economic or sexual power, sometimes all of these in combination. They are cast as slumscapes, marked by poverty, crime and sexual violence, or are disfigured by (civil) war or genocide. Against this back-

drop, my paper explores dystopic images of the city and their symbolic potential in two contemporary novels, namely Ben Okri's *The Famished Road* (1991) and Emmanuel Dongala's *Johnny Chien Méchant* (translated into English as *Johnny Mad Dog*).

Kayode Omoniyi Ogunfolabi, Obafemi Awolowo University

Sefi Atta's *Everything Good Will Come* and the Appropriation of National Identity

One of the general attitudes of postcolonial fiction is the collapse of national spaces and the emergence of postcolonial identity as transnational and global, which is contingent of the suppression of the national. This tendency is not without its justification especially with the postcolonial desire to eliminate the Us vs Them power relations. As a result, the national has become unfashionable precisely because of the propensity for cultural fetishism and domination. However, as one of the emerging voices in Nigerian literary production, Sefi Atta's *Everything Good Will Come* departs from this sometimes dominant model of postcoloniality by referencing and asserting national identity. This work therefore explores the ways in which Atta's text signifies the national within the context of the Nigerian political space and global space that is governed by efforts to break down the center-margin relations of power. It will also focus on how the text is able to enunciate the national subjectivity while trying to destabilize the state's institutions of power that is sometimes replicated in, analogous to, and indistinguishable from, patriarchal domains of influence. The essay hopes to demonstrate the implication of asserting the national self within the general postcolonial discourse in which monadic identities are viewed with suspicion, and emphasize the significance for subaltern groups that may sometimes be victims and advocates of national self-expression.

Kayode Omoniyi Ogunfolabi, Obafemi Awolowo University

The Old, the New, and Re-inventing the Postcolonial Self in Selected Writings of Ben Okri

The notion of "the old" and "the new" has become an important narrative strategy in Ben Okri's oeuvre. This study, therefore, examines the strategic blurring of the boundary between the old and the new with a view to eliciting the mechanism through which the vexed relation between perceptual stasis and imaginative dynamism in Okri's

works is signified. More importantly, it will explore the extent to which the interplay of blurred margins of the old and the new and conflicting narrative perceptions might create the possibility of aesthetic and social change.

Although this indeterminacy of margins of the old and the new permeates Okri's works, selected novels will be divided into two for analytic convenience, with the abiku trilogy on one axis, and *Astonishing the Gods*, *In Arcadia*, and *Starbook* on the other. Achille Mbembe's "On Politics as a Form of Expenditure" and *On the Postcolony* become crucial to mapping out the postcolony as antiquated world, while in Giorgio Agamben's *Homo Sacer*, the paradox of excluding bare life from political space produces alternatives to the discourse of sovereign power.

The analytic pairing of the abiku trilogy and the notion of expenditure as argued by Mbembe suggests a construction of the postcolony as a space marked by "banality of horror," the effect of which is the radical shift from the marvelous dimension of the abiku trilogy to the fantasy style that seems to function as the telos of Okri's aesthetic production. By deploying Agamben's contradiction of inclusion and exclusion, the essay will emphasize the embrace of fantasy as corresponding to the "sublimity of imagination."

The juxtaposition of the old and the new in this study is significant beyond the ease of the analysis precisely because despite their spatial and temporal indecisiveness, the old and the new constitute a dialectic in which the repetitiveness of the past in the present and sublimity of the imagination are hierarchized. The implication of this hierarchy is the privileging of a different ontology in which being is the self-conscious inhabiting of the future space of imagination, a pre-requisite for re-inventing the postcolony.

Sophia Obiajulu Ogwude, University of Abuja

Breaking Canons in Emergent new Nigerian Historical Narratives

Right from the outset African literature has had the responsibility of standing in the gap and mediating between its peoples and the world. This has been its primary function. That is, to be the alternative voice set to contest and even possibly, undermine the biases evident in the Eurocentric and therefore almost always distorted and inauthentic portrayals of African peoples and cultures. The settings of the novels discussed in this paper predate colonialism and British imperialist presence in present day Nigeria. They suggest that since after the initial thematic concerns of African creative works, especially the novel, the dominant themes of the earlier times, namely colonialism and imposed white presence, cultural conflict, and the struggle for independence,

post-independence corruption, neo-colonialism, feminist concerns and other forms of self-determination, writers are now in addition to some of these, exploring refreshingly new concerns. Of immediate interest are the narratives in which the West African's history with regards especially to the earliest contact with European merchants and the subsequent transatlantic slave trade are now being retold. This study is centered on two relatively new Nigerian novels, both dealing with the historical nightmare of the transatlantic slave trade. Historical details are used not only to demand a "reasonable" society and the "creation of a reasonable state" but in the presentation of a "national past greatness" urge a "national rebirth". Whereas one tells the story of wisdom, human endowments, dignity, perseverance and survival, the other in addition, portrays an almost iconoclastic picture of a pagan Dutch family and a heroic black race. Ngozi Achebe's *Onaedo-The Blacksmith's Daughter* and Kanmi Olatoye's *The Denkyira Chest* both published in 2010 combine past events with the present and use these as the springboard for proffering a national consciousness which projects greatness in Blackness. Significantly, Ngozi Achebe makes the point, contrary to held belief, that the willingness to provide slaves for Europeans by Africans was first resisted and denounced and that this resolve waned only in the face of European intrigues and promise of power (which European guns symbolized) and wealth. In his futuristic novel, Olatoye reminds readers of the golden days of the Yoruba kingdom, offering a global scenario inclusive of the Blackman. The narratives draw attention to the "cultural myopia" of which Aijaz Ahmad has written and highlight the potentials and self-actualization of the African people, showing a people fully conversant with human etiquette, before even the advent of the earliest Portuguese merchants and decades before the great scramble and the subsequent European colonialist presence. Together these texts testify to the potentials of Blackness and as cultural products they resist the colonial profiling of Africans.

Akinloye Ojo, University of Georgia

Literary Translation, Cultural Understanding and Three Translated Works of Akinwumi Isola

The expressive connections between languages and cultures are commonly bridged by translations of literary works. What often appears as a purely linguistic exercise of rendering a literary text in one language into another contributes, in reality, to cross-cultural and inter-national understanding. In this paper, we will examine some of the unique aspects of the Yoruba culture and society which have conceivably become accessible to English readers through the translations of selected works by the renowned Yoruba writer, Akinwumi Isola. The translated works to be considered

are two historical plays (*Efunsetan Aniwura, Iyalode Ibadan* and *Tinuubu, Iyalode Egba: Two Yoruba Historical Dramas* by Akinwumi Isola translated from the Yoruba by Pamela J. Olubunmi Smith) and the solitary poetry anthology (*Afaimo ati Awon Arofo Miran* by Akinwumi Isola translated into English by Akinloye Ojo). The critical objective is to highlight some of the inherent values of literary translation and its contributions to cultural understanding.

Philip Adegboye Ojo, Agnes Scott College

The Role of African Communities in the Transformation of the Landscape of Contemporary European Megacities: The Case of London

People of African descent have a long history of cultural encounters that predated European exploration of Africa and the conquest and colonization of the continent that followed. In modern times, there have been waves of migration by Africans seeking greener pasture in megacities of erstwhile colonial powers: London, Paris, Berlin, and Amsterdam.

Newcomers strive to survive and adapt to life in the host countries by forging a new collective identity through assimilation, separation, isolated integration, or hybridization. They tend to live in communities near their 'veteran' countrymen. This arrangement leads to the emergence of ethnic neighborhoods such as 'Little Africa,' 'Little Ghana,' 'New Agege,' 'Little Lagos' or 'Yorubatown,' which not only allows immigrants to share and promote their home cultures and national identities but also expedites their adaptation and socialization.

Within the framework of cultural encounters and globalization, drawing upon theories of migration, community and cosmopolitanism, and using personal experience as well as printed and electronic media, this paper critically examines social life in select African immigrant neighborhoods in London, a magnet destination of African migration that will serve as a case study of the role of African communities in the transformation of the landscape of European megacities. Instead of the traditional mono-cultural society that was predominantly Caucasian, Anglican, and English, contemporary London is a cultural mosaic where a mix of ethnic groups, languages, cultures and religions co-exist, thus providing opportunities for cross-cultural encounters with globalization. African London can be seen predominantly in the street life of neighborhoods like Peckham, Hackney, Tottenham and Leytonstone, where an infinite variety of African cultural influences have made their mark, and which feature commercial, social, cultural, educational and religious establishments owned and/or operated by African immigrants. The paper argues that, in addition to deeply transforming the social, cultural and

economic landscape of London, these "transplanted" neighborhoods serve as a hybrid space in which disenfranchised immigrants of African descent feel at home. It also argues that the establishment of overseas ethnic communities is a positive phenomenon that may serve as a vehicle for the realization of the dreamed global community: a dynamic, expansionist, cosmopolitan and ethnically polyglot society.

Chinyelu Ojukwu, University of Port Harcourt

Voice and Power: Female Representation in Chinua Achebe's *Things Fall Apart* and *Anthills of the Savannah*

Power is the ability to control people or things. It is also the ability to sustain whatever influence and authority one has over the other or others. Voice has always been one of the media through which power is demonstrated and realized. When voice is matched with action, it would inevitably metamorphose into power, under normal circumstances.

But when voice is completely suppressed, it results in powerlessness. This paper critically examines Chinua Achebe's female characters in relation to voice and power and their representation in *Things Fall Apart* and *Anthills of the Savannah*. Achebe has been widely criticized about the subordinate and subservient roles played by his female characters in most of his early novels such as *Things Fall Apart* and *Arrow of God*. Achebe's female characters as presented in these early works are voiceless and powerless. They are subsumed under the influence and control of their men, who tower above and intimidate these women. Okonkwo in *Things Fall Apart* and Ezeulu in *Arrow of God* characteristically represent these indomitable male chauvinists that suppress their women. Subsequently, and with time, Achebe's female characters have become more sophisticated, assertive and independent as they are also more vocal, as clearly portrayed by Beatrice, in his later novel, *Anthills of the Savannah*. This paper, therefore, analyses the delineation of women in *Things Fall Apart* in juxtaposition with the depiction of women in the world of *Anthills of the Savannah*.

H. Oby Okolocha, University of Benin

Place Polygamy and Pan African Return: Negotiating Race, Identity and Homecoming in Chimamanda Ngozi Adichie's *Americanah* and Pedestal Hollist's *So the Path Does Not Die*

This paper examines transnational migration, and the complex dynamics of being 'recognizably African black' in Diasporan existence as these issues are presented in

Chimamanda Ngozi Adichie's *Americanah* and Pedestal Hollist's *So the Path Does Not Die*. The paper shows that being black is essentially characterized by binaries; the situation in which the everyday things of ordinary life are marked by difference. Race is stratified and structured like the rungs in a ladder, and gradable according to shades of skin colour. Thus, Ifemelu and Fina, the female protagonists in Adichie and Hollist's novels respectively, inhabit an 'in between' space, a space of ambivalence and great potentials for the loss of self. These racial binaries and the limitations of the 'in between' space conflate to determine the position that they adopt within Diasporic social structures. The paper finds a correlation between the movements of Ifemelu and Fina from one geographical place to another and the self-definition they experience. It notes that their 'Africaness' follows them across geographical places and does not depart in confrontation with western metropolitan existence. The evolution of a defined self-identity and the acceptance of that identity propel the urge to return to their respective homelands. The eventual return is identified as a contemporary Pan-Africanism characterized by the need to contribute to the homeland. The return is inevitably an intersection of the global and the local that holds promises for the advancement of the homeland.

Véronique Solange Okome, Normal Superior School of Libreville Gabon

Writing as a social Commitment: *El Llanto de La Perra* by Guillermina Mekuy and *El Sueño de Volver* by Bahia Mahamud Awah

Guillermina Mekuy and Bahia Mahamud Awah are two committed authors of the Spanish-African literary registration. Their works *The dog's cry* (2005) and *The dream of returning* (2012) are of nature socio-realist and/or sociopolitical. But in them, the themes of self-determination, the liberation or the independence, and exile have real resonance. As soon as the thematic of the feminism and grief of prominent divergences, the two authors give a particular emphasis to the woman's figure or the woman's mother image.

In a comparative approach, I try to take a crossed look on these two works, to highlight the commitment, the social realism in the African literature of Spanish expression. Also, this article wishes to be a possible contribution on the field of Spanish-African literature.

Stella Okoye-Ugwu, University of Nigeria

The Future Science of Ogbazuluobodo in *Achebe's Arrow of God: Reflections on Masculinity, Masquerade and the Mask*

The Igbo culture is deeply rooted and anchored in spirituality and metaphysics. The Igbos believe that their dead ancestors are not really dead, but transit to a place known as the land of the dead, from where they come out as incarnate beings, that is, masquerades. Since the Igbos believe that supernatural forces cannot be directly communicated with, they invite the ancestors to intercede for them in very difficult situations. In the face of diversities in perceptions of the masquerade in different parts of Igbo land, it is imperative to restrict my discussion to Ogbazuluobodo masquerade in Achebe's natal Ogidi- which is also my birth place. Its function is to run round the entire community to chasten, reprove, and ensure perfect spiritual atmosphere in heralding the solemn appearance of a consortium of masquerades known as Ayaka. It also comes out during the burial of important personalities in the community. It acts as an agent of social control in the society by ensuring that evil people are exposed, and as a consequence, they put an end to their evil deeds to avoid being subjected to public ridicule and disgrace. The Ogbazuluobodo masquerade also acts as a social police to enforce justice and compliance to the community's norms, customs, traditions, and set rules of social behaviour. Being a night masquerade, the Ogbazuluobodo abhors light. This is consequent on the fact that as a spirit, his physical form should never be discerned or extrapolated by a non-initiate of the masquerade cult group. The actions of the members of the masquerade cult group are always shrouded in secrecy. The major thing required of a prospective member is undergoing an initiation ceremony known as "Ikpu ana". The 'Odegirigiri' is a traditional device, fabricated by the Ogidi people to create sound. It has various voice modules, such as bass, tenor, and so on. The masquerade can therefore use any voice module in talking and it will appear that different spirits are speaking through that particular masquerade. The idea is to evoke fear and trepidation in the hearts of prospective initiates. Consequently, whoever endures the mind dilating experience, proves himself a man, and is seen to be ready to assume the responsibilities of a man. The manufacturing of this device is purely scientific, and the phenomenon of 'Odegirigiri' is pure science. The person to be initiated wrestles with the masquerade. The entire initiation process lasts a whole night. It is usually from eleven o'clock in the night to five o'clock in the morning. After these masquerade rituals are performed, the initiate then joins the "Iza ilo" group. Notably, every 'ilo' has a shrine attached to it. In the same vein, each kindred in Ogidi community has its own Ogbazuluobodo masquerade.

Whenever the Ogbazuluobodo is to perform, the 'Oti mkpu' announces its arrival. The thesis I posit is that the concept of the Ogbazuluobodo is basically scientific and makes the Igbo culture better poised to meet the challenges of the future. The paper is anchored on structuralism.

Stella Okoye-Ugwu, University of Nigeria

The Cultural Politics of Patriarchy and Gendered Future: A sexist Analysis of Flora Nwapa's *Efuru*

Women's liberation has produced a theory of patriarchy which has had historical depth and worldwide reach. Critics have also argued that socialist feminism always focuses on the history of imperialism, and the contemporary world economy as sources of gender inequality. This is the reason behind R.W. Connell's insistence that there is gender politics in every sphere of life, even in intimate relationships. Gender Politics has to be understood as more than an interest- group struggle over inequalities. It is simply, the steering of the gender order in history, and while criss-crossing the gendered space of patriarchal history, maps out a course for the future of gender. This paper takes particular interest on the gender inequalities in the patriarchal Igbo traditional society. Flora Nwapa's classic novel, *Efuru*, will be used as a literary tool for analysis. In the Igbo native society, literature is seen as a purposeful project, in the sense that it is accorded a lot of respect, and therefore satisfies a particular interest. The purpose ranges from ritual, through demonstration of accepted values, to simple moral or ethical education (R.N.Egudu). In these dimensions of the purpose, emphasis is consistently placed on the relationship between man and woman, in which, if they are healthy make for growth of a harmonious society. In Nwapa's *Oguta* as well as in other parts of Igbo land, women are seen as appendages to men. They on their own are usually accorded little or no respect, unless they are a man's mother, wife, sister, or aunt. This debilitating treatment of women has left many physically and emotionally bruised and battered. In most of the novels of Flora Nwapa, such as *One is Enough*, *Efuru*, and *Idu*, one is confronted with women who excel in every area of life, but because of a particular shortcoming in the area of family life and marriage are considered monumental failures. *Efuru* as a character is very beautiful, intelligent, and resourceful, but for the fact that she finds it difficult to succeed in the aspect of family life, her community begins to see her as having a tragic destiny. However, *Efuru* is a very independent and progressive minded woman who is able to break away from the restrictive patriarchal norms of her community to attain self- actualization and full regeneration. She decides to break out of the shackles of the male dominated traditional society

that limits the potentials of women to only procreating. In this scenario, a woman is not considered successful if she is not married with children - preferably, male children. The future of gender relations in African traditional matrix is dependent on the ability of women to make their voices resonate enough to enable them procure a better space allocation in the near future. Irigaray suggests that a new feminine creativity, and a renovation of culture, would result from women's recovering the maternal origins from which masculine culture separates them. Returning to her proper origins, a woman will acquire so strong a sense of identity that she will not need to search for self any longer. The theoretical framework of this paper is feminist literary theory.

Niyi Okunoye, Obafemi Awolowo University

On Sule Egya's Nation, Power and Dissidence in Third Generation Nigerian Poetry in English (University of South Africa Press, 2014)

Oyeniya Okunoye, Obafemi Awolowo University

Trauma, Memory and Constructions of Identities in Selected Short Fiction on the Nigerian Civil War

The dominance of the novel in the literature of the Nigerian civil war has created a situation in which many conclusions have been reached on this major aspect of Nigerian writing without taking the very unique perspectives that short stories on the war offer. This paper is primarily preoccupied with problematizing the reading of short fiction on the Nigerian civil war by stressing the fact that it carries the burden of narrativising trauma along with constructing identities.

The paper focuses on stories drawn from I.N.C. Aniebo's "Rearguard Actions", Chinwe Okechukwu's "When the Rain beat the Cow in the Eyes" and Onuora Ossie Eneke's "The Last Battle", all of which share a deep awareness of trauma in articulating the memory of the war. The paper is drawn from a book-length study on negotiations of identities in Nigerian short fiction, and the reading it executes is predicated on a form of postcolonial theoretical perspective which is motivated by what I call postcolonial renaming.

Oluremi Olalekan Oladipupo, Ajayi Crowther University

A Pantheon of Underdogs and Rebels: Paradox of Transformation of Cultural Models in Nigeria

Human beings are dynamic animals. This is the reason they make progress and encounter problems in their activities. The peculiar nature of man and its proclivities for changes in all areas has incubated, even nurtured theories that crystallize their patterns of behaviour into bodies of knowledge and scientific models of investigation.

Among such catalytic changes witnessed in the annals of human history is the contact that stamped permanent cultural scars on the historical timeline of Africa.

The tidal wave of cultural changes that broke over Africa is majorly marked by the process of transition of Africa from its pristine subsistent enclave into the network of cosmopolitan economic chain, a process that came with diverse socio-cultural consequences. The foundation of African cultural values began to crumble as some privileged elites who became the arbiters of social standards misappropriated the essence and precepts of both the Western and their native cultures, a heritage of hybridity that distorted the core of identity of most Africans. Gradually, the impact of traditional models whose strength of character imbues them with psychic vigour to exemplify the spirit and values of their societies began to fade. Their position is usurped by humanoid invasion of technologically-modified and materially-motivated humans whose identity is defined by temporal values.

The glamour of digital television, tantalizing allure of the social media, giddy reality shows, sleek and imposing bill boards that advertise the endorsement of products by artistes and huge grossing global entertainment network have changed the concepts of success, leadership and image of models in Nigeria. To add more to this misconception is the focus of some weekly magazines who publish accounts of social engagements where crass ostentation and lurid materialism are displayed.

Suffice to say that deep progressive thinking is not new to our clime, even in its pre-colonial monarchical domain, but the disorienting effects of misrule, abuse of political power and poverty have elicited value gap that manifest in dislocations and ethical distortions. Paradoxically, the character deficit and moral debility that is exhibited by the new models or heroes take a postmodernist bent because it helps their popularity rating to soar against traditional mores and values. This is the rubble of cultural disorganisation from where the new models emerged.

The methodologies adopted are empirical and exploratory as real life examples are cited to support the discussion while relevant literary texts selected affords the opportunity to apply appropriate literary theories. Theories like deconstruction

and postmodernism, with their inherent capacity to stimulate close reading and cultural interrogation are appropriate for proper explication of texts, the foundation on which this study is based.

Tejumola Olaniyan, University of Wisconsin

African Literature in the Post-Global Age: The Major Tests of Belonging

An exploration of African literature in the age of the post-global and what might be its most salient and informed tools of self-constitution and self-understanding. More than half a century after formal literary studies emerged in Africa, much of the field is still fixated with a deep suspicion of the true provenance of its own production. The paper theoretically distills some of the expressed or implied evaluative canons of belonging, explores their methods of application and critically assesses their contemporary relevance—or even resonance. The goal is to arrive at what might be a most enabling conception of African letters for an age I conceive as "post-global."

Christopher Olsen, The University of Puerto Rico

The Theatres Must be Crazy – Mike Van Graan in his Theatrical Journey to Achieve Cultural Diversity in Post-Apartheid South Africa

Colonial fantasies may have "banned" the African continent into "the waiting rooms of history," but the future of African Theatre and Drama isn't waiting for a euro-centric cue. Ever since theatre practitioners in South Africa got together in 1994 and asked themselves, "So what will we write about now that apartheid has gone?," it was answered with a steady diet of "protest theatre" providing a framework for dramatizing the suffering of the black majority in the country.

Contemporary South Africa is a far more complex society than the old apartheid regime and former enemies find themselves working together to create a society that is less about racial difference and more about cultural inclusion. Nevertheless, cultural diversity and tolerance are illusive goals to achieve in South Africa and playwright Mike Van Graan is probably as close to the center of a political movement trying to change the mindset as anyone in theatre in South Africa. Van Graan, who has an Indian background, began in politics at the University of Cape Town and campaigned for arts funding and for a new collaborative approach for government support for the arts. He was also a prominent satirist and

newspaper journalist who eventually brought his humor and frustration to the stage where he has been writing plays for 25 years. From his first satire, *The Dogs must be Crazy*, based on the hit film about a befuddled bushman in the Kalahari desert to his most recent play, *Return of the Ancestors*, which uses the South African classic *Woza Albert* in which Jesus returns to South Africa during the apartheid era. In *Return of the Ancestors*, the "council of ancestors" decides to send a two-person delegation – Steve Biko and Neil Aggett – back to South Africa during its twentieth year of democracy to see if the sacrifices of those who were killed in the struggle against apartheid had been worth it.

This paper looks at the legacy of Van Graan and identifies how post-apartheid theatre in South Africa has experienced many palpitations yet has pushed forward in promoting a new society of racial inclusion. This impulse has been stymied with examples of random violence, intolerance, and religious sanctimony which all contribute to a society on edge that can neither master the methods nor sustain the will to create a modern multicultural African society. This is not only a problem in Africa but worldwide where former "first world" nations have welcomed and then absorbed their formerly colonized citizens into their culture but often cannot or refuse to create common ground. Some of the criticism against Van Graan and his kind of confrontational theatre is that it just perpetuates violent and homophobic behavior rather than offering solutions. Van Graan and his contemporaries suggest that in order to have a multicultural society function effectively one first needs to examine the differences and prejudices among its citizens.

Oladipupo Oluremi Olalekan, Ajayi Crowther University

(Mis)Transformation of cultural Models in Nigeria in the Twenty-First Century

This research discusses the social and cultural implications of the conflicting perceptions that are elicited by the transformations that constitute the images of models within the cultural episteme of people in Nigeria. Models in this discussion represent the exemplars of values, traditions, and cultural practices that embody spiritual mores that sustain every aspect of life of a people; hence the sudden departure from the precepts of these standards create a parallel reality of corpus of belief system and social construct that relegate the former cultural order. Apart from the impact of diffusion of cultures through dispersal of people, a survey of recent trend of research in this aspect has shown an evolution of cultural 'codes' and 'signatures' instigated by civil crises, and in some cases inspired by Nigerian film/movie industry called Nollywood.

At this point, this paper offers a critical interrogation of the deconstructive mode of the presence of alternative cultural models created through the aid of multi-media technology like the social-media, reality and talk shows on satellite television stations, game shows and imposing advertisement billboards that promote endorsement of products by actors and actresses. I also discuss the matrix of transformation of erstwhile conservative economic practice like banking industry into a slough of value depreciation and the depth of value dislocation it manifests. The extant crises becomes inextricable as the core of values and identity is destabilised and the disjuncture is further reinforced by the 'textual' pervasiveness of deconstructing influences of post structuralism that fosters a paradigm shift in the alignment of the delicate position of cultural models considering the dynamic nature of human society. This is the basis of the value gap that that threatens the sustenance of ethical standards and traditional convention in Nigeria.

The methodologies adopted are empirical and exploratory as real life examples are cited to support the discussion while relevant literary texts selected affords the opportunity to apply appropriate literary theories. Theories like deconstruction and postmodernism, with their inherent capacity to stimulate close reading and cultural interrogation are appropriate for proper explication of texts, the foundation on which this study is based. These texts have reinforced the strength of this discussion as it applies textual explication on critical human conditions. This portends that a basis is already established on the practicality of textual, contextual and theoretical explication on the necessity of African countries to reinforce cultural institution and define its spiritual focus in order to negotiate its identity and that of its children.

Akin Olaniyi, The Polytechnic

Re-positioning the 'Subaltern' for the Challenges of the 21st Century: An Alternative Reading of Wale Okediran's *Tenants of the House*

The twin incidences of slave trade and colonialism have left an indelible impression on African creative endeavour. These experiences had given impetus to a feeling of nostalgia, angst and frustration, the resolve to rewrite history from an African perspective, and the determination to alter the Euro-American hegemonic treatise as postulated by Western 'arm-chair' scholars and supported, expectedly, by the Western literary establishment. This mood did not abate even at independence. The neo-colonial fictional environment in Nigeria has occasioned a grief-stricken, literature of lamentation which has consistently produced texts that espoused the perfidy, corruption, administrative ineptitude and moral laxity in Nigeria's socio-political cosmos. However, since the need

to promote, and sustain, development for the nation does not solely rest on castigating the West, the study asserts that the core tenets of Nigeria's worldview should be advanced. Thus, while employing the oppositional reading model to interpret Wale Okediran's *Tenants of the House*, it avers that the task of developing the nation can only begin when her creative writers jettison literature of lamentation and, in its place, churn out themes which set out to reclaim Africa's pride and dignity. Once this is achieved, Nigerian writers would have no choice but to churn out works which promote moral ethos, heroic deeds, patriotism, dignity of labour, communal values and selfless service to mankind. It, however, charges fictional writers of Nigerian extraction to imbibe the habit of a dogged and sustained quest into Africa's socio-cultural milieu from where a valid indigenous epistemology can be extracted. This would, invariably, become Nigeria's socio-cultural export to be 'distilled' for global use in the new century.

Modupe Olaogun, York University

Domesticating the Uncanny: Bessie Head's *Twining of Histories and Futures*

In the fictional work in which she represents images of traumatizing personal or collective historical experiences, Bessie Head casts alongside these images visions of a better future. Two examples from her novels will be *A Question of Power* (1974) and *A Bewitched Crossroads: An African Saga* (1984). In Head's less haunting narratives, such as *Maru* (1971), there is equally a powerful projection of a better future. Set in Botswana, in the village of Motabeng, *A Question of Power* (1974) portrays the mental breakdown of Elizabeth, a South African émigré and schoolteacher, as three apparitions in the forms of two men and a woman she identifies with Medusa assail her. For the next three years, the trio will variously dominate, torture or experiment on Elizabeth a bewildering spate of ideas that toss her into extreme emotions, a fragile mental condition and a debilitating physical state. A central component of the trios' arsenal comprises of historical discourse, mythology, legend and other narratives—which they often cast as self-evident truths. From their discourses, the trio reveal that they are symbolization of historical, masculinist, racial-, gender- and class-based ideologies of oppression. As the invaders of her space pound Elizabeth, she makes a grip for the soul, and from it wrests a counter-narrative that gives her wings. Elizabeth takes inspiration from her young son, who writes in a poem, "The man/ Can fly about the sky/ Sky butterflies can fly/ Bees can make honey/ What else can fly? Sky birds, sky aeroplanes, sky helicopters/Sky jets, sky boeings can fly/ A fairy man and a fairy boy/ Can fly about the sky. " The poem bears the imprint of the boy's voice and the power of its conviction comes from the authenticity of the boy's ob-

servation about phenomena that he sees around him, from which he can imaginatively project self-liberation. Elizabeth extrapolates from the poem that people's souls have powers; that they are "like sky birds, aeroplanes jets, boeings [sic], fairies and butterflies"—all pointed out by the boy. Elizabeth goes further and affirms "that there'd be a kind of liberation of these powers, and a new dawn and a new world." The novel parallels Elizabeth's inner/night turmoil with her daytime activities in which she interacts with other characters and we see a rich dramatization of interpersonal and social relations through which the "questions of powers" symbolized by the nightmare figures are concretized. The goal of this paper is to examine closely the narrative structure, plot and tropes employed by Head in her twining of some of Africa's historical, current and future realities in *A Question of Power*. Through this twining Head achieves a remarkable representation of the domestication of the uncanny.

Ojo Olusegun Olorunleke, Lagos State University

New Trends and Patterns in Segun Adekoya's Recent Poetry

The four volumes of poetry by Segun Adekoya, a Professor of Literature, in the last decade have brought a new vista on Nigerian poetry. They not only explore the regular themes of cultural revindication, corruption, alienation etcetera but equally raise questions about the epistemologies of the time. This paper examines these volumes from a cultural materialist template to highlight their themes and aesthetic choices. The paper reveals that here is a poet determined to chart a new path in terms of his aesthetic choices. He demonstrates a consummate knowledge of Western modes tinged with a new twist. He also explores contemporary African issues with a firm conviction that the options are indeed dire. With Segun Adekoya African mythologies and epistemologies are reconfigured in new poetic modes.

Olubunmi Olowookere, University of Ibadan in Nigeria

Nollywood and Historiography of the Future: Reading *Half of a Yellow Sun* Adaptation

So far, Nigerian history has relied substantially on written and oral sources for its expression and transmission over the years. However, since the turn of the 21st century, Nollywood has continued to intervene on the scene in a way that invites us to consider the value of some of its productions beyond the immanence of entertainment in

order to recognize the fact that filmography is poised to be constitutive of Nigerian historiography in no distant time. To that extent, Nollywood is now a potent medium for Nigerian peace and unity advocacy through the invocation of history and memory that serves to remind us of certain sore moments in our past in order to discourage the repetition of same in the future. Against the above backdrop, this paper examines the movie adaptation of *Half of a Yellow Sun*, a 2013 Nigerian historical film directed by Biyi Bandele and based on the novel of the same title by Chimamanda Ngozi Adichie. I argue that the movie is a great source of historiography and serves as reminder to both survivors of the war and those born in its wake. Through captions such as "before the war" and "after the war stories", causes and consequences of the war are reinforced and dispersed into the popular realm of the national consciousness in a mode that is transcendental of the restriction often associated with conventional academic historiography. Invariably, the increasing popularity of filmic historiography is discussed against the conceptual backdrop of "the triumph of spectacle". It facilitates an analysis and discussion of the popular reception of the movie as a source of history going by the various discussions, analyses and emotions it has elicited among Nigerians on the one hand, and the number of viewers at the box office and cinemas since its official release, on the other. The paper concludes that movies in the generic category of history stand to boost the future of both Nigerian and African history.

Aluko Olufunmilayo, University of Ibadan

Live Performance as Intervention in Correctional Homes for Minors

In traditional African society, children belonged not only to their biological parents but also to all adults. They were as well socialized to internalize norms such as respect, obedience and others, which encouraged interpersonal relationships. This was achieved through performances such as the moonlight games, dances, initiations and the folk narratives, including age-long stories of the clan. The extended family played a significant role in the correction and discipline of the offending child. However, subsequent Westernization, urbanization and industrialization resulted in migration to the cities which included young people and children. The Western way of dealing with such anti-social problems evolved from the British justice system into the Nigerian criminal justice agencies developed to rehabilitate and reform the delinquent juvenile, who in the traditional African society would have just been an offending child brought before the elders of the family or community for counselling and disciplinary action. In the post-colonial era, the performances

which constituted children's theatre and which existed mainly in the oral traditional form have taken a modern trend and are being replaced by radio programs, television programs like cartoons and currently the era of the cable network which include films and sitcoms for children. However, there is a conscious attempt by the contemporary society, to retain the past in even the most infinitesimal form. Arguing against the backdrop of an ethnography in a juvenile correctional home in Lagos, the paper submits that using modern literature/performance in its various forms--film, music, drama, dance and art-- can facilitate effective behavioural guide in counselling errant children in correctional homes. It concludes that such artistic intervention can transform the negative behavioural patterns of children in conflict with the law and can be used to promote positive intercultural relations.

Taiwo Olunlade, Lagos State University Ojo

The Uses of Songs in Earliest Yoruba Newspapers

Many Yoruba songs were used in earliest Yoruba newspapers by writers and journalists. Some of these songs provided additional information to the readers. The songs were educative and entertaining. The writers were highly creative. This paper critically examines why the uses of songs were promoted in earliest Yoruba newspapers. This paper also examines why such practice is abandoned in the modern Yoruba newspapers. The paper concludes by giving several reasons for and against the uses of songs in earliest and modern Yoruba newspapers.

Taiwo Olunlade, Lagos State University

The Uses of Yoruba Poems for the Children in the 21st Century

Many scholars had written books published on Yoruba poems. The main focus had been critical analysis of the poems and their uses in Yoruba cultural context. This paper focuses on how to chart a new course on how Yoruba poems written for children could be used to introduce science and technology to the pupils, teenagers and artisans so as to develop and sustain their interests in science and technology.

Duncan Omanga, Moi University

Akokhan Lives: Multiple Syncretisms and the Remediation of an African Superhero

'Where grass has grown, grass will grow' was a common phrase capturing the invincibility of Akokhan, a naturalized Kenyan superhero created by Ghanaian-Kenyan cartoonist Frank Odoi. Described as 'Africa's Hergé or Urdezo' by his colleagues, Frank migrated to Kenya from his native Ghana in the early 1970s and was largely credited with the ability of drawing from local folklore to retell African legends in the template of marvel comic superheroes such as Spiderman and Superman. This paper sheds light on his most celebrated work, Akokhan, a comic strip that at different times ran in all the three major Kenyan Dailies (Daily Nation, The Standard, The Star). The Akokhan comic series structures in an oppositional pairing Tonkazan, the ultimate embodiment of evil and destructive power against Akokhan, the series' superhero and the embodiment of the good. Thanks to Frank's past, the comic is largely, if not wholly drawn from Ghanaian folklore, complete with references to cultural artefacts, labels, and social contexts that are obviously West African but still uniquely able to transcend both time and space. As a result, Akokhan, though a West African historical legend, becomes a latter day East African superhero by the mere fact of being immortalised in a Kenyan newspaper. Taking Akokhan as an example, this paper discusses how temporal and spatial syncretisms conflate to remediate and imagine both the present and the future of Africa.

Matthew Omelsky, Duke University

Diaspora, Time and the Cosmos

This paper examines how the cosmos shapes conceptions of time in African diasporic cultural production. In the work of Frederick Douglass, Sun Ra, Wilson Harris, and others, stars and planets structure a mythic discourse on futurity and historical memory. Such sustained meditations on the cosmos, I argue, reveal a critical mode of utopian thought in diasporic culture. If the imperial technologies of "celestial navigation" (such as the "astrolabe" and the "quadrant") enabled the "discovery" of the Americas and the very possibility of the middle passage, then these black cosmological discourses mark a radical reorientation of celestial thought, away from the impositions of imperial discourse, toward a new epistemological order of black life. The interstellar novels of Samuel Delany, Nalo Hopkinson, and Octavia Butler, I further argue, are extensions of these diasporic meditations on extraterrestrial objects. The series of close readings in this paper, of novels, poems, and slave

narratives, is part of a larger project that proposes a theory of utopia and time consciousness in African and diasporic cultural production.

Owojecho Omoha, University of Abuja

"Looking back Is Looking forward:" Memory and the African Dream in Niyi Osundare's Poetry

The future of any nation is determined by the volume of its history, in particular, when impediments become a symbol of growth and advancement. Niyi Osundare, in his preface to *The Eye of the Earth* (1986), concludes that in the dialectics of human living, "looking back is looking forward." The visionary artist, therefore, conceptualizes the future from the past and present. This article studies Africa's past and present experiences as a nation, the African writer's perception of the experiences and his projection of the future of Africa. I have used four texts of poetry: "Moonsongs", "The Eye of the Earth", "Midlife" and "Waiting Laughters" by Osundare to explore the concept of future and the African mindscape. The essay concludes that the past and present predicaments notwithstanding, Africa would emerge a better and stronger nation in future, based on Osundare's prediction.

Stella Onome Omonigho, University of Benin

La Forme et le Fond du Theatre Africain Francophone du XXIeme Siecle : Etude Des Œuvres Theatrales de Koffi Kwahule

Au cours des années de nos recherches sur le théâtre francophone africain, nous avons remarqué une nouvelle vague théâtrale surtout parmi les pièces de théâtre publiées au 21ème siècle par les nouveaux dramaturges de l'Afrique francophone. Il y a un renouvellement radical des formes dramatiques. Parmi ces pièces du renouvellement sont : La Concession de Kossi Effoui, Bintou de Koffi Kwahulé, Fama de Koffi Kwahulé, Brasserie de Koffi Kwahulé, et Tout bas...si bas de Kously Lamko pour ne mentionner que quelques une. La nouveauté dans cette dramaturgie se fait évidente au niveau du style qu'au niveau des thèmes traités dans les pièces. Cette communication vise à interroger et analyser la nouvelle esthétique de la dramaturgie africaine contemporaine en la juxtaposant avec les conventions ultérieures dans le théâtre africaine. En analysant la forme de cette nouvelle dramaturgie, la thématique des pièces choisies sera aussi mise en exergue. La théorie de l'historicisme nous fournira la base méthodologique pour analyser les pièces.

Nous espérons qu'à la fin, nous aurons pu identifier et montrer certains éléments de la contemporanéité dans le théâtre de Koffi Kwahulé ; l'hybridité de ses formes qui signale une nouvelle orientation dans la dramaturge du théâtre en Afrique francophone.

Bernard Oniwe, University of South Carolina

The Problematics of Home and Belonging in Teju Cole's *Every Day is for the Thief*

The concept of home is a complex one. In postcolonial fictions and recent writings by Africans in diaspora, home is a contested issue. How do we navigate the dialectics of coming home and the experience of strangeness rather than belonging? Cole's protagonist strives to overcome the crises that ensue but with a global viewpoint informed by the Western viewpoint, the main character reveals the difficulty of claiming a home on a return from exile. This paper explores and complicates the impact of globalization in the problematics of homecoming to a place that has not been carried along by globalization process.

Ezechi Onyerionwu, Abia State Polytechnic

The New Nigerian Novel and the Dislocated Feminity: Narrativising Sex Trafficking

The 21st century Nigerian novel, much like its counterparts on most of the African continent, has switched its attention to the new issues confronting Africa and the African world, several of which are now becoming as momentous as the themes which founded the great African tradition in the novel. The transaction with the outside world, and the ever-evolving and increasing Nigerian and African Diaspora have secured a significant slot in this arrangement, and many tributaries are being established from this major hub. One of the most topical of these directions is the growing incidence and popularity/notoriety of the transatlantic sex trade. The Nigerian novel has given dutiful priority to this theme, not only because of the centrality of the giant West African nation in this inglorious global enterprise, but also because the country features a significant percentage of the African Diaspora population. That Nigeria has always been, and would remain the powerhouse of African fiction is also a factor, and the implication of this is that it has to meet the responsibility of charting the path in the interrogation of new trends and themes. And in the issue of sex trafficking, the Nigerian novel has fulfilled this expectation. In this paper, we shall be investigating the

kinds of maturative dislocations – psychological, physical and all – which such Nigerian novelists as Akachi Adimora-Ezeigbo (*Trafficked*), Chris Abani (*Becoming Abigail*), Jude Dibia (*Unbridled*), Bisi Ojedian (*A Daughter For Sale*), Ifeoma Chinweuba (*Merchants of Flesh*) and Ikechukwu Emmanuel Asika (*Tamara*) are able to inscribe on the narrative on sex slavery.

Chioma Opara, Rivers State University Of Science And Technology

On the Path to Self-Identification and Cultural Integration: Isidore Okpewho's *Call Me By My Rightful Name*

Isidore Okpewho's prototypical novel, *Call Me By My Rightful Name*, is a tale of two worlds artistically melded in the projection of a wholesome future. The momentous occasion of the Boston-based African-American, Otis Hampton's twenty-first birthday celebration constitutes an express watershed in Otis's spiritual and physical journey to the Yoruba hinterland in Nigeria. The machinery is set in motion by the spiritual voices summoning him home to his Yoruba ancestors. His return becomes an epiphany which proffers a therapeutic release of the numinous, aged twin sisters who simultaneously pass on in a folkloric mode. The essay will examine Okpewho's dexterous manipulation of the mathematical figures (Odi) Ifa divination based on two columns. This then becomes the magical number: The spiritual twin sisters enhance Otis's self identification. At the end of almost two years of sojourn in Africa, he appropriates two names. Otis Akimbowale depicted as his rightful name. As two ultimately become one, it stands to reason that Akimbowale/Hampton should acquire two homes - one in Africa and another in America. Form and content unarguably blend tradition and modernity as well as a medley of cultures. An appraisal of the author's artistry in the oral mode will be based on the congruence of dance, proverbs, sayings, chants, divinations, riddles and mnemotechnic device with the sublimity of the sculpted written mode. The epistolary device invariably bridges time and space as a synthesis of culture, historical moment, geographical space, gender, religion, is graphically effected. The significance of the proposed rebuilding of Otis's ancestral home which had been destroyed, resides in a distinct socio-cultural reconstruction. As the proverbial two becomes one entity, our study will conclude that the magical number constitutes the signpost of an evolving, holistic synthesis in the expansive, variegated and convoluted world view.

Chukwunedum N. Orabueze, University of Nigeria

Eco-Poetry and the Riverine Ecology: The Imagery of Violence and Bloodshed in Kaine Agary's *Yellow-Yellow*

Since the publication of Kaine Agary's award – winning novel, *Yellow-Yellow*, in 2006, literary critics have examined the text from several perspectives, particularly feminist and eco-critical readings of the novel. This research, however, focuses on the linguistic study of the novel as it argues that as the skin covers the human body, and the carapace covers the turtle, it is Agary's use of literary language that covers her thematic preoccupation in the text under study. The reader must decipher her language use to get at her depiction of a violent-prone and blood soaked Niger Delta, whose material and human resources are at the mercy of an oil cartel.

Florence O. Orabueze, University of Nigeria

Petro-Culture and Eco-Feminism: The Woman's Body as a Metaphor for Ecological Degradation and Domination in Kaine Agary's *Yellow-Yellow*

Centuries of man's belief and practice of anthropocentrism has impacted negatively on non-human part of nature, and this has led to a catastrophic backlash in the forms of climate change, acid rain, flooding, earthquakes, desertification, pollutions, ozone layer depletion, and a host of other ecological disasters. Today, experts from different branches of knowledge, including creative writers, are raising man's consciousness that only symbiotic relationship between him and other components of nature can avert an impending doom. Kaine Agary follows the footsteps of her literary predecessors, the Romantic writers, and also the tradition prevalent in her age to draw an unwavering attention of the reader to the environmental and human devastation of the Niger Delta region of Nigeria as a result of oil – prospecting, oil – explorations and oil – exploitation. This research, therefore, is an eco-feminist reading of Agary's *Yellow-Yellow*, which explores the causes and consequences of oil activities in the region as well as making the connection between the degradation and domination of women and of the other forms of nature in the region as the woman's body is used as a metaphor. The study also invariably examines the foregrounding of the imagery of a devastated riverine ecology that depicts the predatory relationship between the male and female characters in the fictive world of the novel.

Lillian Osaki, University of Dar es Salaam

The Interplay of Memory and Future in the *Autobiography of Malcolm X*

This paper seeks to look at the tensions between the past, present and future in the autobiography of *Malcolm X* written by Alex Haley. If we accept post colonialism as the contestation of colonial domination and legacies of colonialism, African Americans in the United States would be post colonial subjects although they live within a metropolitan culture. Analyzing the life of *Malcolm X* through the racial, economic and political segregation of the early 1960's one gets to understand the autobiography not as a spiritual biography, a story of a conversion, a movement from lost to found but as a narrative of a man who was struggling to be more of a revolutionary leader than a spiritual Minister in the nation of Islam. Malcolm X could not exist in a movement that did not envision liberation to the black people. The narrative therefore ends with Malcolm in the organization of African American Unity a revolutionary new model for a human and spiritual society.

Kwadwo Osei - Nyame, Jnr, SOAS, University of London

Re-visioning the African Future: Literature, Philosophy and a Contemporary Identity

This analysis will use examples from contemporary African literature and selected African philosophical texts to suggest alternative ways in which a more progressive future for Africa may be reconceptualised and actualized. It is suggested that it is impossible to think of a viable African resurgence and/or renaissance without engaging with and examining the extent to which Africa's present existential order is a direct consequence of an on-going inability to unthink, interrogate and counteract the debilitating theoretical and ideological concepts that have gone into the formation of Africa's socio – economic, cultural and political structures and institutions. The argument will depart somewhat from the conventional ascription of Africa's so-called underdevelopment to the legacies of slavery, colonialism and imperialism. While no doubt acknowledging the import and impact of Africa's historic encounter with the West, the point is made that the possibilities for a brighter African future derive potentially more from the re-appropriation and utilization of long-standing and proven ideological and philosophical tenets of African self-rehabilitation. In this wise, the presentation also elicits a focus on Africa as leading protagonist in its claims for a newly liberated and free existential order.

Sola Owonibi, Adekunle Ajasin University

Re-Enacting the Past in the Present in Osofisan's *The Chattering And The Song* and *Once Upon Four Robbers*

Around the world today, understanding the past has more or less become a universal need that people require to forge ahead in every sphere of human engagement. The foregoing is a manifest of the imperatives thrown up by the connection of the present and the past, and how specific realities of the past have shaped people's sensibilities and a sense of possibility in the overall quest to obtain a peaceable existence and ensure that certain events do not re-occur to taint and influence actions and relationships as such are considered counter-productive to both individual and collective socio-political and economic development. However, no one person can tell the history of the past as it happened exactly. Everyone tells an event from his or her own perspective, and within the details available to him or her and the specific things he or she would like to amplify. The reader can put together all these reports to get an idea of what happened. This paper therefore reads *The Chattering and The Song* (1977) and *Once Upon Four Robbers* (1980), against the backdrop of some historical developments in Nigeria. In *The Chattering and the Song*, though at the beginning the play appears like a series of unending humorous games, designed to entertain, however, is built around series of humorous games through which the past is re-enacted and re-created in the present as the game finally re-enacts an ancient history relating to the conflict between Latoye and Alaafin Abiodun in the Old Oyo Empire. *Once Upon Four Robbers* dwells on the escalating cases of armed robbery and insecurity as at that time which led to the enacted of a decree of public execution of convicted armed robbers by the then military regime. The play, borrowing from contemporary history, shows Osofisan's radical approach to historical and social realities. Also in both plays, Osofisan carves *Chattering and the Song* and *Once Upon Four Robbers* out of ancient and contemporary histories respectively.

Sola Owonibi, Adekunle Ajasin University

Mending the troubled Mind: A Psychoanalytic Reading of Osofisan's *Altine's Wrath*

Literature, over decades of its existence as a discipline has carved for itself, a notorious niche of interdisciplinary encroachment and assimilation. This encroachment is made potent by the ability of creative works of art to situate themselves across various facets of human endeavours

and experience; confront human problems whether they be psychological, economic, political spiritual or social in nature and navigate various realms available to human existence in search for answers to man's daunting questions. Psychoanalysis, a theory which delves into methods of treating psychological and emotional illnesses is adopted as the hermeneutic framework. This paper reads Femi Osofisan's *Altine's Wrath* (1986) against the back-drop of the psychological trauma suffered by Altine in the hands Lawal, her husband. Altine, the heroine is sold to highest bidder by her father into a marriage that turns a nightmare immediately it was contracted. In the contraption, Altine is constantly abused physically, verbally and psychologically. For three years she pretends to be dumb and secretly enrolls in and acquires adult education which serves as a tool for liberation and self-assertion. Hence for the first time, she opens up and confronts her torture master and mistress and is set to quit the marriage. Unfortunately she dies a couple of hours after reclaiming her voice. Her death introduces another level of psychological trauma as feminist critics frown at why Osofisan should allow a woman who has suffered so much injustice to die and give final victory to the oppressive husband. Osofisan in his usual way of holding constant debates with his audience in his plays, has revised the play's ending in the 2002 edition by reviving Altine by the magic powers of Baba Onene and Baba Audu. This, I believe Osofisan did to psychoanalytically mend the troubled mind. This paper, therefore, shall attempt to evacuate dialectic approaches to the interdisciplinary parameters of literature and the ontology of the human mind with specific reference to Osofisan's *Altine's Wrath*.

Lekan Oyegoke, University of Botswana

African Writing, Aesthetics and Cultural Apocalypse

The ambulatory orientation of the theory and practice of African writing seems to be marked frequently by the circuitous, the absurd and contradictory: which fluximal bearing is probably not exclusive to African writing and the study based on it but appears also to be an unstable, revolving feature and fixture of literature. The changing, changeable character of the theory and practice of the literature ascribed to Africa seems also to be consonant with a postmodern ferment of creative as well as critical angst in multiple experimental lingo-cultural alliances and misalliances. An unambiguously critical take-off point remains the Saussurean radical divorcement of the world of sound and that of sense data or reality and the binary oppositional pairings that sundered and traumatized old ways of apprehending the world of things and the world of sound. The paradoxical simultaneous radicalization of experience and relentless undercutting of cultural status

quo in linguistic and discursive literary disquisitions, which dominated the twentieth century, has continued unsurprisingly into the twenty first century having ballooned inevitably into a triumph of the sign, the blatant objectification of language in critical discourse and commentary, a consequence of the foregrounding of semiotics or semiology in cultural and related, sometimes not-so-related, disciplines, as scholars affirm. A Janus-faced crab-walk seems a suitable, though rather spectral, trope with which to undertake an epistemic plumbing, an aesthetic temporal and spatial sounding of futurist clouds of creative and critical practice in African writing: going forward backward in pursuit of purist, idyllic epistemological, historical, materialist cultural/linguistic/literary goals may present as alarmist, absurd, even pointless, but the poetics of the postmodern era is appropriately concurrently anecdotal, enigmatic and apocalyptic. This essay – admittedly, a supposition that there might be an essay at all is a presumption that is fraught and problematical – is a discursive attempt to speculate the kaleidoscopic trajectories of the theory and criticism of African literature in its often circuitous yet dynamic effort to grasp an evanescent present, negotiate the elusive times, and sometimes locate a nebulous future behind a vanishing past.





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PARTICIPANTS & ABSTRACTS – P ... S

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Miriam Pahl, SOAS University of London

Afropolitanism - A new way of being African?

Critiques of Afropolitanism that dismiss the concept because of its links to consumerism and commodification assume an unchallenging compliance of all Afropolitans to dominant ideologies of capitalism, neoliberalism and modernity. Considering Taiye Tuakli-Wosornu's article "Bye-Bye Barbar" this seems plausible, but this reductive interpretation effaces the empowering potential of the phenomenon. Afropolitan writers like Chimamanda Adichie or Teju Cole, for example, inhabit cosmopolitan subject positions from which they challenge and revise the present world order. This can be found both in their literary works and their presence in public discourses such as online newspapers or social media. The prefix "Afro" indicates that despite their financially enhanced and more mobile, transnational positions in the global society, certain aspects of their identity – their personal histories, their skin colour – are constitutive of their experience and may not be transcended. I argue that the way Afropolitanism is implemented by some Afropolitan writers defies a reduction of the concept simply to its economic dimension. Looking at the social media presence of Adichie and Cole in particular, I want to show that Afropolitanism rather emerges as a form of critical cosmopolitanism that revises the dominant concept of "Africa" and emancipates Africans from a subordinated position in the global society.

Eustace Palmer, Georgia College and State University

Sierra Leonean Literature and the Process of Reconstruction

Many Sierra Leonean writers, like Lemuel Johnson, Syl Cheney Coker and Yulisa Amadu Maddy, have been unsparing in their denunciation of the country's social and political malaise and the drift into decadence, corruption and disintegration. The disintegration has been compounded by the Ebola outbreak which, whatever its causes, can be seen as almost a metaphor for the country's moral and physical collapse. What has not been so obvious, and therefore not widely noted, is the writers' pointing towards strategies for rebuilding and reconstruction, rebuilding and reconstruction that are even more crucial in the post-Ebola period. It will be the argument of this presentation that though the treatment of the malaise may be inevitably gloomy and might seem to be the writers' only concern, the exploration of reconstructive strategies is not only implied and powerful, but, in the case of writers like Yema Lucilda Hunter, Delia Jarrett-Macauley and

Aminata Forna, is explicit and equally important, and has led to the use of some compelling techniques and literary devices. It also suggests a fundamental note of optimism.

Joana Passos, University of Minho

Literature as a Weapon of Resistance: The 1950s/1960s Generation in Angolan Literature

My article will discuss the preparation of the liberation war through the works by a set of Angolan writers and intellectuals whose committed writing was seminal for activities of consciousness raising, in the 1950s and 1960s, either inside Angola or among a supportive milieu abroad, in Paris and Lisbon. The selected authors for this research are Mário de Andrade, Luandino Vieira, Alda Lara and António Jacinto. Their works not only illustrate exemplary forms of resistance to colonialism through literature, as they testify to the gradual consolidation of a national project for Angola.

Ahba Patel, Monmouth University

Globalizing J.P. Clark's *Song of a Goat*

John Pepper Clark-Bekederemo's work lends itself very well to diverse interpretations from the perspective of western classical and traditional African styles. While teaching J. P. Clark to western students, one can bring in several points of confluence to help them appreciate his work. Clark's fluent use of classical style and structure: Greek, Western/English, and African, can be noted very clearly in some of his early plays, especially, *Song of a Goat* (1961), *The Masquerade* (1964) and *The Raft* (1964). While these plays may have been considered derivative of the classical Greek tragedies, these are a marker of his future success in engaging essentially Nigerian history, legend and narrative through a mix of traditional and contemporary influences.

For a western student to approach Clark's work one would need to establish a clear understanding of the classical Greek tragedy with all its main elements, as can be easily seen in *Song of a Goat*. Besides the use of Greek classical mythology and its allusions in this play, one can also note the subtle and covert use of symbols from the Bible. The setting, the legend and the principal features of the play are all from the Niger Delta, evoking a clear cultural background for examining some of the most universal themes in literature: familial relationships, fidelity, fertility, love, responsibility and the male-female dynamic.

The most significant aspect of the play, beyond the unfolding of the plot, is the language. The dramatist's words evoke the language of a very specific tribe, but they also evoke the

poetic, foreboding tone of classical Greek drama, where all utterances are imbued with potent significance. This would be another aspect of the play that students would readily respond to. This early play by Clark is symbolic of his later drama as well as poetry where he continues to engage with the larger, universal themes of human suffering and experience as well as the contemporary conditions in Nigeria which inspired the play *All for Oil* in the year 2000.

Agnès Peysson-Zeiss, Bryn Mawr College

Aesthetic Representations of Trauma Graphic Novel Style: Resilience and Survival

In the aftermath of a massacre or genocide, the arts receive scant attention but can play an important part in the recovery. It is often artists, authors and intellectuals who are to be found at the forefront of civil society efforts to come to terms with a troubled past. Be it in Turkey, Cambodia, Lebanon, Rwanda or Congo to name only a few countries, artists have survived and used art to remember and creatively engage with violent histories. They have embraced the past and helped generations to move forward, bridging the gaps with images. How are collective and individual trauma in post-genocidal areas depicted and how do aesthetic forms fill the void left by this unspeakable, this "unthinkable violence" as Rithi Panh writes in his preface to Tian's *L'année du lièvre* (The Year of The Hare). When words can no longer express the experienced trauma, metalanguages – images in this case – become a coping/telling mechanism. Pascal Croci, in his graphic novel *Auschwitz* posits that: "words are not sufficient. Without images there is no possible reconstitution. Everything starts with an image." Drawing on illustrative examples of graphic novels from Rwanda, Congo, Lebanon and Cambodia, I will investigate that which resists expression and the challenges that such work can encounter. How does the interstitial space created by the graphic novel medium function and does it allow both victims and victimizers to face their past and recreate a different future? These are some of the questions I will try to answer.

Magdalena Pfalzgraf, Goethe University Frankfurt

"... [T]he future is born from the seeds of the present but carries with it the ashes of the past": Contested Masculinities and Visions for Fatherhood in selected Short Stories from Zimbabwe

It is time we get the fathers we want (...), not the ones we deserve (...)." With this call for change, Kizito Muchemwa and Robert Muponde point to the conflict and trauma often associated with (symbolic and real) father figures in Zimbabwean culture and society as well as to the need to create positive, beneficial versions and visions of fatherhood for the future.

Albeit under-researched, father figures are powerful tropes in Zimbabwean literature in English. At the same time, fatherhood is also a contested site, claimed and appropriated by a range of discourses shaping the nation, especially nationalism, the land question and the patriarchal tradition. While patriarchal versions of hypermasculine fathers as custodians of national identity and tradition clearly dominate, the unprecedented migrancy in the post-2000 era is reconfiguring Zimbabwean gender roles (s. Muchemwa, Muponde xviii): "In the long and often indefinite absence of men, women left behind take on the roles of 'men'. The reverse is true in instances of women leaving men at home (...). Men take on the roles of 'women'"(ibid.)

Contrary to the traditionalist narrative, Zimbabwean literature in English has throughout its history been replete with fathers who fail to perform the roles and functions attributed to them by both the patriarchal and nationalist ideology. From the Old Man in Mungoshi's *Waiting for the Rain* to Babamukuru in Dangaremba's *Nervous Conditions* and *The Book of Not*, Zimbabwean fiction has depicted father figures who are perceived as centres, but fail to hold.

This paper examines fatherhood in recent short stories by Shimmer Chynodia and by Daniel Mandishona. Both authors engage with the challenges experienced by fathers in contemporary Zimbabwean society and interrogate conflicting narratives of male identity.

Chinodya's texts feature marginalised masculinities and fatherhoods. The author explores insecurities and weaknesses in a divorced father who realises that he must relinquish patriarchy to win back his daughter, while another text portrays a mother of an adoptive daughter who assumes roles traditionally reserved for fathers and 'mans' the family - thereby degenderising and debiologising parenthood? - while the father is relegated to the role of a silent observer. Mandishona's short story portrays a man who consciously disengages himself from his former male role models in his family and consciously embraces equality in his marriage: "her side of the story was just as important (...)" (64).

This paper explores the ways in which both authors re-imagine fatherhood, engage with alternative masculinities and present positive visions for the future. Do they point towards more hopeful and secure visions of fatherhood? And can literature present an alternative discourse to the dominant narratives of patriarchy, nationalism and tradition?

**Ineke Phaf-Rheinberger, Humboldt
Universität zu Berlin**

La présence de Gabriel García Márquez dans la littérature africaine

Plus connu comme auteur de la Caraïbe, sans aucun doute, Gabriel García Márquez a beaucoup marqué les écrivains africains. D'un côté, il a eu une influence certaine sur des auteurs francophones africains comme Sony Labou Tansi pour réaliser sa "writing madness" (Veit-Wild, 2006), ou encore, il a été mentionné dans plusieurs essais de la littérature africaine qui montrent la fascination pour le "réalisme magique"; de l'autre côté, la situation de folie en Afrique a provoqué l'écriture de son essai le plus connu "Operación Carlota" (1976) à l'occasion de l'intervention cubaine en Angola.

Cette contribution se propose donc d'examiner la présence et l'influence de García Márquez dans la littérature et critique africaine et caribéenne contemporaine.

Ted Phido, The Write Note Limited

Petrofiction in an African Context

In 1992, Amitav Ghosh reviewed *Cities of Salt*, a quintology of novels by the Jordanian writer, Abdelrahman Munif that dealt with the history of oil. In that review he brought the term Petrofiction to scholarly consciousness.

According to Ghosh, despite the fact that oil had been a ubiquitous part of Western culture since the start of the Industrial age, there had been a paucity of literature that dwelt on what he calls the Oil Encounter either within the West or in the far flung regions that it (the West) would soon come to depend on for oil.

In comparison, earlier analogues to the oil industry, like the Spice Trade or Colonialism inspired and produced a lot of literature. Ghosh's seminal review of the book created a new field of study; petrofiction.

The majority of petrocultural and petrofiction studies focus on the West, usually the United States and also the Middle East, which produces much of the World's oil. There is not much focus on Africa even though countries like Nigeria and Angola can consider themselves major oil producing nations, and indeed, Nigeria's economy completely relies on its oil.

The aims of this paper are to compare and compare Western petroculture and petrofiction with that of Africa, primarily Nigeria. What are the shared themes and tropes? What is different?

Finally, the paper will look at what is going on today. How is environmentalism and ecocriticism affecting petroculture. What are the modern social consequences of living in a petroculture and how has petrofiction, if at all dealt with this?

**Thelma Pinto, Hobart and William Smith
Colleges**

Concepts of Home in Zoë Wicomb's *October* (2014) and Gordimer's *Get A Life* (2005),

This paper will discuss the levels at which South African women writers relate to the post-apartheid, 21st Century condition of women. The author position and how that impacts on the choices made by protagonists in the novels will be focused on. How significant is (auto) biography and what influence does it have on character portrayals.

Therí Pickens, Bates College

The Color Line in *Shades of Blue: Disability and Race in African American Literature*

In this talk, I theorize about the representation of race and ability in contemporary African American science fiction. Few scholars discuss the issue of madness or sanity in Black science fiction; those that do choose to read madness largely as a metaphor for or commentary on racial experience. In contrast I argue that madness (broadly defined) and racial identity are deeply imbricated. Furthermore, madness functions as an experience unto itself that upends the freighted conceptualization of normalcy regarding identity politics and aesthetic enterprise. I turn specifically to science fiction because of its reputation as "the literature of cognitive estrangement." I ask how might we imagine narrative possibilities in the literature of cognitive estrangement when that literature makes the cognitive strange? I examine the fictive works of Mat Johnson for how black madness becomes both lived experience and aesthetic practice. His three interrelated books – *Hunting in Harlem*, *The Great Negro Plot*, and *Papa Midnite* – traverse genre and topics, maintaining that blackness and madness are not only deeply intertwined, but stirringly equipped to challenge the aesthetic form at the apex of the Western literary enterprise: the novel.

Jill Planche, Brock University

"The Reverberation of the Poetic Image" in *For the Mercy of Water* and *What the Water Gave Me*

"The tiniest parts of the earth remain beautiful in the presence of human cruelty."

(Karen Jayes, *For the Mercy of Water*)

The narratives in Karen Jayes's novel *For the Mercy of Water* and Rehana Abrahams' play *What the Water Gave Me* reverberate with Gaston Bachelard's concept of restorative

storytelling. Despite their dystopic tone in telling and retelling their stories of violence to bodies and nature, a sense of mercy and of redemption emerges. These works explore the threats and ramifications of the scarcity of water and its corporatization, as well as the systemic sexual violence towards women and young girls; conditions that are local as well as global. Co-opting the flow of the river and the sea, through water, bodies violated over a continuing history emerge as Deleuze's assemblages of potentiality.

As the narrator of Jaye's novel, the nameless storyteller enters into unidentified places that evoke a sense of universality, although the descriptions of the valley and the city are clearly localized in Africa's rural and urban communities. She becomes a conduit for Mother, the nameless, ageless, deracialised teacher trapped in the valley under siege by the water "company," where young girls are raped by company guards and ambiguous NGOs are determined to shut down her stories. Mother speaks for the girls; she tells their stories and she believes she can fix them physically and psychologically, giving them the space to explore another imaginary. Abraham's dramatic narrative is more ambiguous. She conflates various stories in a singular narrator compressed onto a theatrical stage evocative of Doreen Massey's space "intertwined with time" to provide an assemblage of multiple characters categorized under the rubrics of air, fire, earth and water; voices spilling out to explore the histories buried in South Africa's Malaysian slave past and its contemporary world. The stories are told over and over again with every performance.

I demonstrate that these individual, multiple and complex narratives, invested with Loren Kruger's "embodied spatial practices and imaginations," can be read through the lens of what geographer Jennifer Hyndman calls the "feminist geopolitical imaginary" that provides a critical response to violation and exploitation, conjuring up new interventions and new ways of analyzing and engaging with politics. Feminist geographers invest in a complex reading of human encounter that argue for convergence of spatiality and temporality, allowing voices and subjectivities to emerge by advancing the poetics and fluidity of storytelling; implicating Massey's concept of "constant flow" as the metaphorical water of mercy.

Monica Popescu, McGill University

Mongane Wally Serote: Realism and the Cold War

While in the 1970s and 80s Western writers were concerned with experimentation and postmodern self-reflexivity, numerous African writers turned towards realist modes of writing (e.g. Mongane Wally Serote, Ngugi wa Thiong'o, Alex La Guma etc.). Some literary critics considered realist narrative styles appropriate for a faithful rendering of

a painful (neo)colonial reality; others saw it as an unnecessary throwback, an epigonal style long surpassed by writers in the West. To compound the sense of a stylistic gap, these African practitioners of realism often expressed admiration for early twentieth-century socialist realist writers (such as Maxim Gorki and Mikhail Sholokhov). This was not an anachronistic admiration of an outmoded style of writing. Quite the opposite, it was oftentimes a calculated decision to embrace what African writers perceived as cutting-edge realist techniques appropriate for the reality of recently decolonized nations. As Timothy Brennan has argued, some texts may appear out of time and out of place because they diverge from what is considered innovative at a certain point in a specific social organization. I argue that the choice of realism (in opposition to modernist or postmodern modes of narration) reflects larger Cold War aesthetic battles, which translated into writers' choice of publication venues, participation in conferences, and cultural affiliation. Focusing on the work of Mongane Wally Serote, I will reflect on cultural alliances established by African writers with their Eastern European counterparts during the Cold War to tease out his aesthetic and political reasons for turning into realism.

Olumide Popoola, University of East London

Fishing for Naija - Border-crossing as Framework for Language and Literary Form

This paper will discuss the research project "Fishing for Naija - Border-crossing as framework for language and literary form", a practice-based PhD in creative writing. The novel, which forms the larger and creative part, contributes and intervenes into current themes of Nigerian and Nigerian Diasporic literature that deal with dual-heritage/ cultural existence, by de-contextualizing Yoruba pronouns within the English text. It marries contemporary concepts of gender ambiguity with Yoruba mythology, in form of the god of the crossroads, Eshu. Eshu is re-imagined in a queer reading (or more precisely writing) to propel us into new ways of seeing and addressing each other, and to question how both thinking and language need to expand, to carry theoretical understanding and arrive on new ground. And how in fiction we can test and reflect that ground appropriately.

In the light of the current queerphobic backlash in the Nigerian context (the Anti Same-Sex Marriage Prohibition Act 2104) this project is a timely intervention that aims to un-silence ancient (mythological) spaces of queer or trans possibility from within the Yoruba cosmology.

Abioseh Michael Porter, Drexel University

Narrating West Africa, Europe, and the US in Modern Ways: Examples of New West African Fiction in the 21st Century

The image of artless foreigners who do not understand the culture and behavior of their hosts has been present in African literature from the earliest times. However, one can say this exploitation of the simplicity of the foreigner has taken quite a different turn and approach by some of the more recent writers from Africa. Several new works now seem to move beyond the image of the ostensibly innocent African observer in a foreign environment to characters who are consciously using the whole concept of alterity to challenge and recast some old myths. Simply put, while works of the earlier generation such as Hamidou Kane, Conton, Achebe, Maddy, Loba and Emecheta, presented various facets of African student life in Europe, a new group of (especially female) writers now seem intent on manipulating language to create and locate spaces and landscapes that seem to be more innovative and daring than their predecessors'. Often using linguistic styles that seem to evoke the world of painting and spatial geography, the artistry and poignancy of these new African writers are often so powerful that the writers seem to have used their respective worlds as visual and poetic canvasses to achieve some important goals: they have used linguistic, literary, and visual techniques not only to wander with ease from one topic to the other but also from one part of the world to various others while redefining the whole concept of otherness. This essay aims to show how, using linguistic and other strategies, Aminatta Forna, Pede Hollist, Eustace Palmer, Gloria Allen, Ishmael Beah, Delia Jarrett Macauley, Teju Cole, Chimamanda Adichie, Chika Unigwe, Fatou Dioume, and other such authors are able to challenge some previous myths while also succeeding in using language to speak about both West Africa, Europe, and the US as geographical, economic, and sexual spaces where their characters' "otherness" have actually helped to create new identities for them.

Doris Posch, University of Vienna

World Cinema(s) Politics at the Interstices of the Post-National: Emerging Visions of Cinematic Créolité

Taking into account Haiti's peripheral and/or temporarily existing position within contemporary film cultures, this proposal focuses on various contemporary audiovisual productions from Haiti's emerging filmmaker's generation. The CinelInstitut in Jacmel is the only Film School in the

French-speaking Antilles that currently provides training to a young generation of filmmakers and videographers. Its Jollywood movement is based on the political, cultural and societal as well as media-related vision of establishing a self-sustained film market in Haiti. Based on lowest-budget and fast-track productions after the digitization process has taken place, this recent phenomenon not only asks for new modes of trans-local production, circulating distribution and trans-global reception. It also stands for a reconsideration of film and media theory of so-called 'post-national' World Cinema(s) on a discursive level. At present, the challenge of World Cinema(s) politics lies in undermining the hegemonic, thus contested terminology of the "transnational" that is rooted in historicist essentialist visions of national cinematographies. This emanating discursive level will be approached by interlacing Haiti's emerging film cultures with conceptions of (Post-)Third Cinemas that have known its inception in the late 1960's in Latin America and which have subsequently been adapted in Asian and African Cinemas. By doing so, today's assumptions of considering cinema in its political message on a trans-global space will be exemplarily foregrounded. As the global film market is mostly dominated by the triad Bollywood, Nollywood and Hollywood, this perspective also questions the margins of hegemonic centerlines of power relations. As the pivot of digital culture(s) paradoxically lies in translocal-/cultural attributions and ambiguous formations of current beings and belongings, the methodological frame will be conducted in a twofold way: An intersectional approach will be based on the visual analyses of several contemporary productions of Haiti's filmmakers and videographers on the one hand. On the other hand, the analysis of the empirical research data with specific filmmakers and videographers of the so-called Jollywood movement allows to center multiple, plural and intertwined narratives at the interstices of postcolonial film cultures. By analyzing both, the visual and aesthetical constitution as well as the emerging political discourses and artistic practices of this recent cultural/artistic movement in Haiti, a methodological translation of geopolitical spaces and temporalities in emerging media production, distribution and circulation takes place. At the interstices of postcolonial representation and de-colonial practice, the possible futures of a so-called Caribbean Cinematic Créolité (G. M. BLASINI) can be theoretically and artistically re-evaluated with a special emphasis on its indispensable contribution to current World Cinema(s) politics.

Lisa Propst, Clarkson University**Constructing new Spaces of Belonging in Post-Transitional South African Literature**

The end of South African apartheid and the first democratic elections in 1994 initiated new efforts to imagine a national future based on nascent redefinitions of community and nationhood. These redefinitions rested on the question of how to reconcile divided communities, particularly outside institutional forums like the Truth and Reconciliation Commission (TRC). A prominent strand of South African literature since the transitional period of the TRC has insisted that building a more inclusive South Africa requires a form of ethical responsibility in which individuals are alienated from themselves in order to enact hospitality toward others. This view draws on a Levinasian conception of ethics whereby responsibility entails radical vulnerability with no assurance of reciprocation. Yet for many South Africans the violations of apartheid were psychologically destabilizing, and any effort to forge a more inclusive society must redress the self-alienation caused by such violations. Hence, this paper analyzes a diverse body of post-transitional South African fiction, exemplified by Achmat Dangor's *Bitter Fruit* (2001) and Jo-Anne Richards's *My Brother's Book* (2008), which presents a more inclusive South African future arising out of two opposing endeavors. On one hand, it rests on the willingness to give up a sense of self in taking on responsibilities that one has not actively chosen. On the other hand, it requires space to reclaim one's sense of self by asserting the right to make affiliative choices and actively construct new spaces of belonging. This body of literature has important implications for political transitions throughout and beyond Africa. It suggests that those who wish to transform the frameworks that underpin inequalities and disjunctions must let go of previous conceptions of identity and nationality while affirming each person's right to narrate new selves into being.

Nasrin Qader, Northwestern University**Archive(s) of Cinema: Hakim Belabbes's *Ashlaa***

In *Archive Fever* (1998), Jacques Derrida proposes a double condition for the constitution of what we call "archive": It is both "topological,"—has a place and a domicile—and "nomological"—related to law and authority, in particular patriarchal. Following Freudian notions of impression and death drive, Derrida alerts us to a paradox in the heart of the archive: it tends toward its own erasure, effacement and forgetting. The archive is "anarchic;" it works against itself; it is hypomnesiac. In this paper, I will explore the ways in which Hakim Belabbes's 2009 film, *Ashlaa* interacts with

this characterization of the archive not only through its content but also its cinematic form. How does the medium of film and Belabbes' technique employed in the construction of this particular film confirm, enhance and/or challenge what we have learnt from Derrida.

Belabbes' film chronicles the death of his father. Mourning then is a motivating force for its creation. While it has received acclaim as a documentary, it can perhaps be more aptly described as a memorial, a filmic "In Memoriam." The memory at work in the film is not only that of the family remembering a beloved father, it is also about film remembering itself, in the most etymological sense of "remember" for Ashlaa, translated as "In Pieces" and "Fragments" alerts us to the process of dismemberment, deconstitution and dispersion of body parts. The gradual disappearance of the father's body is therefore intricately linked to cinema's history and technology. Thus the film asks us to reflect on where memory is housed and what is the character of this domicile.

Passing from the private domain of the family and the home to the public domain—the neighbor's poverty, solitude and abandonment and the political arena's tyranny and injustice—Ashlaa is not content to simply bear witness to personal loss and pain. Rather it negotiates expertly the intricate weave of the private and the public, revealing how the archive may become constituted in the folds of these domains one upon the other, as Domietta Torlasco has shown in her book on digital memory, *The Heretical Archive* (2013).

Ato Quayson, University of Toronto**Spatial Concepts and African Literary Criticism**

It is conventionally agreed that space is an elusive concept to define. This elusiveness becomes even more complicated when trying to adduce a sense of space within literary texts. Starting from the premise that space in literature is not the same as space in reality, this paper will attempt to lay out a number of spatial concepts for analyzing African literature. To start with, I shall look at the concept of space as a sequence of dissonant geographies overdetermined by history. Thus the quarrel over the farmland at the start of Achebe's *Arrow of God* will be read as the improbable sequence of historical sedimentations engendered by the new colonial order, which the council of elders at Umuaro reads as the wanton boldness of the people of Okperi. A similar modality is applicable to Naguib Mahfouz's *Midaq Alley*, where, despite the lack of material representation of the British Army all opportunities for self-advancement seem to be ultimately tied to it. The next set of concepts will have to do with Bakhtin's chronotopes, but here corrected to encompass the effects of mobility on space and time. My proposition here is that space is often "actualized" in literary writing by means of various

kinds of character mobilities. Thus it will be shown that the space of Accra in say Kofi Awoonor's *This Earth, My Brother* is only manifested as space once we begin to track the different modes of its traversal by Amamu, the protagonist. The notion of spatial traversal for the actualization of space is applicable to a wide range of African texts, including Yvonne Vera's *Without a Name* and J.M. Coetzee's *Life and Times of Michael K*, among various others.

Anjali Prabhu, Wellesley College

On Ato Quayson's *Oxford Street, Accra: City Life and the Itineraries of Transnationalism* (Duke UP, 2014).

Johannes Preuß, Film Academy Ludwigsburg

Spinning a Spider Story

Notes on the intentions and the creation process of the short film *Kweku Ananse and the Chest of Stories*.

In the Akan language, Anasesem is a way to express the word storytelling. Ananse is the word for spider. Anasesem is the telling of spider stories. The cunning protagonist of most of these tales is Kweku Ananse, the Wednesday-born spider. Ever-changing narratives explain why storytelling is named after Ananse. In many of these tales, the stories first belonged to Nyankopon, the creator of the world. Then, the narration goes, storytelling was called Nyankonsem – God's tales. With cunningness and bravery Kweku Ananse managed to obtain Nyankopon's tales and became the pivot of countless stories still told, and created in all parts of the world where Akan-people have stepped foot.

One of these stories is told in *Kweku Ananse and the Chest of Stories*, a film project originated in the Central Region of Ghana. The script is inspired foremost by Anasesem told in villages and small towns in the area north of Cape Coast and south of River Pra. The film crew was set up in Twifu Hemang, a town on the road to Kakum National Park. Apart from stories collected in field research, the script also includes a variety of ideas from Ananse stories published in books or seen in animation films. The film does not try to tell one story true to a specific tale, but rather draws on a variety of different sources. It picks up ideas here and there to bring them together in one entertaining new story. The film is mimicking the creation process and the intentions of Anasesem. *The Chest of Stories* is Anasesem about Anasesem.

The film cast was recruited in the same region at the eastern border of Kakum. Many of those who inspired the script with their stories ended up playing a part. The storyteller in the film, Seth Kojo Kwei aka Professor Nkrempong, is a farmer

who makes extra money with spider stories. Early in the mornings he tells riddles and tales on loudspeakers in the middle of town. These loudspeakers or 'information centers' as they are called are also used for morning prayers or to advertise products such as magical powders against every disease.

Nana Okofu Acqua, the man who acts as Kweku Ananse, is a local chief from a small village away from the major road, electricity and phone networks. In his environment, spoken word is still a major entertainment form only challenged by one hissing radio station. The man in the forest with the blind eye is played by one of the greatest storytellers in Twifu Hemang – a man who goes by the name John Wayne since he knocked out a huge Ivorian with one punch in a quarrel at Takoradi harbour. The man, who acts as Ananse's friend in the home village, is a herbalist. Apart from selling medicine, he uses Anasesem to entertain and heal the souls of his costumers.

2012 was the two hundredth anniversary of the first publication of the Grimm's *Children's and Household Tales*. The German cultural foundation Goethe Institute dedicated a series of activities commemorating the centenary. This was the right moment for our idea. We wanted to do, what the brothers Grimm had done, just in a different context of time and space. Kweku K. Donkoh and myself, Johannes F. Preuß, went out to collect some Ghanaian stories, edit them and convert them to a short film.

Pallavi Rastogi

Ripping Off the Band Aids : Narrating the Medical Disaster ... for real

The title of my paper may be somewhat facetious in tone but the questions it asks are anything but trivial. This paper analyzes two South African literary texts about AIDS : *Welcome to Our Hillbrow* (2001) by Phaswane Mpe and the anthology *Nobody Ever Said AIDS : Poems and Stories from Southern Africa* (2010), edited by Nobantu Rasebota, Meg Samuelson, and Kylie Thomas. I bring together three different literary discourses – the AIDS narrative, Disability Studies, and the genre of realism – in order to understand how the AIDS crisis has been represented in South African literature over the last decade or so. My analysis of the AIDS narrative raises the following questions: How does South African literary writing register such possibilities? What " able-ist " boundaries do these texts invite us to burst? What emotions do they evoke in us? How does narrative " treat " - in every sense of the word – the themes of disease and disability? My paper also considers the ways in which the AIDS narrative plays with the conventions of the realist genre, especially given the pressures that the need to be realistic exercises on literature of the medical disaster. How does telling stories about AIDS make real the

grimness of the AIDS crisis while also bursting the boundaries of realistic literary convention by using streams-of-consciousness, non-linear plot lines, free verse poetry, and speculative narration? How do AIDS narratives still subscribe to – even as they subvert – the realist proclivities of Disability Studies, which often emphasizes the very clear-cut agenda of making visible the presence and suffering of the disabled body?

Janet Remington, University of York

Tiyo Soga's Articulation of African Futures from the Xhosa Frontier, 1865: Countering Colonial Visions of African Dystopia

This paper addresses the future by going back to the past. How did Africans of the past express thoughts about the future of Africa and what forms did these articulations take? I focus here on a noteworthy expression from 1865: the 'unpretending rejoinder' penned by Reverend Tiyo Soga (1829–1871) and published in a local newspaper. Soga was South Africa's first black minister, first overseas-trained ordinee, and original translator into isiXhosa of Bunyan's *The Pilgrim's Progress*. The published piece formed a response to a scathing article on the 'doom of [his] Race' by fellow missionary John A. Chalmers, who despaired at the lack of church growth on the Xhosa frontier of the Cape Colony. Soga prepared the rejoinder in his personal journal prior to publishing the carefully crafted piece, 'What is the Destiny of the Kafir Race?', for public consumption. In the potent rhetorical and lyrical address, Soga challenged the logic and lack of historical perspective of Chalmers' dystopic pronouncements about Africa while also confronting Chalmers' dearth of belief in the biblical vision of Africa's salvation, despite his credentials. Chalmers' views were symptomatic of a larger shift in colonial and missionary spheres away from humanist outlooks associated with the Enlightenment towards social Darwinist thinking. In tackling the issue of African futures, Soga looked back in time, outwards to human geographies, and to an alternative – higher – master narrative: his rejoinder expresses a deep view of history, a wide panorama of global black experience, and a teleological lens of biblical prophecy. I am interested in the ways in which Soga both grounds and reaches far and wide in his response: he specifies the local circumstances of native life while casting a wide net to reflect upon the global black 'family' 'exposed to all these disasters, and yet living – multiplying "and never extinct"'. I argue that Soga's piece is impelled by the appeal to Enlightenment reasoning which found affinity with local Xhosa practices of debate and conflict resolution, while buoyed by the cadences of abolitionist discourse and African-American sermonising to which he has been exposed in Glasgow and via missionary print networks. Through appropriating and transculturating the Letter to the

Editor form, Soga imagined and asserted African futures of 'survival', 'elevation', and the 'glorious prediction' of full participation in history and human progress without losing 'distinctiveness'.

Rashida Resario, University of Ghana

Kweku Ananse Across Media: A Critical Perspective on the Film *Ananse and the Chest of Stories*

African oral literature is hinged on folklore and one of the key driving forces behind this oral tradition-in-Ghana and across the diaspora- is the trickster character, Ananse. The animistic nature of African culture has vested so much power in such witty animals as the spider, antelope, hare, weasel, tortoise, among others. These animals are powerful in so far as their witty characteristics are functional to the sociocultural development of the people who vested the power in them. In Ghana, the trickster character, Ananse is a spider. Its nature is mutated to the status of spider-man, to underscore its functionality within the society. The Akan story-telling tradition, Anansem, gained its name from the exploits of this trickster character. Ananse's exploits in the Akan folktales provide a platform for social commentary, where he is given villainous characteristics in order to correct the ills of society.

The importance of Ananse to the Ghanaian society is found in the fact that he-together with his tales-became an instrument for self-definition in colonial and, especially post-colonial literature and performance. In an effort to create an 'authentic' Ghanaian theatre, post independent playwright, Efua Sutherland, developed a form she called Anansegoro. Her creation is based on the Akan storytelling tradition, which has Ananse as its main hero/anti-hero. Her effort transported Ananse from the realm of orature to the performance stage, and in literature. Subsequently, other Ghanaian playwrights have written in line with the Anansegoro form, which is based on tales about Ananse, and has other features such as music, dance, audience participation, inter alia. In these plays the essential characteristics of Ananse, as found in the oral tradition, are retained but with slight modifications.

In the mid-1990s, a very popular children's television programme, *By the Fire Side*, reminiscent of the traditional storytelling session, moved Ananse from the stage to the screen. However, Ananse as a character does not go through any transformation because the medium only served to preserve the orature of Ghana.

Ananse appears again on the screen in 2013 through the film medium. The film *Ananse and the Chest of Stories* co-written and directed by a German and a Ghanaian, provides an interesting perspective on a popular folktale about Ananse.

The folktale recounts how Ananse became the gatekeeper of Odomankoma's stories or tales. This folktale has traveled from oral literature to theatre-J.B. Danquah's *The Third Woman* (1943), Efo Kodjo Mawugbe's *Ananse Kweku Ananse* (2004), and Kodjo Owusu's *Ananse's Quest* (2010), and now onto the screen through the film *Ananse and the Chest of Stories* (2013).

This paper, therefore seeks to analyze the treatment of Ananse as a folkloric character across these media-oral literature, theatre, television, and film. A critical emphasis will be placed on how Ananse and the popular folktale have evolved across these media, with a sharp focus on the film *Ananse and the Chest of Stories*. Since the film was written and directed by a German and a Ghanaian, the intercultural matrix through which the film was realized will also be given critical attention. This intercultural matrix will serve as backdrop against which certain cultural decisions made in the film will be examined.

Felisa Vergara Reynolds, University of Illinois

Rwanda revisited: Scholastique Mukasonga's *Notre-Dame du Nil*

In my essay I will analyze Scholastique Mukasonga's repeated return to the scene of the crime, the Rwandan Genocide of 2004, first through *Notre-Dame du Nil* and then working back through *La Femme aux Pieds nus* and to *Inyenzi ou les Cafards*. A larger issue also under consideration in this essay will be the continued importance and relevance of speaking the horrors of a genocide that took place more than twenty years ago, in the context of Francophone African literature. In recent years, Scholastique Mukasonga has joined a growing cadre of Francophone writers writing outside their home countries with great success. Yet her story of exile is perhaps more dreadful than that of many writers. Like many Rwandans she found herself at first exiled within her native Rwanda, having to then flee to Burundi and only later finding refuge in France, where she was awarded the prestigious Prix Renaudot in 2012 for her book, *Notre-Dame du Nil*. Yet, despite the exile and flight from Rwanda, or as this essay will argue perhaps because of it, Scholastique Mukasonga finds herself frequently returning to her home country in her writing. *Notre-Dame du Nil*, her most celebrated novel, is short but impactful with a plot revolving around a girls' school in Rwanda in the 1970s. Specifically, the school is located at the edge of Rwanda at the Congo-Nile Divide, at a point distant enough to barely be considered within the 2 bounds of the country. At face value the premise of the story appears simple, but what the reader quickly comes to understand is that with *Notre-Dame du Nil* Mukasonga is painting the portrait of a nation on the verge of bloodshed and unspeakable horrors. The

geographic location of the girls' school takes on a greater importance as we realize that its remoteness is meant to assure the safety of the offspring of the nation's best and brightest. But, as the waters of the Nile rise during the rainy season, so do tensions rise within the school and the country—a prelude to genocide. For Mukasonga, this was not her first foray into this subject as she has addressed the matter of the Rwandan Genocide in previous novels. In her 2008 novel, *La femme au pied nus*, Mukasonga told the story of the massacre of her mother and other mothers in Nyamata (her hometown in Rwanda). And in 2006 she published *Inyenzi ou les cafards*, her first look back at the massacre in Nyamata. The powerful title of *Inyenzi ou les cafards* serving as a reminder of the Interahamwe's call to murder all Tutsis with the catchphrase "exterminer les cafards" (exterminate the cockroaches). Across multiple novels, Mukasonga returns to one point in time: that moment in 2004 when Rwanda was irrevocably changed.

Raquel Ribeiro, University of Edinburgh

Memórias, Íntimas, Marcas: A Transnational Dialogue between Cuba, Angola, and South Africa in the Aftermath of the Angolan War

Although the civil war afflicting Angola (1975-2002) is widely acknowledged as a critical Cold War engagement, much of its cultural impact remains under-researched. Cuba's military presence after Angolan independence in 1975, supporting, along with the Soviet Union, the Movimento Popular de Libertação de Angola (MPLA) against the União Nacional para a Independência Total de Angola (UNITA), supported by the Apartheid South-African army, transformed the trajectory of the war. Moreover, it fostered an unprecedented cultural encounter between the two countries, played out through novels, testimonies, films, and visual arts over four decades.

This paper draws on memory and trauma studies to analyze an unique cultural representation of this encounter, the triangular and transnational dialogue established between three visual artists – a Cuban (Carlos Garaicoa), an Angolan (Fernando Alvim) and a South-African (Gavin Younge) – entitled *Memórias, Íntimas, Marcas*. The project was mentored by the Angolan Fernando Alvim and it entailed spending 21 days in situ in Cuito Cuanavale in 1997, a city which, between 1987 and 1988, was the site of the bloodiest and longest battle in the history of the African continent (some call it "Black Stalingrad"), opposing the MPLA troops (backed by the Soviets and the Cubans) to UNITA's (along with the South African army). The three artists (Alvim, Garaicoa and Younge) worked together and developed a series of installations (photography and documents of the devastated city, abandoned and derelict buildings, and installations later developed in/for a gallery).

The first exhibition was in Luanda, but the project travelled to South Africa, where it incorporated more research, more collaboration between the artists who lived in residence in Cape Town for two months, where they thus presented another exhibition. The project then travelled to Johannesburg and, after, to Pretoria, at the end of 1998, involving more South African, Angolan and Cuban artists. This paper will focus on the transnational nature of the project, mainly on its first part (Luanda-Cape Town), resorting to Michael Rothberg's theory of Multidirectional Memory, which aims at challenging the homogenisation of memory (victors vs. losers, powerful vs. voiceless), and explain how the project *Memórias, Íntimas, Marcas*, which gathers artists from three countries (Angola, Cuba, South Africa) involved in a decade-long bloody and violent conflict such as the Angolan war, managed to put Rothberg's theory "in practice". The aim of this paper is to question how culture and art can contribute to issues of reconciliation and politics of memory, especially when "official history" could still not address those issues. In so doing, *Memórias, Íntimas, Marcas* could be taken as a ground-breaking work in dealing with resentment, trauma, and displacement in post-conflict societies, in order to address "against the grain" (W. Benjamin) the way history is officially told by victors or winners of a conflict. By asking how memories of this exchange inform culture and identity in post-war Angola and Cuba, this paper also aims at questioning how cultural expressions (literature or the visual arts) can contribute to creating a narrative of post-war reconciliation.

Daniela Ricci, University of Paris 3 Sorbonne Nouvelle

Contemporary Diasporic Films and the Challenges of Complexity: New African Epistemologies

Western representations of "the other" have historically offered (and often continue offering) an exotic vision of an "authentic", "pure" and "primitive" Africa. While early African directors like Sembène Ousmane have challenged these representations, such "epistemic" (Gayatri Spivak) and "symbolic violence" (Pierre Bourdieu) of Eurocentric discourses has been devastating for black people. After the work of foundational filmmakers and with different strategies, contemporary diasporic productions equally challenge the stereotypical conceptualization of Africa as monolithic, underdeveloped, out of global history, impenetrable to cultural exchanges and unable to contribute to the World development.

The aim of this paper is to analyze how diasporic films – such as *Des Étoiles* (Dyana Gaye, 2014) *Va peniero. Storie ambulanti*, (Dagmawi Yimer, 2013), *Teza* (Haile Gerima, 2008), *Juju Factory* (Balufu Bakupa Kanyina, 2007), *L'Afrance* (Alain

Gomis, 2001), *Rage* (Newton I. Aduaka, 2000) – portray alternative African perspective by illustrating new epistemologies and imageries that re-invent the future.

Diasporic filmmakers permanently feel compelled to re-compose collective memory, redefine themselves and their multiple belongings not only in contrast to initial misrepresentations, but also in view of their journey to the new country where discontinuity shapes cultural experiences. While migration has a particular relevance when coupled with colonial history, it can also produce an ontological and hermeneutical decentralization. As such, Diasporic filmmakers look at the world from a "shifting interstice" (Ian Chambers, Homi K. Bhabha) among cultures. Their new positions allow innovative multifocal perspectives and decentralized points of view, provide important iconic counterpoints to stereotypical imaginaries of the continent where new gender perspectives (as in the cinema of Dyana Gaye) further complicate these new movements.

These directors generate new narrative forms better suitable to express complex contemporary, multifaceted realities and social changes. In so doing, their innovative aesthetics becomes forms of resistance against homogenizing clichés that need to be challenged in order to reinvent a new postcolonial and global subject.

Micheline Rice-Maximin, Swarthmore College

L'inscription de l'enfance dans l'expérience de l'exil

Descriptif : Dans cette présentation, nous examinerons la façon dont certaines expériences, souvent conflictuelles, de l'enfance ou de l'adolescence – expériences historiques, sociales, politiques, personnelles, familiales, culturelles, linguistiques ou identitaires – ont pu mener les protagonistes de textes d'autofiction à une forme d'exil non seulement géographique ou politique, mais aussi à un exil intérieur dans leur propre pays d'origine. *Un Papillon dans la Cité* de Gisèle Pineau, *Dans la Maison du Père* de Yanick Lahens et *Loin de mon Père* de Véronique Tadjo serviront à illustrer notre propos.

Ivo Ritzer, Bayreuth University

Remediating Moving Images: Digital Audiovision and Global Media Culture

The paper intends to focus on questions of African future(s) from the perspective of media studies. It aims to investigate developments related to the emergence of new

media and the rapid digitization of the world, especially with regard to the rise of digital audiovision. Digital audiovision as a "remediation" (Bolter/Grusin) of the older media of moving images, film and television, offers not only new potentials for aesthetic choices, it also brings forth options of global distribution, radically and unprecedentedly transgressing former patterns of media accessibility. For example, the recent production of *iNumber Number* (2014), a popular thriller shot in more than half a dozen of African languages, had only a limited release at selected international film festivals, but became an overwhelming global success in Africa, Asia, Europe, and the Americas, with its presence online as well as its distribution via digital copies on Blu-ray and DVD. *iNumber Number* (Pidgin Zulu for "heist") achieved its goal of reaching a broad transregional audience not just because it relies on a very sophisticated storytelling based on popular genres, of particular importance is its circulation in a globally connected media culture. In contrast to traditional channels of world cinema, we are now witnessing a new form of remediated moving images that provides worldwide access to audiovisual material through digital home media. Thus, at least one of the possible futures for African media seems to reside in the digital distribution of popular forms that puts African culture on the map both within and beyond the continent.

Serena J. Rivera, University of Massachusetts Dartmouth

Much to Do about Moela: Food, Fetishization and Masculinities in Paulina Chiziane's *Niketche: uma História de Poligamia*

Paulina Chiziane's 2002 novel, *Niketche: uma história de poligamia*, narrates the tale of Rami and her obstacle-ridden relationship with her husband, Tony, whom she discovers to be practicing polygamy with four other wives. Although polygamy has been outlawed in Mozambique, in the country's patriarchal southern region, where the novel takes place, it remains an expression of virility and alpha male status for men, as well as a justification for their philandering ways. While the plot focuses on the complications that arise in the polygamous relationship between Rami, her husband, and his other wives, this paper argues that their "hexágono amoroso" (60) is further complicated by a simultaneous cultural discourse on food practices. Additionally, while many critics of Chiziane's work focus on the ways in which the novel's discourse on polygamy serves as a metonymy of the dismissal of women and femininities from participating in the larger national ideal, this paper intends to focus its analytical framework on the role of masculinities in present Mozambican society, as portrayed in *Niketche*, and on how their expression is constructed and maintained by oral histories that

demarcate gender-specific practices of food production, distribution and consumption. In this regard, I explore the ways in which the novel's discourse on food disseminates specific knowledge on the maintenance of hegemonic masculinities. While focusing more generally on alimentary discourses that serve as metonymic reminders of categorical boundaries between the genders, this paper will discuss in particular—with recourse to Achille Mbembe's theorizing of fetishization and enchantment of (post)colonial subjects in *On the Postcolony* and Julia Kristeva's theory of abjection in *Powers of Horror*—the fetishization of the moela as a symbolically saturated food item, delineating this delicacy's role in the maintenance of dominant paradigms of masculinity in post-independence Mozambique. Exploring the traditional cultural bias that limits women to the consumption of less desirable parts of a chicken while reserving the more coveted pieces for men (most importantly, the moela) will ultimately drive the argument that the role of food preparation in the maintenance of ideal femininity is analogous to the role of gender-specific food consumption in upholding socially sanctioned forms of masculinity.

Mahriana Rofheart, Georgia Gwinnett College

Deji Bryce Olukotun's Afrofuturism Noir

This paper examines Afrofuturism in Deji Bryce Olukotun's novel *Nigerians in Space* and posits the term Afrofuturism noir as a lens through which to understand this and other works that imagine alternative African futures via the intersection of crime and SF genres.

Nigerians in Space (2014) is marketed as crime fiction and in many ways conforms to a reader's expectations of the genre. One of the central characters, Dr. Wale Olufunmi, spends much of the book fleeing a mysterious killer who has been picking off Nigerian scientists, all of whom have been invited back to Nigeria from abroad to participate in a home-grown space program. As the program falls apart, Wale leaves the United States, traverses several European countries, and finally lands in South Africa, while fearing for his life the entire time. Alongside this narrative of international intrigue, however, author Olukotun weaves elements of Afrofuturism and references to science fiction (SF), marking his text as something quite different from a typical crime novel.

The paper addresses definitions and examples of Afrofuturism in a contemporary global context, working from Mark Dery's initial use of the term in 1993. Dery's definition is, however, limited to "African-American concerns in the context of 20th Century technoculture" (qtd. in Bould 182). *Nigerians in Space* spans continents and extends beyond African-American concerns, and we have likewise reached the end of the

20th Century. Nonetheless, Afrofuturism provides a useful entry to Olukun's novel, in which an ingenious lamp-maker subverts South African electrical outages by harnessing lunar power, an otherworldly young woman from Zimbabwe radiates her own mysterious lunar energy, and a Nigerian minister dreams of sending Nigerians to space to jump-start technological innovation in his country. *Nigerians in Space* is set partially in 1993 because of Nigeria's "experiment with democracy" during that year (Olukotun 293), but the setting also provides a pleasant coincidence with the Afrofuturistic possibilities of the period.

The combination of the alien, cosmic, and technological in the context of a crime-thriller in *Nigerians in Space* is similar to the mix of genres in Cameroonian filmmaker Jean-Pierre Bekolo's *Les Saignantes*, which I also discuss as an example of what might be understood as Afrofuturism noir. Bekolo questions the limits of genres in his film, posing questions like "Comment faire un film d'anticipation dans un pays qui n'a pas d'avenir?" [How can one make a science fiction film in a country without a future?] and "Comment faire un film policier dans un pays où on ne peut pas enquêter?" [How can one make a detective film in a country where one cannot investigate?]. In answer, Bekolo makes a film that both is and is not these and many other things. Like *Nigerians in Space*, *Les Saignantes* also presents a dark, technologically infused present that serves to question the past and look to the future, providing another example of Afrofuturism noir.

Anita Rosenblithe, Raritan Valley Community College Branchburg

The Challenge to colonial Epistemic Violence in Zoë Wicomb's *October* and *Playing in the Light*: A Feminism for the New South Africa

In "A Thinking Margin: the Womanist Movement as Critical Cognitive Practice" (2016), M. Shawn Copeland writes: "[W]omanists-theologians, ethicists, scholars, and cultural critics – fight a never-ending battle against the hegemony of the pseudo-universality of a deracinated male posited as the Western standard of normativity." In the spirit of Copeland's statement, Wicomb in "To Hear the Variety of Discourses" (1990) lauds Toni Morrison's *Beloved* for transcending what she deems the simple dualisms of traditional Eurofeminism. Wicomb points out that in the latter, motherhood, home and the family have come to represent conditions of passivity and confinement whereas in *Beloved* they are "tropes of desire that adapt and transform received ideas of womanhood." However, Wicomb goes on to criticize womanism for what she sees as its failure to sufficiently confront black patriarchy and, most importantly, to examine key discursive issues with regard to the representation of

oppression. This paper argues that through her writing, Wicomb, has, in fact, been engaged in what Copeland defines as womanism's primary charge: challenging the masculinist Eurocentric discourses and representation that buttress and sustain the "Western standard of normativity." Indeed in Wicomb's two most recent works, *Playing in the Light* (2006) and *October* (2014), by the end of each novel, the female protagonist – Marion Campbell and Mercia Murray, respectively – each, largely through intensely traumatic discoveries involving close family members – comes to a fuller awareness, albeit subliminally, of the patriarchal hegemony undergirding apartheid, with its coordinates of cultural, social and political violence. In so doing, both novels represent the inextricable relationship historically between patriarchy – white and black – to the discourse and ideology used in the construction of South Africa's "coloured" identity. Moreover, Wicomb's texts, through a process related to Copeland's "critical cognitive practice," unsettles opposing categories such as "stranger" and "family", and "truth-telling" and "lying", and "guilt" and "innocence". At the end of *October*, Mercia is forced to come to terms with the harrowing fact that her father, whom she imaged as a bastion of coloured morality, a self-proclaimed "God-fearing, clean-living man of the land," has had sex with a poverty-stricken, pre-adolescent farm girl, Sylvie, and whom years later, he tricked his son (and Mercia's brother), Jake into marrying. Not only that, but Mercia learns that the young nephew, whom she assumed she would be taking custody of after Jake's sudden death, has been resolutely reclaimed by Sylvie, whom Mercia had grown to respect for her courage and determination. Likewise, in *Playing in the Light*, Marion learns that not only were her parents "play whites" but that Brenda, the young lower-class coloured woman to whom she has shared some of her most intimate feelings, has been betraying her by secretly meeting with Marion's aging father in order to record his biography. Then, when Marion demands why Brenda doesn't write her own story, Brenda responds by saying, "Now your father, there's a story – with this pale skin as capital, ripe for investment ..." In each novel, such unexpected inversions problematize the nature of subaltern agency.

Modhumita Roy, Tufts University

The Memory of Violence and "Memory-Work" of Reconstruction in Ronnie Govender's *At the Edge* and *Black Chin, White Chin*

"I have many wonderful memories of Cato Manor" writes Ronnie Govender. Cato Manor in Durban, South Africa, along with Sophiatown in Johannesburg, and District Six in Cape Town, remain "a political metaphor for urban dispossession and resistance" (Edwards, 1994: 415). Named after George Christopher Cato, the first Mayor of

Durban, who was awarded the large piece of property by royal decree, Cato Manor is also associated with some of the first Indian settlements in South Africa. Indentured Indian labourers who were brought to Natal to work on sugar plantations forged a new life in this area but through a process of racialization and violence. The role of memory in the forging of this new identity, which of South Africa Indian, has been critical to the process. The toponym, Cato Manor, thus is multivalent. It evokes a fraught history of struggle and it also encompasses the recreation of a vibrant culture under difficult circumstances.

One of the most eloquent chroniclers of Cato Manor is Ronnie Govender. In this paper I look closely at his collection of short stories, *At the Edge* and his family saga *Black Chin White Chin* which chronicles five generations of South African Indians to analyse the role of what J.R. Gillis calls 'memory-work' in the reconstruction of history and cultural identity. 'Memory-work'—as Gillis explains it—is "like any other kind of physical and mental labour, embedded in a complex class, gender and power relations that determines what is remembered (or what forgotten), by whom and for what end."

Rose Sackeyfio, Winston Salem State University

There's No Place like Home: Relocating Spaces in *A Bit of Difference*: by Sefi Atta

Contemporary African migration into western spaces has increased dramatically over the course of the late 20th century to a more dramatic exodus from the continent in the global arena of the 21st century. In the search for economic advancement, education and greater opportunities for success, African women émigrés in Europe and America must navigate and re-negotiate their identities to reconcile their perceptions and re-connections to home and family. This paper interrogates the complexities of these relationships and conflicts in Sefi Atta's latest novel, *A Bit of Difference* (2013) through an analysis of the female protagonist's life story in Europe. The idea of unconditional acceptance and return to one's home from abroad frames a major dilemma for the lead character in the novel. Although the diaspora represents a space for opportunity and self-actualization, gendered transnational/hybrid identities of African women illustrates the ruptured and contested aspects of these locales as they reconstruct relationships to African cultural norms.

In addition to juxtaposing notions of home with realities of failed expectations of her family, *A Bit of Difference* simulates a coming of age odyssey into African womanhood through the binaries of tradition and modernity and a larger diaspora lens of hybrid identities. African traditions, though never static and unchanging, represent the cultural homespace the

protagonist must balance with her diaspora existence. Her life abroad is a tangle of contradictions and confusion that is common to the immigrant experience. As a product of both worlds, the female character must come to terms with what it means to be a Nigerian woman both at home and abroad. This paper traces the character's return to Africa and will illuminate the impact of hybridization on the search for a place called home.

Toshiko Sakamoto, Ritsumeikan University

South Africa's Transition to Democracy in Nadine Gordimer's *No Time Like the Present*

This paper examines the ways in which South African writer, Nadine Gordimer, describes in her last published novel, *No Time Like the Present*, people's lives in transition to democracy with special focus on women's rights and gender issues. South Africa has achieved tremendous changes since 1994 and the country is now regarded to have created a path in institutionalizing women's human rights. The South African Constitution expressly states gender equality as part of the core value of its democracy and women's movement played key roles in the transitional period to democracy in the country. However, the discourses of transition are often male-dominated and lack female voices and feminist views.

Nadine Gordimer's *No Time Like the Present* explores issues and challenges confronting South Africa in the transitional period to democracy, such as transitional justice and the Truth and Reconciliation Commission, HIV/AIDS, economic inequality and unemployment, violence against women and children, the Jacob Zuma's trials, xenophobia and immigration, the ANC leadership, education, and so on. The protagonists in the novel are a couple of a Zulu woman, Jabulile Gumede, and a Jewish man, Steve Reed, who were former comrades in the liberation movement and married in exile. Despite their professional success in the post-apartheid era as a lawyer for Jabulile and a professor for Steve, and although Jabulile's life is deeply rooted in Zulu culture and the extended family in her father's homestead, they finally decide to emigrate to Australia in part because Steve has been alienated from his life and disillusioned by the challenges in contemporary South Africa. This paper analyses from a feminist perspective how Nadine Gordimer depicts people's lives and challenges they face in the new South Africa paying attention to women's rights and gender issues in transition.

S **Irene Salami-Agunloye, University of Jos****Nollywood Representation of African Women:
Envisioning a New Paradigm**

Movies are produced to educate, entertain and enlighten its audience. It is a popular medium watched by all, whatever message that is portrayed or incorporated within it is easily believed by all. It has huge impact on the viewers, and has the ability to shape people's perception of things. Movie producers are taking advantage of this concept to produce films, which portray whatever views they want the world to believe. Nollywood (Nigerian Film Industry) film industry has been predominantly a male industry, images portrayed are done to further entrench patriarchy in the society, they have further contributed to shaping and influencing African's impression about the place women in the society. Films produced portray women as highly sexualized. While some women are stereotypically portrayed as weak, helpless and the objects of desire, the more beautiful women are seen as the ultimate male possession. This idea of the 'male gaze' which producers imposed on women, subordinate women to men. In most cases, the lead roles are strong leading males. It is against this background that this paper will challenge these phallogocentric representations of women in some selected Nollywood films, and propose strategies of constructing new womanhood that is in line with modern realities of women's lives in Africa.

Caroline Sambai, Moi University**The Memory of Violence and the Violence of
Memories in John Ruganda's *The Floods* and *The Burdens***

This paper examines the memory of violence in John Ruganda's two plays, *The Floods* and *The Burdens* and deals with how characters try to remember their experiences of violence in Idi Amin's brutal regime in Uganda's history. It investigates Ruganda's use of memory to narrate the violence of that particular period. The paper further looks at how the 'past' determines the course of events in the present especially in *The Burdens*. It explains how violence is the function of the inability of characters to come to terms with their present state of poverty after a wealthy past. The paper then concludes with an investigation of how memories of the past lead to a violent present in *The Burdens* and memories of violence in *The Floods*. It asserts that memory is a very instrumental strategy for the writing of violence, in John Ruganda's plays. Memory here not only includes the acts of remembering but it also encompasses the ways in which the state and its agents attempt to force people to forget the acts of violence committed against them.

Jean-Blaise Samou, Ripon College**History, Resilience and Visions of African Future
According to Mongo Beti and Jean-Marie Teno**

African artists have produced a sizable body of works of fiction that have long been regarded by critics as realistic works, even as they have been inspired by major historical events. Such labelling has often led to the evacuation of the fundamental concerns of the authors in favor of a purely aesthetic appreciation. Building on the concept of "pact of representation" (Paul Ricoeur, 2003), this paper purports to analyze the key issues underlying the "refiguration of history" in Mongo Beti's novel *Remember Ruben* and in Jean-Marie Teno's film *The Colonial Misunderstanding*. The novelist Mongo Beti and the filmmaker, Jean-Marie Teno, both Cameroonian nationals, delve into the historical circumstances that cast light on present-day underdevelopment, poverty, and the political subordination of African States. *Remember Ruben* and *The Colonial Misunderstanding* implicitly address the question of "what is holding back Africa today". In their view, it is evident that colonial experience coupled with fake decolonization is the first cause of the current underdevelopment of African countries. The novel and the film highlight the importance of historiographical fiction in the formulation of the issues besetting contemporary Africa. More importantly, they analyze the conditions of African renaissance in a globalizing world dominated by Western imperialism. As an objective in this presentation, I wish to set the theoretical underpinnings for that will cast *Remember Ruben* and *The Colonial Misunderstanding* as historical fictions, and to show to what extent the visions of African future projected in these works meet a very specific approach to the concept of "resilience". For African peoples, the question is to re-appropriate their history in order to imagine and (re)-construct their future, in keeping with their own determination.

**Emanuelle Santos, University of
Warwick****Towards a Postcolonial Future: Memory and
Justice in the Contemporary Literatures of
Portuguese-Speaking Africa**

More than four decades now separate the postcolonial present from its revolutionary past that shook the African continent and brought independence to its five Portuguese-Speaking countries: Angola, Cape Verde, Guinea Bissau, Mozambique and Sao Tomé and Principe. A period of continuous convolutions that witnessed the rise and fall of single-party socialist states, the devastation of civil wars and military coups, as well as the establishment of democracies

that has been recorded through the indirect mirror of literature; a way to think through images that condensate the past, but how does it conceptualizes the future?

Drawing from the analysis of post-2000 literary works of Portuguese-speaking Africa the present work aims at an assessment of the postcolonial futures entailed amidst the memorialization of relatively recent postcolonial pasts. Furthermore, the paper calls attention for the fact that, despite being a time of entanglement of present, past and future (Mbembe, 2001), postcoloniality itself may encompass different temporalities, demanding theoretical and critical elaborations to rethink what they mean by the very use of the term.

Boukary Sawadogo, Marlboro College

L'Or des Younga : Une Mise en Scène du Film western?

À l'image des comédies musicales indiennes, les westerns américains ou films cowboy ont longtemps été appréciés des cinéphiles africains et burkinabé en particulier. Le film western met en scène d'une part la conquête du grand ouest américain, et d'autre part les conflits d'intérêt entre l'aventurier et les autochtones amérindiens. La structure narrative est construite autour de la prise du risque, de l'aventure et de la recherche de la fortune avec des figures comme celles du sheriff et des bandits hors-la-loi. Le film western est aussi le domaine des grands espaces. Au regard de ces codes traditionnels du film western qui sont intimement liés aux États-Unis, on se demande comment ce genre peut-il être adapté au contexte et pratique cinématographiques africains.

L'Or des Younga (2006) de Boubakar Diallo est un western burkinabé qui met scène des personnages aux accoutrements de cowboy dont le personnage principal Tom, qui doit affronter le patron du site aurifère, Paco, et le commissaire Shérif. Leur différend est né de la décision de Tom de reprendre le champ de son père pour cultiver du coton. Le film de Boubakar Diallo présente des similarités et des différences avec le western américain, d'où l'intérêt d'une interrogation sur le genre. S'agit-il de la naissance d'un nouveau genre ou d'une simple adaptation africaine d'un genre classique? Pour répondre à cette question, notre réflexion est axée sur deux points, à savoir la structure narrative et la représentation et mise en scène des figures du western.

Louise Schellenberg, Martin-Luther-Universität Halle-Wittenberg

Shaping Past – Shaping Future

The contribution presents a recent wave of shaping a new Togolese identity in particular with regard to the colonial past of the country, which is inseparable from new visions for the Togolese future. After the death of the former dictator Eyadema Gnassingbé in 2005, a gentle and quiet process of democratization started to find its way into the Togolese society. Under the new president Faure Gnassingbé, son of the former head of state, new possibilities for open expression of opinions has created new spaces for the exchange of contrasting views. Due to this development, a new generation of young Togolese intellectuals have come up with a wide range of questions regarding what happened in the nation's past, together with ideas for a new national Togolese identity. They see the colonial past of the country as a very special part of both its current and future identity. After this period of Togolese history had been ignored for a long time in the official history discourse, this generation of young Togoans now uses different types of media such as films, books, blogs or newspapers, to tell a new story about the past of the Togolese state. This new story brings the European roots of Togo to the surface and is therefore a prototype of an entangled history. The contribution will sketch this newly-developed intellectual movement and its new perspective on history, in order to show what creates their new future. Examples employed will include short films produced in 2013-14 about the German colonial period in Togo.

The central questions raised are: How are future and past bonded together? What do the visions for their own future look like, which are presented in the works investigated? How can the idea of postcolonial "African" identity be understood in these terms?

Mineke Schipper, Leiden University

Naked or Covered: From a Small String to a Three-Piece Suit

When our first ancestors in Africa began to walk on two legs instead of four, they got a completely different perspective on each other's frontside. Starting from that new situation, humanity has begun to invent clothing and dress codes for men and (gradually even more) for women. Naked arms or legs or breasts are not surprising to those used to them, but to those who walk around completely covered, seeing these body parts may be experienced as shocking.

Throughout history cultures and religions developed specific rules to control unruly nakedness, but today we are all

confronted with widely varied people's perspectives on what people consider decent dress. We live in a world of shouting advertisers, provoking fashionista's, protests against the slightest bit of uncovered skin, and nakedness as a form of protest. In her presentation Mineke Schipper will look into some of the multifarious African internet reactions and comments on the dynamic and complex world of dressing and undressing in our globalized world.

Charlott Schönwetter, Humboldt-Universität zu Berlin

Imaging Future from a Place of Destruction

Novels by African authors and authors from the African diasporas dealing with the ambiguous figure of the child soldier depict distorted societies, violence and trauma. But still the protagonist-narrator Agu in Uzodinma Iweala's novel *Beasts of No Nation* (2005) points out: "We will always be fighting war, but sometimes it is nice to be thinking that there is something else for our future." This paper sets out to analyze how future can be imagined starting from a place of destruction and will therefore focus on the narrative strategies employed in different child soldier novels. How does the particular use of language, which often ventures away from Standard English or French, like Ken Saro-Wiwa's "rotten English" in *Sozaboy* (1985), open up specific possibilities of negotiating the future? For example how do retrospective narration, present tense forms and imaging a future build a complex understanding of time? Furthermore how is the relationship between the (uncertain) future of the child protagonist and the overall imagination of a future interlinked and reflected in the narration?

Moses Serubiri, Independent Art Writer and Curator

Present and Future Poetics of Protest

Since the Independence decade, the East African university has featured in the public imaginary. National media has, since the 1960s, taken an interest in the institution. This implies that the East African university is a site for culture and politics in the region. More recently, its proponents, the University of Dar-es-Salaam in Tanzania, the University of Nairobi in Kenya, and the Makerere University in Uganda, are active sites of political protest. Notably, the representatives of student guilds at the institution double as political figures in the public domain: on television news, newsprint media, and in mainstream political activism. This paper aims at establishing a 'surrealism' of protest in the East

African university. Its methodology takes investigation as a form of inquiry into specific areas: where university culture enters into the public imaginary; where student rioters become public political activists; where protest exists as a form of ritual: mixing intellectual history and political identity.

The paper further explores the subject of protest through protest poetry around universities in Africa. It explores the protest poetry of Nigerian poet Christopher Okigbo. The poet produced poetry during his years as a librarian in the University of Nigeria, Nsukka, which was a base for the intellectual formation of the Biafran War of 1969 to 1970, in which Okigbo fought and died. Then, it explores violence, war, and death around the University of Buea in Cameroon. The poetry series *Fragments*, published in the collection *Scions of the Malcontent* (2011) by the poet Dzekashu MacViban, is inspired by the 2010 student strikes at Buea. Then, it explores the protest poetry of the Lantern Meet of Poets, a group of law alumni of Makerere University reflecting bitterly on the state of the youth under the NRM regime. 'Our approach is like a brewing storm,' says one poem from their inaugural collection, *Broken Voices of the Revolution* (2012), a line that echoes Makerere's intellectual history in its socialist attitude, and early anticolonial literature at the university. After the centenary of the East African university, it is crucial to establish a discussion on the impact of the institution on contemporary culture and politics. Previously, the Makerere University in Uganda was a site for the political acts of President Idi Amin, who saw the institution's potential to transform national culture; to implement national policy. Yet, East African scholar Ali Mazrui writes, notably in 'Who Killed Intellectualism in East Africa?', that it was during the Amin era that the culture of intellectualism began to crumble. Avoiding the pessimism of Mazrui, this paper confronts a historical drama in the East African university by posing accounts of protest today through media and through protest poetry, revealing a connection with the institution's past, while posing a challenge to contemporary culture and politics in its present and future. Lastly, it aims at understanding the progress of intellectual history in the East African university through a discussion of present and future poetics of protest.

Kadija Sesay

Independent Black Publishing in the UK: Raising the Visibility of Black British Writers

The 'diversity' panel discussion at the London Book Fair includes the same content albeit a different title each year in order to debate, how to address the low number of people of African and Asian descent working in the publishing industry; the issue of large publishing houses only wanting to publish black writers writing books 'one dimensional'

stories on specific themes (such as issues on their identity, migration and gang violence in urban cities) continues to be an issue that many writers have not yet found a solution for. This paper will ask, what role can the Independent Black Publisher play in this situation? Does the future for Black British writing mean that it becomes more 'diasporic literature'? Will it ever be part of contemporary British Literature?

Is the future for Black writers based in Britain to be published with independent publishing houses with a greater sensitivity and responsibility towards Black British writers and what they want to write, or do they remain demand that editorial decision makers take risks on their face and their work?

Patricia Siewe Seuchie, Christopher Newport University

De l'Oppression et de la Libération: Une Analyse des Discours d'Immigrés postcoloniaux dans *Je Vois du Soleil dans les Yeux* de Nathalie Etoké

A partir de la décennie 70, la littérature africaine francophone tire la sonnette d'alarme sur les dérapages des instances dirigeantes qui ont remplacé les institutions coloniales. Les productions romanesques d'Ahmadou Kourouma et de Sembène Ousmane notamment, attirent l'attention sur la promesse non tenue des indépendances et critiquent acerbement les systèmes sociaux, économiques et politiques branlants, médiocres et oppressifs qui prennent forme sous les nouveaux Etats africains. Plusieurs romans africains d'expression française actuels prennent le relais satirique de ces prédécesseurs et dépeignent une Afrique postcoloniale despotique, népotique et tyrannique. Dans ces mêmes fictions, on observe par ailleurs que le marasme socio-économique du continent et la sensation d'oppression qu'il produit, invalide l'aspiration au désir humain de bien-être et poussent la plupart des personnages postcoloniaux à se déplacer, à partir vers un ailleurs où ils espèrent trouver des conditions de vie favorables. C'est le cas par exemple chez Calixte Beyala, Alain Mabanckou, Fatou Diome et Nathalie Etoké. Les jeunes hommes et femmes fictionnels de ces auteurs sont obsédés à quitter leur pays natal pour s'établir en France, à Paris particulièrement, afin d'y expérimenter une existence meilleure. Cette obsession suscite la problématique de l'Afrique en/sur scène, mais aussi de " l'Afrique sur Seine ", expression empruntée à Odile Cazenave, tout en posant le rapport entre oppression, immigration et libération. La présente étude revient sur les circonstances qui motivent le départ des candidats à l'immigration et analyse leurs stratégies de libération, tant au bercail qu'à l'étranger. Le concept de postcolonialisme dans son assertion théorique et historique constituera le fond de toile de cette analyse, qui elle-même sera tissée autour des questions de gouvernance, d'identité et de droits de l'homme. En

prenant pour base d'étude *Je vois du Soleil dans tes Yeux* de Nathalie Etoké, on étudiera d'un point de vue poétique aussi bien que d'un point de vue épistémologique, les mécanismes à travers lesquels l'aspiration et surtout l'accession à la liberté économique, d'opinion, d'émotion des personnages a un sens effectif et concret.

Emma Shercliff, UCL Institute of Education

African Romance Publishing in the Digital Age

This paper will examine how current modes of digital production and distribution are opening up new possibilities for authors and publishers across Africa. With a focus on genre fiction, the paper will explore the way in which emerging digital formats can be used to reach the reading public – as well as reflecting on wider developments in self-publishing, online purchasing and reading habits. Building on doctoral fieldwork conducted over the past 12 months, this paper looks at contemporary romance publishing across Africa – defining what 'romance' means within an African context, and looking at the production of African romantic fiction in East, West and South Africa. The paper will use as a case study the experience of Ankara Press, a new romance imprint of Nigerian publisher Cassava Republic Press, launched in December 2014 with the aim of publishing novels that reflect the lives of modern African women, in order to transform 'the way in which women see the world and the way the world sees women'. Ankara Press was launched as a digital imprint and has made significant use of social media and digital distribution networks to gain a foothold in the market. In a fast-moving publishing environment where new companies such as Nollybooks, Sapphire Press and Ankara Press have been established to publish 'empowering' romance, the continuing significance of Littattafan Soyayya (Kano-based romance novellas published in Hausa) will be explored. The impact of censorship on the production of this print-based romantic fiction in Northern Nigeria since 2008 will be considered, an issue which has been hitherto largely ignored as English-language romance publishing in Africa, and digital developments more generally, gain increasing attention. Thus, the contrasting futures of print and digital networks in Africa will be highlighted.

S **Bhakti Shringarpure, University of Connecticut**

Africa and the Digital Savior Complex

Do African women need saving? Taking a cue from Lila Abu-Lughod's recent corrective on humanitarian efforts to save Muslim women ("Do Muslim Women Need Saving?" Harvard University Press, 2014) through the use of human rights discourses, it seems imperative to ask about ways in which African women's subjectivities are being framed in the global North by evoking pity, morality, rights as well as strategies towards humanization and empowerment from above. One of the most potent sites for the mobilization of these ideas is the space of digital, online and social medias. I find that there is a direct correlation between the influential phenomenon of clicktivism and the almost anti-human rights theories being propounded recently by intellectuals such as Mahmood Mamdani, Samuel Moyn and Lila Abu-Lughod to name a few. This paper will explore those tensions and slip-pages with a special focus on the impact on women.

Kirk Sides, University of the Witwatersrand

Searching for a Syntax: Landscapes of Slavery, Creaturely Bodies, and the Untimely Futurity of Amos Tutuola's Writing

In this paper I will explore how landscapes function in the novels of Amos Tutuola. Looking at both *The Palm-wine Drinkard* and *My Life in the Bush of Ghosts*, I want to explore how the landscape of "the bush" allows for a certain conflation of characters within each text. As the protagonists in each novel encounter ghosts and creatures of all forms, they are invariably captured by these monstrous figures and, inevitably, made either to endure violent hardships and torture or forced to perform certain forms of labor. I want to argue that in imagining these ghostly or creaturely captors, Tutuola maps a landscape that allows his novels to cut across both historical and generic boundaries, writing what is at once often described as a folktale about the cautions of the wilderness inhabited by spirits. However, these captors also transform the landscape into one of memory, a topography where the trauma of the slave trade resides in the collective psyche of West Africa. Tutuola's "folktales" are also tales of slavery and what places the residual memories of slavery still inhabit. Often read as a precursor to the inaugural moment of the advent of African literature precisely due of its characteristic lack of literary realism, I argue instead that Tutuola's work actually articulates the ways in which a mid-twentieth century West African imagination still grappled with the historical trauma of the transatlantic

slave trade. However, because they do not take on the transitional independence politics of the mid-twentieth century, Tutuola's novels are often overlooked, especially for their later Nigerian, canonical counterparts. Re-reading both of these texts for the ways in which Tutuola, at the precipice of national independence and postcoloniality, returned to the historical trauma of slavery and the ways it still lingered in the collective psychical topography of Nigeria specifically, is to rethink how African literature has imagined and represented both ideas of nation but also questions of modernity and the futurity of that nation.

Leonor Simas-Almeida, Brown University

Utopia and dystopia: Pepetela from *Mayombe* to *Predadores*

Two very well known writers, the Angolan Pepetela and the Portuguese A. Lobo Antunes, deal with the recent History of their respective countries in several of their novels and, in some instances, they confront the points where these national Histories intersect. Here I am particularly interested in *Mayombe* and *Predadores* by Pepetela and *Os Cus de Judas* and *O Esplendor de Portugal* by Lobo Antunes. My focus is the two authors' perspectives on the war for the independence of Angola in both *Mayombe* and *Os Cus de Judas*, as well as, in the case of the other two above mentioned novels, on dynamics of power during the last decades of the twentieth century after independence was obtained in 1975. Colonial and Post-Colonial power relations are analysed under different angles, including specific viewpoints related to class, gender and race, the main purpose of this paper being to explore the various ways in which the two writers under scrutiny articulate the causes and effects of their characters' behaviors, as far as representative of segments of the population in their respective nations, and as sanctioned by tradition, ideology, ethics (or lack thereof), determinant of worldviews of past and present times.

Tirop Peter Simatei, Moi University

Eckhard Breitinger and African Studies in Germany: Experiences in Academic Networking, Mentorship and Intercultural Exchange

This paper seeks to account for the development of African Studies in Germany, with specific focus on the contribution of Eckhard Breitinger to literary and cultural studies and the immense mentorship of young African schol-

ars that accompanied this endeavor. Eckhard's contribution to the promotion and advancement of African Studies in Germany is comparable to (and falls within the same tradition with) pioneers like Ulli Beier (1922-2011) and Jahnheiz Jahn (1918-1973). Beier for instance, was the founding director of Iwalewa Haus, the African and art centre of the University of Bayreuth where Eckhard Breitingner would later become the director of the Institute of African Studies (IAS). What is unique with these Africanist scholars is that they all participated in building cultural institutions in post-colonial Africa even as they founded centers of African Studies in Germany.

Dorothea Smartt

Reader, I Married Him: Queering West Indian Workers on the Panama Canal

"Carlita Amina Adah" formerly Seibert Prince Straker of Barbados, is making a new way for them-self in the Canal Zone atmosphere of hard living and easy dying where anything goes as workers from all around the world, but primarily Barbados then Jamaica, flock to make their fortunes and be part of the biggest feat of modern engineering - the construction of the Panama Canal. With a plentiful supply of 'Silver Men' to court and lie with, "Canada" aka Beresford Knight from Iyland St. Michael, is in man-heaven, so is completely surprised when he finds himself falling for one of the camp-women, Carlita!" Committed to the continuing development of her work, both in subject matter and in technical/formal challenge Dorothea Smartt's forthcoming collection advocates a revolutionary decampment from the madhouse of desires "reigned in" to protect a precarious and often incoherent code of British Caribbean respectability. Her personal imagination pours into the researched narratives and the research in turn clearly stimulates the range of ideas behind more personal poems. The themes she wishes to explore in this prospective third collection, of the connection between Panama, the Anglophone Caribbean, and Britain is a particularly interesting and pertinent one. It encompasses not only a very key part of West Indian migratory history with regard to the Panama canal, but reflects on one of the continuing Caribbean cultural spaces on the periphery of what has always been thought of as the Caribbean centre, with the persistence of a community which originated from the canal-building days.

Indeed, the proposed work is part of a new general move to rethink the boundaries of Caribbean space, gender and sexuality to include those 'othered' and 'queer' spaces/places of "Our Caribbean" [Glave].

From the chapbook *Reader, I married him & queer goings-on* [Peepal Tree Press, 2014]:

"... poems like "Denial" push us to recognize ourselves in this collection with its title poem offering us another contradictory migration story that reworks the standard heterosexual narrative. Sensual poems of desire, aging, need, place and historical location...[and] the writer's enduring love of nature..." Carole Boyce Davies, professor of Africana Studies and English, Cornell University is author of *Caribbean Spaces* (2013) "... Smartt at her sensual and lyrical best. These poems sing, and dance and love passionately... this small body of work is subversive, radical, and surprisingly panoramic. Smartt's cartography renders new the old directive that we love each other, that we build and sustain community, that we protect and care for each other's needs, desires and dreams..." Donna Aza Weir-Soley, poet and Associate Professor of English at Florida International University, is co-editor of *Caribbean Erotic* (Peepal Tree Press, 2010)

Bolanle Olufumbi Sogunro, Ajayi Crowther University

Food and Class Delineation in the African Novel

Social class in the African novel is most commonly studied from a Marxist perspective of political and economic conflict between the haves and the have-nots, the oppressor and the oppressed while little or no attention is given to socio-cultural equally strong aspects of life that writers use to distinguish class in society. For example, food, that is, its preparation, presentation and consumption, is used by some writers both as a literary element in African literature for delineating social class trends, and a means of documenting history as well as diachronic changes in pre-colonial, colonial and post-colonial Africa. Studies conducted on the subject of food in society (Fischler, 1988; Beardsworth and Keil, 1997; Rozin, 2007) assert that food is central to individual and group identity, and is a symbol for expressing social differences. Indeed, food is a form of capital whose symbolic resourcefulness is rarely vigorously interrogated in studies of the African novel in general and the African writers' delineation of social class in particular. Thus, departing from Marxism, this paper uses Pierre Bourdieu's social theory of multiple capitals – social, cultural, economic, and symbolic – to analyse how food is used to portray social class in a wide selection of African prose fiction. The study reveals an emerging celebration of indigenous food and a rejection of the western palate that once characterised the African upper class. The result is that certain indigenous foods previously associated with the lower class have reversed roles and today represent high class, prestige and wealth.

S **Aliko Songolo, University of Wisconsin-Madison**

Memoir, Exhibition, and Investigation: Umutesi's *Fuir ou Mourir au Zaïre* and the U.N. 'Mapping Exercise'

The Tutsi genocide of 1994 is inextricably linked to the troubles of the Democratic Republic of Congo dating back to 1996. Its reverberations are directly and indirectly responsible for some four million deaths of Congolese and of an estimated 300,000 Hutu inside the DRC. This paper seeks to examine how this story is told from three perspectives: Béatrice Umutesi's memoir, *Fuir ou mourir au Zaïre* (2000), the exhibition of lieux de mémoire by the Rwandan government resulting the same year in the publication of a dozen fictional works under the guise of "écrire par devoir de mémoire" ("Writing as a Duty of Memory"), and the UN "Mapping Exercise" that detailed decade-long human rights abuses in the DRC (2010). After much handwringing, the UN report ventures to suggest that if substantiated in a court of law, some of these abuses should be treated as genocide. Local Human Rights organizations reached these conclusions many years before but their conclusions were ignored by the "international community."

In looking at these three modes of narration, the paper aims to raise the issue of how they are, in one way or another, driven or impeded by issues of censorship, self-censorship, and "facilitation." Facilitation is the reverse side of the coin from censorship in that it enables the production of a text. In Umutesi's autobiographical text, despite her assertion to the contrary, one finds inevitable gaps, silences, and ambiguities (including the multiple identities of the "rebels") that can only be attributed to self-censorship, the reasons for which include a desire to get published or to avoid potential reprisals. A much more assertive form of censorship was exercised by the "international community" when it misdirected the investigation of human rights abuses in the DRC following the Kabila take-over, and then allowed a single member of the UN to temporarily block the publication of the final report. In contradistinction, the works produced by the "Caravan" of writers who traveled to Rwanda to view the aftermath of the Tutsi genocide, were "facilitated" by the authorities and may well be viewed as "commissioned" fiction.

Sandra Sousa, University of Wisconsin-Milwaukee

Colonialism, Neocolonialism, and Socialism in Ondjaki's *Avó Dezanove e o Segredo do Soviético*

In *Avó Dezanove e o segredo do soviético*, as has become customary in others of his novels, Ondjaki privileges the child's gaze in order to describe the realities of an Angola immersed in civil war. His child characters do not desire a future in which their memories are destroyed by the Soviet presence and the destructive effects entailed by unequal relations between Russia and the Angolan government. Contrasting the children's daily life under Agostinho Neto with their lives under Eduardo Dos Santos, *Avó Dezanove e o segredo do soviético* elaborates a generally positive perspective on the Neto period, which the novel considers to be "socialist," and casts a critical eye on the Dos Santos period, which the novel considers to be "capitalist." The children's attempt to blow up the Russian-financed Neto mausoleum, however, creates an apparent contradiction in the text. It provokes the question: Why do the children want to explode a local monument that ought to be sacred and which is full of historical symbolism? This contradiction disappears when one understands that, if Neto represents a cultural and ideological legacy of Angolan liberation from the yolk of colonialism, one that it is necessary to preserve, the alliance between the Angolan government and an inauthentic form of so-called "socialism" (namely, Stalinism, with its economy dictated from above by a state bureaucracy) does not, from the novel's perspective, represent the solution to Angola's social problems.

Andrea Spain, Mississippi State University

No Future: Precarious Life, Black Boys and South Africa in Transition

For Sello Duiker and Ivan Vladislavić, writers of a South Africa in transition, figures of children disrupt narrative temporalities that might otherwise forward a future promising what Lauren Berlant has termed "the good life." Whereas queer theorists such as Lee Edelman argue that figures of the child always coincide with a narrative logic reproducing and driving toward a dominant, heteronormative future, Duiker and Vladislavić forward children adept at living lives of invisibility, poaching, shifting vantage points and uncertainty. Both writers image black street children adept at navigating highly scripted urban scenarios, children forced to focus on the encounters of an unfolding present. In his non-fictional *A Portrait with Keys: the City of Johannesburg Unlocked*, for example, Vladislavić's movement through the city reveals

what his most recent novel terms the "double negative:" the multi-exposure of the ghosts of apartheid's past superimposed with the equally spectral quality of the living pushing toward an uncertain and immediate future. In a telling encounter, Vladislavić exits a museum exhibit of Sophie Calle's *The Detachment/Die Entfernung*, a work attempting to render visible effaced symbols of East Germany by photographing now empty monumental spaces. Vladislavić's experience of Calle's work concludes when he leaves the museum as the last patron for the day, and he notices an odd, typically empty recess occupied by two children. He exits the museum, letting the security guard lock the door for the night, guaranteeing the boys a temporary refuge. Sello Duiker's characters in *13 Cents* and *Quiet Violence of Dreams* could be the dramatization of these boys from Vladislavić's encounter: black and "coloured" boys caught up in the web of poverty and exploitation, children who develop precarious tactics to sustain their everyday lives with some semblance of dignity. In this paper I will argue that for both writers, these children disrupt narrative teleology, highlighting instead an uncertain temporality of the unfolding present. Interrupting processes of memorization and anticipatory narratives of messianic national futures, Duiker and Vladislavić both map oppressively repetitive structures of class, racialization and "security" within African modernity through the trace of the vulnerable child with "no future" – the child normativity wants to forget.

P. Jane Splawn, Livingstone College

Spencer Williams Sci-Fi Vision in *Son of Ingagi* (1940)

Acclaimed as the first "sci-fi thriller" with an all black cast, *Son of Ingagi* was adapted from the short story "House of Horror" by Spencer Williams, best known for his role as Andy in the comedy series "Amos n Andy" (1951-1956). In this film, a mysterious doctor and scholar of Egyptology has returned from Africa and reputedly strange goings on have been occurring in her household, especially as they affect the young newlywed couple in whom she becomes interested. With regard to the production of the film, scholars believe that studio executives had the title of Williams' screenplay re-named as *Son of Ingagi* for audience familiarity with *Ingagi* (1930), released ten years earlier. This paper will explore Spencer Williams' craft as an early black science fiction writer and the politics of production in the United States for African American filmmakers creating experimental media forms in late 1930s and 1940s.

Jane Splawn, Livingstone College

The Changing Same/the Same Changing: Ytasha Womack's Afrofuturism and the Dream Sequence of Ntozake Shange's *Sassafrass, Cypress & Indigo*

Ytasha Womack's definition of afrofuturism as the "intersection between black culture, technology, liberation and the imagination, with some mysticism thrown in is anticipated by dancer, playwright, poet, novelist Ntozake Shange for in the "Cypress' Dream" section of Ntozake Shange's 1982 novel *Sassafrass Cypress & Indigo*, which occurs near the end of the novel, the narrator presents a bizarre futuristic dream/nightmare in which Cypress, the middle daughter from South Carolina attempting to make a name for herself as a dancer, confronts her inner most fears and demons. Indeed, the dream sequence of the novel is framed by Cypress falling asleep and waking up beside her ex-lover Idrina while her musician boyfriend Leroy McCullough is away on a European tour. Before the dream sequence begins, the reader is told that while Cypress slept, she "encountered her other worlds, where her scars, fungi, and terrors grew wild" (202). Cypress believes that her dream takes place in "England after a nuclear holocaust," and the year "must be 2014, at least" (202). The reader may query what the setting may say about Cypress,' or the narrator's, or even the author's view of our prospects for the twenty-first century. This paper explores Ntozake Shange's futuristic vision in this section of her 1982 novel in view of Womack's recent delineation(s) of afrofuturism.

Janice Spleth, West Virginia University

Facing the Future in a Climate of Violence: Lynn Nottage's *Ruined* and Kim Nguyen's *Rebelle* as War Rape Narratives

Any vision of the future of the African continent ultimately depends on the promise of the next generation. For the Democratic Republic of the Congo, continuous violence and civil conflict since the nineties have raised questions about the very viability of that future. In addition to over 6 million dead and an untold number of refugees and internally displaced persons, the United Nations has called the country "the center of rape as a weapon of war. Commentators have also described the Congo as the worst place on Earth to be a woman" (Adetunji). The high incidence of war rape has led in many instances to infertility, sexual disease, psychological trauma, and unwanted pregnancies for the victims, many of whom have little hope of resuming normal family ties or ordinary sexual activity. The purpose of this

paper will be to explore the consequences of this sexual violence in the DRC as it is represented in two fictional works that strive to give voice, structure, and meaning to women's experiences, while envisioning the future of the nation from two considerably different perspectives. In Lynn Nottage's 2009 Pulitzer-winning play, *Ruined*, the setting is a brothel and bar in a war-torn region of the Congo where each of the women characters has had her identity as a woman diminished by war rape, and each perceives herself chiefly as a victim of her experience rather than as a survivor. Although Nottage challenges the assumption that the experience of war rape is universal and gives each of these women a unique story to tell, they all share the common personal tragedy that none of them will ever be able to bear children. Canadian director Kim Nguyen's 2012 film *Rebelle* (War Witch) also deals with conflict in the DRC, focusing on the life of Komona, a young girl who is abducted by rebels to become a child soldier and who is eventually forced into sexual slavery as a bush wife to a militia leader. When her sexual servitude results in pregnancy, Komona orchestrates her own freedom and finds a way to reintegrate herself and her child into the civil community, finding a new identity as a woman through motherhood and rewriting her role in the rape script as a survivor.

Through a comparative analysis that depends heavily on the research of feminist social scientists such as Inger Skjelsbaek and Chris Coulter who have interviewed actual victims of war-rape, I will demonstrate how these two literary works address that part of the rape narrative that deals with "the diversity of strategies that women employ for living with war rape in its aftermath" (Skjelsbaek 398). In conclusion, I will examine some of the implications of these representations of the rape narrative for the future of the nation in the national narrative, keeping in mind that neither the playwright nor the filmmaker is Congolese and that each has his or her own agenda.

Astrid Starck-Adler, Université de Haute Alsace

Musique et Littérature dans l'Œuvre critique et fictionnelle de Lewis Nkosi

La réflexion sur les relations entre musique et littérature qui passe par le Moyen Âge et remonte à l'Antiquité fait l'objet d'un intérêt accru. Abolissant une séparation factice entre les arts, inconnue des artistes mais introduite par le cloisonnement des disciplines – littéraires, artistiques, musicologiques – l'approche pluridisciplinaire rétablit une investigation tenant compte des différents éléments composant une œuvre et permettant de la décrypter. Face à l'incomplétude du langage, l'écrivain à la recherche de moyens d'expressions nouveaux et d'expérimentations inédites, se tourne

tout naturellement vers la peinture, la musique, ou d'autres formes d'art. La présence de la musique en littérature peut se manifester au travers d'œuvres classiques réelles ou fictives – Tolstoï et la "Sonate à Kreutzer" ou Proust et la "Sonate de Vinteuil" dans *A la recherche du temps perdu* –, de l'évocation de musiciens réels ou fictifs, ou encore de l'analogie à des formes musicales – *Fugue de mort* de Paul Celan ou variations [Goldberg] dans *Le naufragé* de Thomas Bernhard. Avec l'apparition du jazz dans les années 20 du 20e siècle, un genre nouveau et inédit fera irruption dans la littérature américaine. Bâti sur des chants de travail et des rythmes tissés de bribes mémorielles, il est avant tout l'expression d'une communauté opprimée jusqu'à la déshumanisation. Après la Deuxième Guerre Mondiale, le jazz se fait le véhicule de la contestation et devient le symbole de la lutte des Afro-Américains contre la discrimination raciale ; parallèlement il sera le porte-parole de la lutte des Sud-africains contre l'apartheid. C'est alors que Sophiatown, visité par des artistes afro-américains, deviendra le haut-lieu du jazz pour des musiciens devenus légendaires comme Todd Matshikiza. Kippie Moeketsi, Hugh Masekela et la chanteuse Dolly Rathebe. La rencontre de Lewis Nkosi avec le jazz eut lieu pendant son travail de journaliste au *Golden City Post* et à *Drum Magazine*, pendant ce qu'il appelle "la décennie fabuleuse". Exilé après les massacres de Sharpeville, il fera connaissance avec le jazz newyorkais à son retour d'un voyage dans le Sud profond dans les années soixante, rencontre qu'il relatera dans ses remarquables essais publiés dans *Home and Exile* (1965, 1981): "C'est une musique dont les racines plongent dans une vie d'insécurité, dans laquelle un seul instant d'épanouissement, d'amour, de lumière, est extraordinairement plus important qu'une vie tout entière. Dans une situation où la violence est endémique, où un homme n'évite les balles de la police que pour être planté par la lame d'un malfrat, est apparu un son exubérant, plus intuitif que partout ailleurs hors des États-Unis, pour rendre ce que le jazz est censé célébrer: l'étincelle d'amour, de désir, de bravoure, de force, d'accomplissement, et toute l'ardeur de la danse où l'instant présent est pour le corps tout ce qui compte." Pour Lewis Nkosi, musicien et chanteur, le jazz fera non seulement l'objet d'une réflexion originale, mais il sera présent dans son œuvre de fiction sous la forme d'airs et de mélodies, de titres et de chants, de rythmes et de danses, de contretemps et de syncopes. Le jazz, prédominant, viendra se superposer à la musique de la langue et des chants traditionnels zoulous pour l'accompagner ou la bousculer. L'investigation de cette composante dans l'œuvre de l'auteur nous semble originale et éclairante.

Vivan Steemer, Western Michigan University

The Role of Translated 'Francophone' African Literature: "The Ferment on the Fringes"?

Primarily dependent on the French literary establishment for its existence and recognition, African literature written in French occupies a marginal position within its former colonizers' system of "realities of power and authority" (Said). However, in the past decade or so an increasing number of these literary works by authors such as Ahmadou Kourouma, Tierno Monémbo, Alain Mabanckou, and Scholastique Mukasongo - to name but a few - have been consecrated by prestigious hexagonal literary prizes and have attracted the attention of some small-scale Anglo-American publishers. In this presentation I seek to examine the (future) role of these texts from the margins within the corpus of translated French literature into English.

In 2007, announcing the death of French culture, the American literary critic Donald Morrison contended in his provocative *Time* article that France had lost its "cultural superpower" suggesting that culture produced by "the ferment on the fringes", "the country's angry, ambitious minorities" would potentially be able to reclaim this position. The key questions raised in this presentation will relate to the features of French/'francophone' literature translated into English and its position within a globalized book market. Why do certain authors establish themselves apparently effortlessly on the international market whereas others do not? How has the popularity of world and postcolonial literature in Anglo-American academia affected the position of translated 'francophone' literature from the "fringes" within the corpus of translated literature from the center? What is the role of Anglo-American publishing houses and university presses in the dissemination of French and 'francophone' translated literature? Considering the fundamental ethnocentric nature of translations aimed at satisfying the domestic culture - according to Venuti - what is the appeal of the "fringes" for their publishers, translators, and ultimately an American readership? These are some of the questions that I will attempt to answer in my presentation.

Cheryl Sterling, The City College

"What Type of Hero is This?" Aesthetic Twists and Turns with Shango's *Twirls*

This is part of a larger work, which aims to construct alternate patterns of theoretical engagement from which to read black-centered texts and images, to engage in social critique on the issues of race, representation, signifi-

tion, and subjectivity. Queries on aesthetics and blackness derive from the codification of blackness in color theory and its alignment with the sublime in Enlightenment discourse. Hence the work begins with a re-exploration of color theorization, but proffering an alternate model derived from art historian, Moyo Okediji's (2003) explanation of how color theory works among Yoruba traditional artists. All color comes from black, they say, coal and its sparkling within fire becomes the basis for this theory, for all colors are generated in fire. The centrality of blackness in Yoruba color theory transforms into the centrality of black voices and worldviews in generating an aesthetic of blackness. Yoruba orisha models of agency and transcendence become the font for this revisionary signification that affects concepts of primacy and power. This work, in engaging with the epistemological and heuristic framework of Yoruba peoples delves into their mythos, poetic texts, and divination texts called *odus* about their gods (the *orishas*) and their relation to cosmos and the world. For the Yoruba, the stories about the *orishas* metaphorically encode the guiding principles of the society, i.e. their concepts of humanity and human responsibility, their relation to governance and civil society, their concepts of beauty, art, and aesthetics. The evocation of each *orisha* becomes an act of communion by humanity longing for connection with the divine essence. De-sacralizing these texts, allows for the purposeful application of their metalanguage and representational codes to create an aesthetic grounded in the sacred. Since Yoruba cosmogony is a source of creativity for African and African diasporic writers, there is a natural imbrication between the source content of the text and the works of the writers explored. In this paper, in particular, we will engage in a critical reading of the Shango paradigm as a symbol of masculinity and heroism in the African diaspora. The emotive translocation of Shango is well-known in transatlantic narratives since conceptualizations of him cross from Africa to the Caribbean to Latin America. He then he is often depicted as a symbol of resistance and justice. However, the analysis begins with an exploration of the *odu* of Shango that speaks of his deification. This mythos of Shango speaks of a supremely flawed entity, who recognizes his flaws and repents, but whose hyper-masculinity, arrogance, and sensuality are always on display. Comparisons will be drawn between the film, "Django Unchained", focusing on the Django character played by Jaime Fox; the novel, *Chango, The Biggest Baddass* by Manuel Zapata Olivella, who delves into the construct of Shango as the divine guide of diasporic subjectivity; and, Suzan-Lori Parks' play, *Father Comes Home from the War*, through the character of Hero. Exploring the Shango motif in this way builds on and expands the theoretical frameworks of Wole Soyinka, in *Myth Literature and the African World* and Henry Louis Gates, *The Signifying Monkey*, with the aim of adding another interpretative paradigm to reading African and African diaspora literature. I contend

S that these writers in their retooling of the Shango motif are creating a new aesthetic paradigm by transcoding a symbolic system into literary theory, which opens new ways to view African and African diaspora literary texts.

Lindy Stiebel, University of KwaZulu-Natal

Sugar-coated Stories? Plantation Literature by selected South African Indian Writers

This paper will focus on the theme of what can be called plantation literature in South African literature; that is, writing which has as its spatial focus sugar farms or plantations, defined as single units of agricultural production that raise crops for local consumption and export, largely situated on the KwaZulu-Natal coastal belt. The term 'plantation' is more commonly used in the Atlantic world but, in common with the sugar plantations in South Africa linked to the Indian Ocean, the communities of such farms in the nineteenth century were characterized by the existence of two sets of people: a wealthy elite of plantation owners and a large, poor population of plantation workers. The descendants of such labourers – in South Africa comprising Indian indentured workers from the subcontinent – have survived to tell the tales of their forefathers and, by extension, their own. The literature that has emerged from this theme, 'plantation literature', engages with issues of memory, suffering and is gendered. The 150th anniversary of the arrival of the first indentured Indian labourers in South Africa in 2010, saw a spike in the number of works written by South African Indian writers with the 'sugar texts' prominent among them.

A few of these 'sugar' stories will be discussed in this paper. In particular the work of Aziz Hassim (*The Revenge of Kali*), Rubendra Govender (*Sugar Cane Boy*) and Tholsi Mudeley (*A Tribute to our Forefathers*) will be studied as examples of engagement with plantation literature by selected South African Indian writers. All three texts - two novels and a documentary respectively - draw on the history of indentured labour in South Africa, particularly as experienced on the North Coast of KwaZulu-Natal, the locus for all 3 texts. What emerges, I will argue, is a repeated pattern of oppression, resistance and survival as depicted by the descendants of early sugar plantation workers, the authors of these texts, who provide a rich – if not always conventionally sweet - literary offering for readers today.

Marie Stoll, Humboldt State University

Espace mémoriel et Question identitaire dans *Keita: L'Héritage du Griot* et *La Nuit de la Vérité* : Vers un Futur (in)certain

L'identité culturelle a, depuis l'avènement du cinéma "africain", été l'un des thèmes récurrents. Du colonialisme à l'émergence des États, la question "qui suis je?" sous-tend chaque production et repose sur la recherche de repères fixes qui conceptualiseraient une identité africaine. Le transfert de l'espace colonial à l'espace postcolonial n'en a rendu la réponse que plus ardue. Si, à l'ère coloniale, la validité de l'être colonisé reposait notamment sur la reconnaissance de sa non-existence exigée par la politique de la tabula rasa, celle de l'être postcolonisé repose toujours sur la reconnaissance de son existence d'après des repères historiques et territoriaux imposés. Comment être africain aujourd'hui, que ce soit dans l'espace restreint d'un État ou à l'échelle continentale alors que le bouleversement colonial a strié le devenir de l'Afrique de traces de mémoires qui s'enflamment à la moindre friction? Cela reste la question à laquelle les cinéastes tentent de répondre en invoquant la mémoire. Mais est-elle vraiment un "devoir" comme le prétend Primo Levi ou simplement "un abus" comme l'affirme Ricoeur? Peut-elle être productive lorsqu'il s'agit de paver la route d'un devenir africain sur les vestiges d'un passé craquelé? Dans cet essai, et à la relecture de *L'héritage du Griot* et *La nuit de la vérité*, je démontrerai que ces deux films offrent de nouvelles perspectives identitaires, non pas en restant ancrés dans les spectres des mémoires mais en se délestant de leur poids qui ne font qu'entraver le devenir de l'Afrique.

Helene Strauss, University of the Free State

Managing Public Futures and Feelings: Rehad Desai's *Miners Shot Down*

This paper analyses Rehad Desai's documentary film *Miners Shot Down* in an effort to chart some of the ways in which public futures and feelings were managed in both the run-up to and the aftermath of the Marikana massacre in South Africa. My paper proceeds in three parts, each concerned in some way with the relationship between temporality, futurity and public feeling. First, I take a detour through scholarship on time and globalization in order to make sense of the temporal politics of securitization that led to the massacre in the first place. Second, I consider the difference between psychic and social forms of mourning and melancholia respectively, particularly in light of what these differences reveal about the technologies of sovereign control and affective

containment implied by each. Finally, I conclude by offering a more detailed reading of the formal organization of the documentary as a whole, and of those rhetorical and stylistic filmic elements that might be said to contract the temporal and affective distance that exists between the striking miners and viewing publics.

I organize my analysis in the first two of these three parts broadly around two central moments featured in Desai's documentary: (1) a series of emails exchanged between Lonmin management and Cyril Ramaphosa, then non-executive director and shareholder of Lonmin mining company and current Deputy President of South Africa, and (2) statements made by president Zuma and national police commissioner Riah Phiyega in the immediate aftermath of the massacre. I then consider whether Desai's *Miners Shot Down* can help to disrupt the futurities of threat and crisis management that shaped events both prior and subsequent to the massacre. I'm particularly interested in how the work of shifting attention – to attend is to be consciously present in time – can make visible some of the longer histories of 'slow violence' (Rob Nixon) that affect the mineworkers and will continue to affect them long after the buzz surrounding the massacre has subsided. I suggest, in short, that we reconceptualize postcolonial melancholia as a temporal strategy of lingering that might open the violence and temporalities of spectacle to the otherwise obscured pasts and futures of slow violence, and that so might enable better conditions for the work of mourning. My paper will fit into a number of the themes proposed by the conference organisers, especially the cluster on "Petro-culture and the energies of modernity: mining and resource conflicts."

Daniel Supriya, IIT Bombay

Future of Gender and Sexuality: An Intervention through Laura Buekes' *Zoo City*

Arguably, many of the debates on gender and sexuality have begun *media res*. The idea of the human, pre-determined by Renaissance and by Western models of the individuated, atomistic, autonomous, rational human being, has been the inescapable foundation from which de/constructions of gender have been imagined. My contention is with this foundational concept of human itself, which has determined not only normative gender and sexuality, but also the rebellions against these norms, as well as the futures which distance themselves from them. I hypothesise that literatures that are not sutured intimately into the normative formulations of the West- such as Africa- could offer us a different story of the human, thus allowing us to configure differently the imperatives and possibilities of gender and sexuality. This shift from Western thought would also allow us to re-examine concepts like post-human and what then is

the future of sexuality. The paper examines this contention through the novel *Zoo City* written by South African writer Laura Beukes. *Zoo City*, given the fluidity of its plot and narrative, can be variously labelled as science fiction, thriller, dystopian fiction, fable or allegory. Set in the dystopian future, *Zoo City* in the genre of a detective fiction follows the protagonist, Zinzi December, in her quest to find a missing girl. What sets the plot apart is that the protagonist, along with other citizens of *Zoo City*, are "animalled". The author takes the notion of *mashavi* (the wandering spirit of people whose deaths did not find ritual resolution) and re-fashions it into the spirits of murdered people; they take the form of animals and attach themselves to the persons who had killed them. This forms a unique co-existence of humans and animals. In the novel we find different ways in which individuals are bonded together to form compound beings. What I mean by compound beings is that these beings (human or animal) are not autonomous. Even though they have their character traits they are bound in such a way that they encounter the world in a singular manner and the world views them as a unit and responds accordingly. One instance is that of the human – animal being. The human carries the animal everywhere he/she goes and the moments of separation can lead to intense pain for both. The relationship between different human beings and between the animals of the persons who are coupled becomes another interesting instance of being a person-who-is-not-one. One instance is that of a pair of twins, a boy and a girl, who act as a single unit but invokes a certain sexuality that cannot be readily described as incest.

Thus, the novel aids in re-visiting notions of dependence, equality, and erotic in persons, relationships and socialities. The idea of carrying the past (physically, as the animal on the shoulder) creates a space to understand the human as not temporalised beings. Even while Queer studies look into individualistic tendencies towards sexuality, the novel provides an opportunity to question what human is and how sexuality functions outside the template of our understanding of human.





PARTICIPANTS & ABSTRACTS – T ... Z



Serena Talento, University of Bayreuth

A Blueprint to Construct the Nation: Literary Translation as a Strategy to Design the Autonomous Future of Swahili Language and Literature in Post-colonial Tanzania

Translation is a cultural product engendered by societal forces: far from being neutral, translations come into being in socially and historically situated circumstances, and are designed to implement certain cultural as well as political agendas. The sociological theory on the (re)production of cultural knowledge, and the circulation of cultural goods, has evidenced the role of translation as a symbolic resource which contributes to the formation and promotion of national languages and literatures. Translation can serve nationalistic purposes as it can be conceived as a part of nation-building policies. By looking at translation as a symbolic resource, this presentation investigates the construction of a discourse on literary translation within the Tanzanian post-colonial experience, with the scope to shed light upon the use of literary translation into Swahili as a resource to imagine and design the future of Swahili language and literature in the post-Arusha-Declaration context. The analysis will proceed from the investigation of paratextual and extratextual material of selected translated texts. Those textual productions which accompany a translation, or comment on it, prove effective in foregrounding how the text has been conceptualized, and presented to the audience, and are informative to understand who is talking about a translation, and in which terms. During the 1960s and the 1970s, at the dawn of independence, Tanzania was experiencing a process of constructing and structuring a national identity, which passed through President Julius Kambarage Nyerere's utopic vision of *ujamaa*, or Tanzanian socialism. The construction of an egalitarian, panethnic and self-reliant society was to be undertaken through a language policy which made Swahili the national language while transforming it into a symbolic medium to construct the future society. In this process of nation building, translation played a topic role in the project of designing the future of Swahili language and literature. Translation was an exercise to expand the Swahili linguistic archive to be left as a heritage to future generations. Translation triggered a mechanism of linguistic growth, thus performing the need of intellectual independence, which Nyerere's politics proclaimed. Furthermore, translation also provided a pragmatic solution to a dilemma facing the nation building process, namely the dilemma between the formation of a cultural nationalism and the contention for internationalism. The translation of literary texts into Swahili – especially Shakespeare and Greek classics – embodied the negotiation between African initiative (or the need to privilege internal intellectual re-

sources) and the avoidance of a monadic future society. In such overall context, literary translations into Swahili functioned as cultural resources to inscribe the future of Swahili language and literature directed towards the autonomization of the linguistic and literary repertoires. The results of the analysis provide insights into the unique contribution of translated literature in the deliberate process of culture planning aimed at imagining and constructing the future of post-colonial Tanzania.

Anne Tanyi-Tang, University of Buea

The Audience Speaks

This paper entitled "The Audience Speaks" examines the responses of the various audiences that watched English-speaking national theatre performances in the early 1990s when the wind of change was blowing throughout the world. In this paper, I will examine, analyse and evaluate the responses of the various audiences, which watched Victor Epie Ngome's *What God Has Put Asunder*, Bate Besong's *The Beasts of No Nation*, Hansel Eyoh Ndumbe's *The Magic Flute and The Inheritance*. The pivotal message in the four performances was a call for secession. However, before I proceed, I will briefly examine the geography and history of Cameroon alongside with Britain's and France's political, linguistic and cultural legacies in Cameroon. These legacies are impediments to genuine cultural and political unity between the Anglophone and Francophone zones. The legacies also thwart the realisation of a genuine Cameroon identity. This paper examines how the Anglophone national performances together with the audiences used languages, life-styles, attitudes, views of the world, style of dressing songs, as means of depicting the cultural, political identities and linguistics identities of the Anglophones. The paper also investigates how audiences pinpointed distinct groups (the poor, the rich, the ruled, the rulers, men, women, the educated and non-educated) in the performances and concluded that it is not only the English-speaking Cameroonians who are the victims in Cameroon, the poor, the uneducated, women, the ruled are also the victims in Cameroon. For this reason, English-speaking Cameroon should not secede from French-speaking Cameroon. The responses of the audiences to the performances which called for secession contributed in keeping English-speaking and French-Speaking Cameroons intact at a time when the country was experiencing political upheaval. The new historicism, the Marxist, Readers Response and psychoanalytical theories will be used in the analysis.

T **Juliane Tauchnitz, University of Leipzig**

Fantastic Islands in the Mediterranean.
Diasporic Thinking between Spain and Morocco in the Short Story " La Atlántida " by Ahmed El Gamoun (2000) and the Novel *El diablo de Yudis* by Ahmed Daoudi (1994)

Although Hispano-Moroccan authors – as well as other Hispanophone African writers – frequently focus on the position and conditions of migrants in Spain, portraying them as and within a diasporic group, the literary landscape of such fictional products cannot be reduced to these actual topics of political dimension. The historic and geopolitical vicinity that linked both countries from time immemorial renders such thinking of their cultures as separated impossible. Thus, known concepts of the migrant are no longer sufficient to describe the complex situation 'from where' (and about what) this group of authors speaks.

For this reason, this talk takes into account the unstable interstice in which these writers position themselves by questioning categories such as 'national' belonging and by showing that the binary thinking of 'receiving country' and 'country of origin' is no longer appropriate.

These problems will be reflected through the comparative analysis of two fictional texts which focus on two contrasting spaces : on the one hand a fantastic island, on the other a 'real life' scenario, brutal in its misery and cynical in its normality. Nevertheless, in both works, the fantastic world somehow extends into the real one which leads to collapse of both as they previously existed. Conceptions of islands and archipelagic thinking that are commonly associated with the Caribbean and are mostly contrasted by the closed 'atavistic space' (Glissant) of the Mediterranean topography, will help to show how exactly this space opens up to a new – diasporic – thinking.

Dr Maria Tavares, Queen's University Belfast

'New Women with Clear Heads': Pitfalls of the Revolution in Licínio Azevedo's *Virgin Margarida*

This paper sets out to provide a close reading of Licínio Azevedo's 2012 movie entitled *Virgin Margarida*, bringing into analysis the construction of the Mozambican nation immediately after independence. It will attempt to show how by going back to this very particular moment of recent Mozambican history, Azevedo not only examines the utopian ideal of Mozambican nation that was being attempted at the time, revealing its tendency to exile rather than integration, but also sheds light over one of the most controversial and hardly ever explored socio-political programs of

Frelimo: the re-education camps. Drawing on the cinematic representation of memory, identity construction, exile, gender and history in the 2012 movie and on Edward Said's reflections on exile, this paper will attempt to demonstrate that in *Virgin Margarida* the construction of a nation is performed via exclusion: i.e. the reconstruction of the urban space as a reflex of the modern nation is made through the construction of a place of exclusion - the reeducation camps -, where all of those who do not incorporate the "Homem Novo/Mulher Nova" model would learn how to do so, in order to have a place in the society that Frelimo was eager to create.

Sherese Taylor, Independent Scholar

Visions of the Future: Shaping and Reimagining Black Spaces within Social Media

Modern conceptions of black life have been grossly represented within the confines of social media. Where the media has faltered in affirming images of black people, social media attempts to provide the opposition in the virtual balancing act. Yet in its attempts to provide an honest glimpse of black Americans, it has in its pursuit also popularized a narrative of perpetual struggle. Everyday communities of color are inundated with unceasing stories about the degradation of black bodies: whether the murder of Michael Brown, rape of multiple black women by Daniel Hotzclaw, or simply the everyday life of being black in an anti-black world, oppression and being black has been written together with a sort of indefiniteness. I argue that this unending cycle of information has positively amplified the plight of black people where it was once unnoticed, but synchronously makes conceptualizing a future without the drudgery of oppression impossible - A marker that has driven political movements. Because social media in black communities are more focalized on political consciousness, it is vital that we steer from a cognizance that laments the inescapability and inevitability of oppression.

Alexie Tcheuyap, University of Toronto

'African Cinema', Science Fiction and Critical Frontiers

The fledgling manifestations of science-fiction in African films invite reexamination of 'African cinema' scholarship, which has been, generally, framed within the ambits of 'national' and 'auteur' cinema. While these critical paradigms have historical foundations, recent films prompt challenges to what has been called a form of "exceptionalism" (David Murphy and Patrick Williams, 2007) which short-circuits the crit-

ical engagement of African films in terms markedly different from those prevalent in film studies. Whereas 'African cinema' has hardly been examined in relation to genre theory, for example, recent African films, especially the 1990 "post-nationalist" strain, have affinities with genres such as myth, tragedy, comedy, musicals, and science fiction. The latter is especially manifest in *Les Saignantes* (Jean-Pierre Bekolo, Cameroon, 2005), *Africa Paradis* (Sylvestre Amoussou, 2006) and *Pumzi* (Wanuri Kahiu, Kenya, 2009). Hence, this paper will examine the contradictions between certain African critical thought (Pius Nandu Nkashama, 1989; Jean-Godefroy Bidima, 1993; Jean-Pierre Bekolo, 2005), which reject the relevance of 'genre study' in African fiction, and recent films that feature the invention of the future. Crucially, in addition to exploring the theoretical foundations of genre theory in African cinema, it foregrounds the repertoire of adoption and transformation in sample narratives, with respect to science fiction, more so, in a continent where the future, according to some, is difficult to foresee.

Alexie Tcheuyap, University of Toronto

Violence et Pédagogie. Réflexion sur quelques Textes Francophones

Depuis les années 50, le parcours narratif dans plusieurs récits est resté lié à un mouvement de la campagne vers la ville, ou de la colonie vers la métropole. Le récit avançant avec le déplacement des personnages est aussi motivé par les besoins éducatifs de jeunes devant se former pour devenir l'élite future. Toutefois, tant pendant la période coloniale qu'à la post-indépendance, l'expérience pédagogique fait une large part à la violence comme mode ou adjuvant de divers apprentissages. Dans *L'Aventure ambiguë* par exemple, les punitions parfois extrêmes de Thierno sont proportionnelles à l'affection qu'il porte à Samba, lequel n'aurait pas, selon lui, le droit de se tromper dans la restitution de la Parole de Dieu. Cette communication partira des théories postcoloniales pour évaluer les enjeux de la violence comme instrument pédagogique dans les romans africains.

Hervé Tchumkam, Southern Methodist University

Dire la Banlieue : Des Défis esthétiques aux Enjeux socio-politiques

La France est traversée d'un bout à l'autre par des turbulences sociales que le discours dominant qualifie de violentes et situe dans une rhétorique ethno-raciale. En réalité, cette situation est profondément ancrée dans le passé

que partagent la France et ses anciennes colonies. Les vagues de migrations successives de l'Afrique vers la France dès le lendemain des indépendances ont poussé "le pays des droits de l'homme" à se constituer en spécialiste des droits sélectifs de la personne comme en témoigne la réaction militaire musclée du gouvernement français en réponse aux émeutes urbaines de novembre 2005. Tout semble ainsi indiquer qu'on assiste, d'un point de vue causal, à la répétition de l'histoire. De même que les promesses coloniales de la France n'ont pas été tenues et que la tutelle coloniale a plutôt procédé à la création de charniers humains (voir le film *Camp de Thiaroye* de Sembene Ousmane par exemple), les différentes promesses "d'égalité" continuent de se faire attendre. Tel est le contexte d'émergence des littératures de banlieue dont la présente communication tentera de circonscrire les aspects esthétiques afin de mettre en évidence les enjeux socio-politiques qui en découlent.

Charles Ngiewih Teke, University of Bayreuth/University of Yaounde 1

Diasporic Peculiarities: An Existentialist Reading of "Bushfalling" Syndrome in Priscillia M Manjoh's *Snare*

This study critically examines "Bushfalling" syndrome as an existentialist peculiarity of diasporic discourse in Priscillia M Manjoh's novel *SNARE*, which constitutes part of the ever-growing corpus of Cameroon Anglophone literature. Set principally in Germany the novel substantiates questions of Black presence in contemporary Europe, representing what uncontestedly appears to be a strand of Afro-German trans-culturalism or transnationality with regard to the global dispersion of principally Cameroonian citizens. Construing diaspora criticism and representation as vast and semantically unsettling, as non-essentialist and non-homogeneous the write up attempts the contextualisations of diaspora as a general global phenomenon, and proceeds to addressing African/Black diaspora and its myriad trajectories, and Afro-European diaspora in which the German brand features. *Snare* richly images existentialist issues of voluntary or willful displacement and migration that results to racial discrimination, cultural hybridisation and identity fragmentation and crises, transnationality, acceptance and/or rejection, hope deferred, trauma and reminiscence, the dilemma of (non)being, and a range of others. The representation of bushfalling as diasporic experience is one of complexity as the novel portrays a bleak image of what it means to seek legal documentation in the backdrop of self-imposed illegal or forged displacement.

T **Charles Ngiewih Teke**, University of Bayreuth/University of Yaounde 1

Cameroon Anglophone Activism: Futurity and Cyber Space (Media space)

Within the rational conceptualisation of time axes as teleological or linear, Future Africa is current in the academia, generating diverse debates and avenues for ideological encounters and dissemination. Projecting the future of Africa does not necessarily denote a collective and uni-directional or univocal effort of Africans in the continent and diaspora to assure the continent's posterity. With diverse cultures, spatio-temporalities, colonial epistemologies, political structures, there are undoubtedly different kinds of struggle and agency. This paper critically examines notions of the future in Cameroon Anglophone struggle in virtual or cybernetic space as offering wide opportunity for expression. There are several media spaces on which issues of the lived past, experiencing present and promising future are negotiated and disseminated. Cameroon Anglophone or Southern Cameroons activism is very much involved not only with published print texts but also with the dynamics of media spaces, particularly on the internet, in its engagements and visions of future. The media spaces include: Web blogs/websites and other cyber avenues (for example, uploads on YouTube) where discussion on the poetics of an expected future can be globally effective without unwarranted political constraints.

This project intends to examine how various sensibilities of this minoritised group are using media spaces to foster their activities and even going as far as envisioning self-determination and independence distinct from the Cameroonian nation to which the group is constitutive. The concept of future within these media spaces has several implications:

Accessibility to information and inclusive participation from diverse world locations - this ongoing interactive process enhances and strengthens synergy between the diaspora and homeland/Greater exposure to readability, audibility and visibility of material and activities, which trigger and sustain agency towards a fulfilling futurity/Freedom from excessive state control and censorship of discussions and dissemination of ideological opinions, which are incompatible with state versions/Greater awareness of the complexity of the Anglophone problem particularly as media spaces easily connect people and broaden the scope and horizon of the problem. The project will therefore touch on intermediality in the sense of drawing parallels and intersections between print literature as agency and contestations in media spaces, particularly cyber spaces, showing the impact of Anglophone advocacy for alternative visions other than the present state of events in the physical space of Southern Cameroons.

Kwawisi Tekpetey, Central State University

The Psychology of Kweku Ananse

Kweku Ananse, the Spider, is a well-known figure in Akan-Asante oral literature. Although Ananse is a spider, he is presented in the stories told about him as a human being, as a social being. However in spite of his apparent integration in society, Ananse seems to operate in a Hermetic field for he visibly defies the general underlying theme of Akan-Asante oral narratives, that is, the affirmation and support of the fundamental values of Akan-Asante society. The context in which Ananse operates seems to lack reference; it seems to be self-indulgent only.

To understand our hero's morality and psychology, his status in society must be considered. One gets the impression that he is a person of "low class," a despised being. Indeed, in consideration of his size, he is an insignificant member of society. Thus, Ananse's efforts and activities may be understood as a striving for recognition, an attempt to climb the ladder of social hierarchy. Despised, Ananse develops a philosophy of the acquisitive way of life through trickery as compensation. This is how he intends to redeem himself.

Ana Catarina Teixeira, Emory University

In Search of a Nation: Pepetela's *As Aventuras de Ngunga*

Written four years after *Muana Puó*, *As Aventuras de Ngunga*, was Pepetela's first work to be distributed clandestinely, in 1972, via 500 mimeographed copies. In many ways a paradigmatic fictional work, written in the context of guerrilla warfare, this novella, composed of 29 very short chapters, has as its central figure an orphan thirteen year-old boy, Ngunga, who is actively participating in the liberation struggle against the Portuguese. The didactic tone is overwhelming: the innocent boy, not yet corrupted by life experiences, functions as a model of courage and righteousness and through his thoughts and actions, the author gives readers access to an experiential testimony of everyday life in the nation's struggle for independence. But this novella does more than just this. Ngunga's journey provides us with an opportunity to formulate much needed questions in regards to the creation of an independent nation, particularly in regards to the formation of the New Man in the context of Revolutionary Angola, the dangers associated with the rise to power – both at the individual and at the collective level – the tensions between tradition and modernity, the negotiation required between the different races and ethnic groups, and the weight of the colonial leg-

acy. This paper aims to look at these different elements vis-à-vis Pepetela's ideological and political vision for the future of his homeland: Angola.

Sílvia Cabral Teresa, Brown University

Crossing *Crónica da Rua 513.2*: From no more to almost

This paper aims to discuss the relationship between narrative and post-colonial experience in the Mozambican novel *Crónica da rua 513.2* (2006), by João Paulo Borges Coelho. The idea here is to develop an analysis focused on the narrative strategies employed in building a historical (yet current and political) sense in this novel. Many aspects of the historical and socio-cultural panorama of Mozambique will be considered in order to ponder the construction of the narrator's discourse. The themes developed by Coelho in his novel seem to indicate that the establishment of an identity for the Mozambican nation necessarily passes through an understanding of the causes and effects of Portuguese colonialism as a very particular political system. Therefore, at first, the intention of this work will be to analyze the narrative cues on their relation to the uptake into a state of collective apprehension of the past and present realities (and the projection of the future). This analysis will focus mainly on the persistent use of the terms "no more" (*não mais*) and "almost" (*quase*) in the narrative in order to explore the philosophical notion of incompleteness or 'incapability of being' on the relationship of real people with the "ghosts" of each house on the street, on the fact that there is not a house number 9 (or that it is not inhabited), among other specific issues of Coelho's text. In the second part, the same political reflection will be aligned with the discussion about this book as a kaleidoscope for Mozambican literature in the Portuguese-Speaking World (a subject that, in fact, never ceases to be also and mainly political). Both discussions are essential for us to understand the dynamics and tensions present in contemporary Mozambican society and literature.

Cheikh Thiam, The Ohio State University

Haunted Poetics: Writing, Orality, and the Specter of the Universal Modern Paradigm in Senghor's and Glissant's Philosophies

Glissant's philosophy has, for a long time, been read in opposition to Negritude. While Negritude had been considered until the end of the 20th century as a theory of a return to the native land through an essentialist understand-

ing of blackness, Glissant's philosophy is frequently presented as a more complex and less essentialist understanding of the histories of people of African descent that takes into consideration their fundamental diversity and their fluid and constantly shifting particularities. I argue, however, that Negritude is more similar to Glissant's philosophy than it has been acknowledged. They both function as radical critiques of the modern paradigm. The analysis of their conception of orality and writing show nonetheless that despite their similar goals, Glissant's philosophy is not simply another re-articulation of the philosophy of Negritude. The two scholars' works are based on utterly different premises. Senghor's philosophy is an optimistic and mystical understanding of life, the ultimate moment of which is the possibility to be one with the entire universe. Glissant's theory, on the other hand, is a philosophy of unpredictability and complexity based on a rhizomatic conception of being in the *Tout-Monde*. It is a praxis of opacity, a philosophy of uncertainty and chaos.

Johns Timothy

Diamonds aren't forever: Wealth and Futurity in Zakes Mda's *Black Diamond*

The massive discovery of diamonds in South Africa in 1867 revolutionized the economy of the colony - and paved the way for a system of migrant labor that anticipated the advent of apartheid. Writers as diverse as Olive Schreiner, H. Rider Haggard, and Solomon Plaatje examined and fictionalized the transformation of South African society in the wake of the discoveries, showing how relative notions of wealth and poverty came to be shaped by an economy developing around diamonds, perhaps the most emblematic commodity of the late Victorian era. Picking up the thread of this literary tradition more than a century later, in the "New South Africa," Zakes Mda's recent novel, *Black Diamond* (2009), attempts to capture how relative notions of wealth and poverty are shaped under contemporary, neo-liberal conditions. Using the term "black diamond" to refer to people artificially uplifted into positions of financial advantage under the Black Economic Empowerment (BEE) initiatives of the post-apartheid state, Mda's novel mercilessly satirizes how the horizons of South Africa's future have been sabotaged by the logic of the commodification—a logic that, to some extent, originated in the country's disgraced historical past. My paper tries to show how Mda's novel speaks to earlier variants of diamond literature in South Africa, while also suggesting how it presents a portrait of a fallen future for the region.

T **Hélène Tissières, University of Texas at Austin**

Lahcen Zinoun, *Femme Écrite: Corps à Corps de L'écrit et de L'image*

Femme écrite (2012) by the known Moroccan dancer and filmmaker, Lahcen Zinoun is a remarkable film that recalls the life of a prostitute (played by Fatim El Ayachi) whose tattooed body functions as a mnemotechnical text that links the sacred, the profane and the erotic in order to transcend daily life. Following her death, a journalist sets out to seek the murderer. On his journey, he discovers his passion.... The film was considered scandalous because of its erotic scenes and to this day hasn't found a distributor. I will be showing in my paper the powerful use of the camera and how the careful mise en scène doesn't degrade women but creates an interdisciplinary work that illustrates Katibi's text *La blessure du nom propre*. By focusing on such a marginal figure, the film is asking the viewer to rewrite/reconstruct his/her view and seek a deeper signification through the signs (words/images) that are disseminated throughout the body of the text (film/figure) which keep haunting the journalist/detective/viewer after her death.

Olusegun Stephen Titus, Obafemi Awolowo University

The Conceptualizations of the Future in Ìrègún Musical song Texts in Nigeria

Songs like other literary arts is text based and these texts focus on various issues in human endeavors and activities. Also, it mirrors and project to the future yet unseen. Iregun music is the socio-cultural music of the Yagba, a sub ethnic group of Yoruba in the present Kogi state in Nigeria. Iregun ethimology suggests some one that takes undue glory and praise for helping others. Iregun songs therefore focus on correcting individuals and also commend those that keeps the regulations of the community where they belong. Iregun musical genre through the text expatiates on issues that will happen in the future of individuals and communities, political and traditional governments including the cultural future of iregun as the performers who naturally hand over the musical culture to their children. This paper therefore focuses on the concept of the future as performed by the iregun artists. The paper deals with analysis of texts, musical performances that gave the various concept of the future among the artists and Yagba people in general. Some of the themes in the song are based on cultural preservation and loss of it, the need for globalisation and globalization of our cultural heritage, diseases and the control of it, the need for western education and what

the role of parents should be. It also emphasizes the security and what it will be in the future if the current trends is not curtailed, death and life after is another issue in iregun song text among several other themes on the future. Primary data were collected through 3 In-depth and 3 Key Informant interviews of leaders and members of Ìrègún musical groups. In addition to 3 Participant Observation and 3 Non-Participant Observation methods from Yagba-West, Yagba-East and Mopamuro Local Government Areas of Kogi State, music recordings, photographs of Ìrègún performances, and 6 chants were purposefully sampled. Secondary data were collected through library, archival and Internet sources. Data analyses were carried out through transcription of the chants with Sibelius and Finale music software. Although closely interwoven, Ìrègún performance is structured into preparation, actual and post-performance activities. While chanting, singing, playing of musical instruments and dancing forms the performance dimensions. Iregun music serves as veritable mirror and cultural preserver in Yagba communities.

Anna-Leena Toivanen, University of Eastern Finland

E-mailing/Skyping Africa: Communication Technologies and Gaps of Misunderstanding in Contemporary African Women's Fiction

Due to globalization and the mobility of people, goods, and ideas it entails, geographically distanced places are becoming more closely intertwined. This current development can also be observed in the field of contemporary African literatures, where the increased mobility of the authors has had an impact on the aesthetics and the thematic concerns of their works. In this context, narratives focusing on such dislocated conditions as migration and diaspora can be said to have become paradigmatic of the 21st century African literary enterprise. The processes of translocality to which diasporic and mobile narratives give voice can, nevertheless, be observed not only in texts concerned with human mobility, but also in fiction discussing the use of modern technologies that enable communications between diasporic Africans and those living on the continent. In the present paper, the focus is on the ways in which contemporary African women writers address the theme of communication technologies in their work. Besides featuring in the texts thematically, modern communication technologies such as the email and telecommunication applications also often have aesthetic functions that structure the narrative form. By employing the trope of technical devices in their content and by using them as an inspiration for the form, these texts generate a specific aesthetics of globalization that embodies the notion of translocality as the intertwining of the local and the global. While the

local presence of distant elsewhere is articulated through the trope of communication technologies, it is, nevertheless, noteworthy that often the narratives also convey the idea of an epistemic and emotional distance that cannot be overcome and which, eventually, creates a gap of misunderstanding between the interlocutors and e-mail correspondents living respectively on the African continent and in diaspora. In this paper, I look into three recent novels, namely Véronique Tadjo's *Loin de mon père* (2013), Liss Kihindou's *Chêne de bambou* (2013), and NoViolet Bulawayo's *We Need New Names* (2013) in order to analyze their ways of representing technological devices not only as advanced means of communication that may be inspirational to the literary form, but also as vehicles for betraying the fact that globalization is not merely about the world getting smaller, but about worlds getting farther apart.

Chioma Toni-Duruaku, Federal Polytechnic Nekede Owerri

Challenges of Women in the Environment : Izuka's *The Travail Of The Black Gold* and Negi-Ilagha's *Condolences*, explored

The Biblical account of the creation reveals that man and woman are meant to be together, and work in unison for a common goal. The woman is a helpmate whose contributions are to be reckoned with for mutual co-existence. But given the largely patriarchal Nigerian society the wife has so many issues to battle with including her self-inflicted challenges. It is the belief of some writers that this creation myth of togetherness, has been observed and respected by some people in the African society at large and in the Nigerian cultures specifically, but other writers postulate that even with the enlightenment of both sexes, women in African societies still do not have any rights and so are not accorded the respect they deserve. These mostly women proponents of equality among men and women are looked at as feminists. However, there are men who are touched by the marginalization meted out to women and who have taken it upon themselves to bring these issues to the fore so that the woman can be treated with a respectable sense of dignity and pride. This class of men are also in the category of feminists. This work delves into the literary world of Iheanyi A.O. Izuka's *The Travail of the Black Gold*, to scrutinize the challenges of women and observes that much as cultural background is a limiting factor for the advancement of women, women themselves are their own stumbling blocks. It also prospects Bina Nengi-Ilagha and looks at her novel *Condolences*, bringing out the follies and foibles of women, their determination to climb the societal ladder and stay at the upper echelon by whichever means possible. The obvious portrayal of women as property owned

like the decorative pieces in the home, the struggle to acquire them at the demise of their husbands leaves one wondering if and when women's problems would ever end. Solutions to the identified challenges have however been proffered by this paper.

Karim Traoré, University of Georgia

L'esthétique orale dans les Films africains

Contrairement aux littératures africaines d'expressions européennes, le cinéma africain n'a pas eu à mener une lutte de légitimation quant au problème de langue. Du moins tel fut largement le cas jusqu'au 21ème siècle. En effet, alors que les littératures écrites se servent principalement des langues coloniales, la plupart des films sont tournés dans des langues africaines. Cet état de fait ainsi que l'origine sociale de la plupart des acteurs—qui sont généralement des amateurs—ont une conséquence fondamentale sur les oeuvres cinématographiques dans la mesure où les acteurs font alors recours à un capital symbolique, en l'occurrence, aux techniques narratives qu'offre leur discours communautaire, leur 'communauté de discours'.

Cette communication se propose de démontrer que bien des films tournés dans les années 80 et 90 offrent un autre schéma d'interprétation qui, très souvent, ouvre une toute autre perspective dans la mesure où l'oeuvre est appréciée par rapport aux hypotextes qui nous aident à mieux les comprendre dans leur polysémie originelle qu'impliquent les textes oraux. Les films "Yaaba" et "Buud Yam" nous serviront d'illustration.

Daria Tunca, University of Liège

"Only Questions, No Answers": Chris Abani's *Dog Woman*

"They are what they are, these poems." It is with this tautology, at once revealing and somewhat unhelpful, that the Nigerian writer Chris Abani concludes the "Author's Note" to his collection of poetry, *Dog Woman* (2004), a book as intriguing as the series of paintings that prompted its genesis, a sequence entitled "Dog Women", by the Spanish artist Paula Rego. In typical Abani fashion, the other sources of inspiration cited by the poet in his introductory remarks span multiple cultures and centuries, ranging from the African lyric tradition to the poems of Rainer Maria Rilke. From this eclectic mixture emerges a volume which Abani himself cannot but describe using a series of question marks: are the poems to be considered "an exploration of the patriarchal attempts to contain women and the failure of that containment?" Or are

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they, rather, "one poet's journey into the dark haunting of his own masculinity?" Ultimately, the writer admits: "I have only questions, no answers." The complexity – or, indeed, cryptic nature – of *Dog Woman*, as well as the relative discretion of the poetic genre in criticism of "third-generation" Nigerian literature, may account for the fact that no sustained attempt has been made to decode either the poems contained in the volume or the book's underlying rationale. Taking my cue from the questions asked by Abani above, I will attempt to unravel his peculiar worldview by conducting a tentative exploration of *Dog Woman*, focusing on some of the poems' intertextual links with other works, on the multiple echoes between the pieces themselves, and on a selection of individual poems, including "The Ghosts of Us" and "Geography Lesson".

Louisa Uchum Egbunike, SOAS University of London

Black Internationalism and the Politics of Gender in Nnedi Okorafor's *Akata Witch*

As a feature of her writing, Okorafor draws connections between Africa and its diasporas, centring her discussions on the connectivity which has survived enslavement, colonisation and neo-colonialism. In this sense, Africa is constructed as a homeland, to which her children can return, whether they are part of a recent or older diaspora. Furthermore, Okorafor centres Africa in her narratives so that it is presented as a viable space. At the centre of Okorafor's narrative is Sunny, the 'been to' albino girl, who transcends her marginal social position to become the novel's heroine. Harnessing the powers of the leopard people or the Ekpe secret society, Sunny is able to save the world from its destruction. This paper explores Okorafor's utilisation of the Ekpe framework to engage with cultural intersections, gender and society. In re-presenting a traditionally adult male institution through the lens of a young female, this paper examines how Okorafor explores the feminist possibilities of Ekpe. It considers how from the vantage point of Igbo and Efik cultures, Okorafor renegotiates the cultural terrain of South Eastern Nigeria, centring her feminist, black internationalist narrative within existing social organisations. In this way, I suggest, Okorafor utilises the genre of fantasy literature to affirm Nigeria as a home for its diaspora, as a space for social transformation and as well as articulating the possibilities for the nation's betterment in which women and girl children are central to its actualisation.

Louisa Uchum Egbunike, SOAS London

'Onye Ije' and the Politics of Migration in the Igbo-Nigerian Novel

Within the Igbo worldview, the figure of *onye ije* (the traveller) is perceived as an acquirer of worldly knowledge, which has been amassed through their journeying; and so on return *onye ije* ascends to a higher social positioning. This conceptualisation, illustrated in the proverb *Onye ije ka onye isi awo ihe ama* (a traveller is more worldly-wise than the stay-at-home elder), is demonstrative of the belief that knowledge and wisdom are not predicated solely on age, but rather on experience. This philosophy also discloses the predilection of the Igbo for knowledge of the wider world, speaking to the Igbo perception of 'self' and 'other', as well as the Igbo belief in duality and harmony. Whilst the emphasis in the *onye ije* proverb lies on the benefits of travel, the return of the traveller is implicit in the proverb, as in order for the acquisition of knowledge to be of use to the community *onye ije* must return to his or her people. In this sense, the Igbo envision migration as a temporary condition as the homeland, intertwined with Igbo paradigms of selfhood, remains a centripetal force. This paper will examine the proverbial figure of 'onye ije' with reference to the changing representations of migration in the Igbo-Nigerian novel. As socio-economic reasons for migration alter, this paper is concerned with how 'onye ije' constructed in contemporary Igbo narratives.

Julia Udofia, University of Uyo

Alienation and Disorientation in Ayi Kwei Armah's *Fragments*

Return is perceived as going back to one's home country or country of origin; a homecoming or returning to the roots where one started from, while "home" is seen as a place of comfort, stability and security, so that return becomes not only "desirable" and "normal", but also to be taken for granted; the final act of closing the migration cycle and re-uniting with one's family. Because of the (presumably) strong ties a person has with his homeland with which he shares ethnicity, culture and identity, return is also viewed as "natural". These, together with the "pull" of the "familiar", it is said, give the returnee a sense of belonging and being "home", so that return becomes a "journey of therapeutic self-fulfillment whereby one "finds" or becomes one's "complete" self by joining back the pieces of one's life together. And so, Baako, after his five-year sojourn in the United States where he had gone to receive his education (by which fact he can now be referred to as a "been-to" or "Americanah" (to borrow Adichie's term)) returns "naturally" – and as indeed intuited by Naana, his

grandmother at the beginning of the novel – to his homeland, Ghana. His returning, however, is with angst as to how he can help build his country as well as satisfy the stated expectations of his family which his status as a "been-to" yields in Ghana. This, as it is, does not simply mean honouring family obligations or laying his skills at the service of his nation, but implies compromising his ideals and moral integrity. The objective of this paper is to find out to what extent, if any, Baako, in the prevailing circumstances is able to meet these expectations and thereby possibly gain acceptance by his people (both family and larger society).

Irene Udousoro & Richard Oko Ajah,
University of Uyo

Heterolingistic Poetics as Characteristic of a Postmodern Language in Marguerite Abouet's and Clement Oubrerie's *Aya de Yopougon*

Marguerite Abouet's and Clement Oubrerie's graphic novel titled *Aya de Yopougon* represents a lived experience of a suburb of Abidjan, known as Yopougon and whose inhabitants nicknamed "Yop City" as a means of expressing its postmodern sensibilities. Yop City's language is postcolonially postmodern because of its morphological arbitrariness, its postcolonial hybridism and its adherence to the postmodern character of "cut and join" or montage. It is a specific language of a social group of a geospace, consciously mapped and spoken among young Yopougon dwellers who however use standard French when engaging in dialogues with their parents. This paper reads *Aya de Yopougon* as a heterolingistic text, a product of postcolonial and postmodern discourses; it employs Rainier Grutman's heterolingistic poetics, as adopted and developed by literary theorists and critics such as Jean-Marc Mourra, Babacar Faye, among others. Abouet's text fits into heterolingistic paradigm since it makes a variable space for other languages, engages in syntactic and lexical borrowings, and adopts multiple registers of all social groups and status. The text, in surpassing postcolonial description, employs a postmodern approach of montage, showing the intercourse between space and time that produces a particular cultural and linguistic identity. Yop City's postmodern language is deployed in certain mapped spaces. In this context, space appropriates its language or language appropriates its space, thereby unveiling how postmodern space influences postmodern cultures and identities. In dwelling in Yopougon's "third space", Abouet's characters adopt code-switching and interlanguage as a means of navigating between linguistic boundaries created by its space and violating linguistic sacredness through a language that can be described as "profane" by its deconstruction of standard rules.

Nneka Racheal Ugagu-Dominic,
University of Uyo & Fakayode Omotayo
Ibukun, Bayreuth University

Issues in Intercultural Translation: The Effect of the Translator's Style in the Translation of Chinua Achebe's *Arrow of God* into German

The purpose of translation is to reproduce various kinds of texts- including religious, literary, scientific, philosophical texts etc. in another language and thus making them available to wider readers. Therefore, translation is an act of mediation between cultures. This requires specific skills, intercultural sensitivity and responsibility. In other words, the translator as a cultural mediator must possess competencies in both cultures. However, the differences between a source language (SL) and a target language (TL) and the variation in their cultures, especially distant nations (countries) like Nigeria and Germany makes the process of translating a real challenge and this calls for a choice of adequate translation strategy by the translator in order to produce an adequate translation which proffers solution to some problematic factors in translation such as forms, meaning, style, proverbs, idioms, culture-specific items etc. This paper examines the effect of the translator's style in rendering Chinua Achebe's *Arrow of God* into German. This is in relation to promoting intercultural translation. A survey on the strategies applied by the translator reveals the effect of the translator's style on the translation. The Quality Assessment Theory and the Equivalent theory will be applied in analyzing the translation. The paper concludes that applying adequate translation strategy is essential in intercultural translation, in order to promote intercultural communication.

Paul Ugor, Illinois State University

African Youth in the Age of Neoliberal Globalization

The global credit crunch in 2008 and the messy socio-economic aftermath worldwide—such as mass retrenchments, unemployment/underemployment, homelessness, huge cutbacks in education and training, lack of healthcare, the dearth of welfare services, the elimination of social safety nets, and other such cruel austerity measures now associated with a self-centred Neoliberal democracy—are all indicative not only of the diminished social and economic opportunities for global youth generally, but also point to the sordid reality that the younger generation all over the world are the real victims of a transnational neoliberal regime that prioritizes the interests of the one percent and comprises the fate of the ninety-nine percent, of which the youth are a ma-

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majority. As Henry Giroux has argued recently, under the neoliberal regime, youth all over the world are a disposable lot. Given this unsavoury prognosis of the consequence of Neoliberalism on a vast majority of youth globally, I am interested in problematizing the broader existential implications of modern-day credit-driven global finance regimes on the lives of young people in Africa. My presentation will examine the indirect ramifications of a neoliberal political-economic order on Africa's youth by reflecting not just on its brutal economic consequences, but also on the emerging liberating cultural politics that it has engendered amongst African youth in varied realms—domestic and public, rural and urban, and local and global. While attending carefully to the pernicious effects of neoliberal globalization on the experiences of African youth, I will also pay particular attention to the emerging survival moves amongst the marginalized but imaginative youth in the continent. Thus, the ultimate goal of my presentation is to triangulate the taut connections between neoliberal market globalization, Precarity and youth agency in Africa's Postcolonial Postmodernity.

Paul Ugor, Illinois State University

Nollywood Cinema and Narratives of Modern-Day Slavery

In last decade or so, there has emerged a thriving discourse around the globalization of sexual commerce, mostly in the form of transnational sex trafficking and tourism. At the very centre of these debates is what has now come to be known internationally as "the Nigerian woman problem," a term that hints at the huge droves of young women from sub-Saharan Africa who gravitate towards Europe in search of better economic opportunities, especially through sex work. As a powerful purveyor of contemporary life in sub-Saharan Africa, what might Nollywood tell us about this global discourse on the commoditization of sex? Using *Italian Connection*, the first English language video movie in Nigeria, my presentation aims to demonstrate how modern-day slavery, especially in the form of sex-trafficking, is narrativized in Nollywood cinema. The presentation will not only focus on how Nollywood offers representations of the outrageously abusive and exploitative experiences of young African women trafficked abroad for sex trade, but also how the films facilitate new cultural insights into the post-modernization of sex where there has been a shift from the traditional focus on procreative intimacies to modern day "compassionate models of sexuality" where Bernstein argues, "recreational sexuality bears no antagonism to the sphere of public commerce".

Kingsley O. Ugwuanyi, University of Nigeria

Shifting the Borders: Genre-crossing in Modern African Drama

One of the emerging features of African literature is radical breakaway from the literary canons of the West. One implication of this is that new forms – or better still, new genres – are emerging. The borders of forms in African literature are so continuously shifting that in the foreseeable future 'new forms' are certain. Many critics have followed Aristotle to classify drama into tragedy and comedy, both as modes of being and reading (Akwanya 14). However, the borderline between tragedy and comedy is still slippery in literary criticism. But in most cases, the two have been viewed as being at the opposite poles of the spectrum. The implication in this case is to see tragedy as the other of comedy. Though this presupposition may not be altogether unfounded, it is still unresolved whether tragedy and comedy can spring from one and the same source. Socrates in the Symposium sees the genius of tragedy to be the same as that of comedy (Plato qtd in Sewall 1). But Sewall argues otherwise: 'for it seems clear...that the genius of tragedy is not the same as the genius of comedy' (1). Yet he recognizes the 'undeniable truth that the highest comedy gains power from its sense of tragic possibilities, and the profoundest tragedy presents a full of fleeting vision, through a temporary disorder, of an ordered universe to which comedy is witness' (1). For Akwanya, the whole argument is 'more a matter of convention than of nature' (39). As open-ended as the argument may seem, it is a given, at least within the trio, that one artist can be a writer of comedy and tragedy. But whether it is the same genius that inspires both is moot. Seen in the controversy is a deliberate short-circuiting of the possibility of the two modes co-existing in a single text. But not even Akwanya's contention, reposed on the ontological bases of the modes, precludes this condition of possibility. Although he hinted at it in his explanation of tragicomedy, which he said closed the gap between tragedy and comedy, making them 'inseparable,' he did not go further to say that a work can be a tragedy as well as comedy at the same time. Besides, it should be noted that tragicomedy is a genre of its own, just as tragedy and comedy are, and Akwanya alludes to this when he says that it is seen by some as 'the characteristic mode of modernist drama' (39). Sewall appears to be closer to our point with what he identifies as a 'calculated mixture' of tragedy and comedy in a text. But implicit in this is Akwanya's account of tragicomedy which falls short of our notion of 'genre-crossing' or 'generic plurality' in modern African drama. Granted that tragedy and comedy originate from one and the same source as argued by some, or are 'inseparable,' or in the sense Sewall has seen it, then nothing negates the contingency of co-existence of these

two modes in a work, since they are not parallel lines that can never intersect. Thus genre-crossing in drama implicates the co-existence of tragedy and comedy in a single work, with tragicomedy subject to the 'law of the excluded middle (Aristotle qtd in Osborn 104). Hence it is our target in this paper to show, in a broader spectrum, and investigate this possibility in our reading of Fidelis Okoro's *Prof. Zemzi's Last Rehearsal*, and by so doing, foreground the budding concept: 'generic plurality' in modern African drama.

Frank Ukadike, Tulane University

District 9: Science Fiction, History and Latitudes

By all accounts, *District 9* (Neill Blomkamp, 2009), which appropriates and subverts conventions of the sci-fi action film is an allegorical narrative replete with subtleties that relate to racial undergirding of South Africa's apartheid system. While the decades of apartheid were some of the darkest years in human history, they have long been largely a taboo subject in cinema. Arguably, the film's gritty violence, profane dialogue, and, remarkably, unvarnished representation of Johannesburg exemplify a coded political interpretation of the haunting aftermath of institutionalized racial segregation. Even then, a number of questions arise. How has this film, for example, appropriated elements of historical, political, and thriller narratives in its discursive engagement of South African sociocultural history of the apartheid era? Crucially, to whom does the film speak, and in what tones? The latter are remarkable, insofar as audiences, as active decoders of texts, can, given the film's narrative dynamics, and various categories of identifications, radically destabilize a cinematic text's preferred spectatorial positioning, by proposing different meanings and ambiguous modes of interpretation. With the preceding as hermeneutic signposts, this paper examines the film's aesthetic strategies and controversial creative contours which, significantly, through its alien others and contemporary social issues, engendered mixed critical reception.

Camillus Ukah, House of Excellence, Owerri

Futuristic African Literature as a Conceptual Framework for Sustainable Development: A Review of J.O.J Nwachukwu-Agbada's *Literature as Liberation*

Literature as a creative art derives its raw materials largely from the imaginative where there is limitless space to create and recreate. Viewed through this vista, literature has the unique capacity for projective experimentation in the lab-

oratory of novelty where everything imaginable is possible. It is in the search for future possibilities that futuristic literature deploys its limitless energy. It is argued that the legacy of Europe and the West is the legacy of a universe which is transformed and continues to be transformed through outstanding breakthroughs in technology and this legacy has been made possible only for societies which through its futuristic literature made the problem of the future the centre of interest today. In *From The Earth to the Moon*, Jules Verne had mooted the idea of journeys to impossible places thus providing a conceptual framework for the scientific exploration of spaces outside man's earth. Jules Verne's imaginary journey was realized about a century later with scientific voyages to the moon. America precisely launched out to the moon in 1961 from Cape Canaveral, the very spot Jules Verne had predicted as the take off point for his invented journey to the moon. Jules Verne's *Twenty Thousand Leagues Under the Sea*, Alvin Toffler's *Future Shock*, George Orwell's *1984*, H G Wells' *The First Man in the Moon*, are examples of futuristic literatures concerned with preparing people for the future. "Dealing with the problems of the future and preparing for those problems now is at the core of much of modern science fiction in Europe and the West" (Nnolim). Much of science fiction is futuristic literature which provides the conceptual framework for critical scientific thinking and experimentation that leads to both scientific and technological breakthroughs and hence enduring development. But depressingly, the futuristic fervour observed in the literature of Europe and the West is grossly lacking in African Literature. "... writers and critics of African and African American origins- those who are the bearers of African utopianism- are, in the main, backward-looking... there is no reaching after the unattainable, no straining after a heaven of the future; rather there are nostalgic, wishful backward glances at the glories of the past" (*Issues in African Literature*). According to T.S Elliot, "the author of a work of imagination is trying to affect us wholly, as human beings, whether he knows it or not; and we are affected by it as human beings whether we intend to or not." It is this capacity of literature to affect us that Nobel Laureate, Wole Soyinka, captures as its unique ability to open out the horizon of the human mind. And it is on the basis of the foregoing I suppose that J.O.J Nwachukwu-Agbada asserts in the book under review that: "Literature strives at freedom and liberation... self and communal forms of liberation are sine qua non in our drive towards sustainable development." He further avers that futuristic literature "contributed in no small measure to where the West is today developmentally." This defines a very important relationship between literature and development and gives futuristic literature a prominent place in development. This paper posits that Africa's developmental problems may not be far from the backward-looking nature of her literature. It suggests that contemporary African writers should search for truly African potentialities for development and project them fictionally as

U conceptual frameworks that our scientists and leaders could explore for original African technological breakthroughs and hence sustainable development.

Peter Ukpokodu, University of Kansas

Migrations of Disease and Osofisan's *Esu and the Vagabond Minstrels*

In Femi Osofisan's play, *Esu and the Vagabond Minstrels*, the structural device of a play-within-the-play engages the attention of the audience in the individual choices made by five starving, materially poor wandering musicians when given the opportunity and spiritual power by Esu (the Yoruba trickster deity who monitors good and evil in humanity and the world) to change their prevailing life conditions by healing the afflicted. Four of the musicians use their new power selectively to heal only the wealthy in negotiated anticipation of the material reward each would receive from those cured of their life-negating problems. Omele is the only one of the musicians who selflessly and happily uses his power twice to help the afflicted poor and in the process contracts leprosy. Smallpox is also one of the diseases represented in the play. Because the play's structure encourages audience "comments after the show" (p.365) and "a debate... among members of the audience" (p.407), I propose to use this adoption of the Brechtian Epic style by the playwright as a trampoline to leap from discussing smallpox and leprosy in the play to the Ebola disease that is currently ravaging some West African countries and has migrated from that region to some countries in Europe and to America. How does the play provide us a forum to examine illness causality and termination? How do the affected communities and individuals "embrace" a contagious disease, and how does the disease break down the cherished traditions of caring for the sick and the burial rites and practices of sending the dead to join the living-dead and ancestors in an afterlife? What is the future of these cultural practices, and if they die what replaces them? What is the future of travelling by sick people to places outside their immediate communities and nations to seek better treatment? These and other questions will be examined through a critical analysis of "Esu and the Vagabond Minstrels". As the play uses divinities and their powers to heal, we are brought to reality by some of the characters that "there's just no miraculous answer to life's disasters. Even a play must face the truth" for we "as citizens" of the world are all affected (p.409). The play calls for humane action and sympathetic involvement to eradicate contagious diseases because "there's no magic to the riddle of evil. Kindness cannot be willed by the waving of the wand. No incantations can cure [...] anguish [...]. And prayers are not sufficient to counter [...] violence. But only the actions of [...] men [sic]" can

usher in the desired positive change (p.409). That awareness and the action it unleashes can change the course of history and the future of migration of diseases.

Joya Uraizee, Saint Louis University

Brighter Futures? How African and Native American Women Represent Freedom in *I, Rigoberta Menchú* and *Slave*

What do controversial memoirs tell us about the ways in which African and Native American women represent optimistic futures? To what extent do their futures embody freedom from enslavement? In this paper, I will analyze the debates surrounding Guatemalan Rigoberta Menchú's *I, Rigoberta Menchú* (1983), and Sudanese Mende Nazer and British Damien Lewis' *Slave: The True Story of a Girl's Lost Childhood and Her Fight for Survival* (2004). The controversies generated by both texts suggest that readers' responses to such texts are an important aspect of their testimonial value. The way the media portrays not just women like Rigoberta and Mende, but also the conflicts they are writing about, influences readers' responses to their stories. The conflict Menchú describes between her community and gangsters employed by the Guatemalan landowners was part of a larger conflict involving the take over of native lands. Most of Menchú's family were brutally murdered, and their consciousness-raising movements became violent. However, several critics later claimed that Menchú's text was not the "eyewitness account" that it claimed to be. By contrast, in the memoir *Slave*, Mende Nazer describes a more individualized version of the suffering of women and children in southern Sudan. She depicts her capture by the northern Sudanese militia and her subsequent enslavement in Khartoum and London, where she was treated like an animal. Mende, too, was accused of making up her story in order to get asylum in the UK. Both texts reveal somewhat optimistic visions of the future that include freedom and resistance from enslavement. Yet the controversies around them also suggest that these visions can be used and misused in the public domain for moral and political agendas they may or may not actually embody.

Asabe Kabir Usman, Usmanu Danfodiyo University

Reminiscing the Past, tackling the Present and Negotiating the Future through the Oral Narrative *Diskindaridi*

The Hausa people known as Hausawa are the largest ethnic group found in northern Nigeria and the Hausa language is believed to be one of the most widely spoken

languages of black Africa. The Hausawa have an interesting bequest of oral traditions which has over the years served as a tool for reminiscing the past, tackling the present and negotiating the future. The frequent use of oral traditions by the Hausa people has proved that they are inevitable aspects of Hausa culture. One very important genre of Hausa oral tradition is the narrative/folktale a form of popular entertainment, which the Hausa people call tatsuniya. Tatsuniya, the narrative genre as a popular form of oral traditions, has from time immemorial been handed down orally and committed to memory through different generations before the advent of technology. The traditional tatsuniya while reflecting on the complete set up of Hausa cultural and social life patterns also highlights salient aspects of the culture. The media has over time been used variously by the Hausa people as tool for mediating aspects of popular culture like the film, dance, music and other aesthetic expressions and this subsequently has provided them a channel of showcasing their artistic and cultural values. Today, the cultural taste and expected moral standards of the Hausawa is shaped by the media in different forms as it is employed to transmit the political, economic and social patterns of the people. The Hausa movie industry since its advent in the early 1980's has used different Hausa oral narratives as source materials for its development. Our argument in this discourse is that despite different modes of transformation, genres of Hausa oral folkloric traditions like the tatsuniya still serve to educate, reflect and promote culture as well as provide amusement through imaginative and creative fantasy. This paper therefore appraises the use of multimedia modern technology, the home video movie in the conservation and propagation of an aspect of the people's folkloric tradition, the oral narrative. The paper attempts an evaluation of recreation of the Hausa oral narrative *Diskindaridi* as it is reconstructed from the memory of the archival past into modern media to remain relevant in the current technological world.

Effiok B. Uwatt, Federal University

Revolutionary Imagery in the Poetry of Niyi Osundare

With the wave of change, in the recent past, sweeping across the Arab world and Africa, resulting in what has come to be known today as the Arab Spring and African Spring respectively, it has become clear that revolution is an inevitable weapon for social change. As a radical poet, Niyi Osundare not only calls attention to social inequality, he proffers solution also. Revolution is one of Osundare's envisioned two-pronged means of changing societal ills; or for eliciting socio-political evolution from colonialism to independence, military to civilian rule, dictatorship to democracy; satire be-

ing the other means. To this end, Osundare deploys a wide range of revolutionary imagery—celestial, flora and fauna. This paper analyses Osundare's use of revolutionary imagery in either sensitising the masses on their predicament, with optimism for social change; or in stirring them up to demand or struggle for change either by peaceful means or through guerrilla warfare.

Asadu Emmanuela Uzoma, University of Nigeria

Gender Identity and Sexuality in Ousmane Sembene's *God's Bits of Wood*

It is a truism that gender difference is the foundation of a structural inequality between women and men by which women suffer systematic social and economic injustice. However, human sexuality is too complex and amorphous to be contained within the confines of oppositional categories. And whereas many male literary writers have the examples of the depressing accumulation of negative portrayals of women, of which the effect is to sustain the sense of women as always victims rather than as makers of their own images and history, Ousmane Sembene in his novel under study portrays her female characters as enterprising and resilient women who reject the weapon of biological essentialism as a limiting label and barrier that can be used to denigrate and idealize them. The idea that to be a female ensures a negative female sensibility is, however, questioned. Also individual identity is in a perpetual state of flux and cannot be fixed or pinned down to any static unitary definition. It is therefore, the focus of this paper to address the need for a more radical and revolutionary response, aimed not so much for equality between men and women but for a transcendence or transformation of the present over-rigid definition of gender as a difference to a more flexible future that will afford equal playing ground for all. This will minimize the narrowing down of individual energies and possibilities, as our mutual adventure as a species on this small planet cannot afford such accumulative loss of creative and productive power. And in articulating a rhetoric for freedom and equality, the need to deconstruct the images of women on stereotypical sexist assumption cannot be over-emphasized.

V **Margriet van der Waal, University of Groningen**

Long Distance Afrikaners in Europe: Dislocated Identity in Diasporic Afrikaans Literature

In my contribution to this panel, I will present my research how European and African identities have been imagined and represented in recent, Afrikaans writing from South Africa. The texts under consideration form part of so-called Afrikaans "diaspora" literature and reflect on the phenomenon of thousands of (white) South Africans (many Afrikaans-speaking) who left the country during the 1980s and 1990s in search for a different and more stable political and economic situation abroad. My contribution will focus on the imagined, complex expatriate identity of (white) South Africans situated in Europe, as expressed in three Afrikaans literary texts set in a European context: *Sabbatsreis* (2007) by Annelie Botes, Dan Roodt's *Moltrein* (2004) and *30 Nagte in Amsterdam* (2008) by Etienne van Heerden. By focusing on the expatriate identities constructed in these texts, my contribution investigates how postcolonial Afrikaner subjectivity is formulated in a European context, and examines the representation of Afrikaners' view of Europe. What does this Europe look like, and how does this Europe relate to the characters' own Afrikaner identity? What kind of future do the protagonists in these texts envision for themselves and for South Africa on the one hand and Europe on the other? The "displaced" position of the protagonists enables a critical perspective on Europe, different interpretations of the South African situation, and various understandings of their own identity as postcolonial subjects.

Jacomien van Niekerk, University of Pretoria

Race, Nation and Interconnectedness: the Future of South Africa as seen in the Poetry of Antjie Krog

The South African poet and author Antjie Krog has gained international prominence in recent years for her works of literary nonfiction. These works have been interspersed with collections of poetry, of which the most recent is the volume *Synapse* (2014). This paper aims to trace the echoes of Krog's nonfiction that can be found in her latest poems. Like her nonfiction, the poems often revolve around South Africa's past and its many conflicting stories; they also propose visions of the South African future in many subtle ways.

In her nonfiction, Krog traces a great deal of the problematics of post-1994 South Africa back to colonialism, and

apartheid as a form of colonialism. In tandem with that, Krog has tentatively begun to explore ubuntu, or African humanism, or African philosophy, in the form of what she chooses to call 'interconnectedness-towards-wholeness', as a radical rejection of western individualism. She furthermore retains the preoccupation with 'race' inherited from apartheid as a meaningful gesture to the lasting effect of 'race' thinking on South African citizens. The result of this preoccupation is likewise a lasting doubt of her ability as a 'white', privileged person to truly belong to the South African nation, and a constant shifting in her conceptions of identity. In delving into African philosophy, the legacy of colonialism and the issue of 'race', Krog is vitally concerned with the Other, and an ethics that is radically centred on the Other and not merely the individual.

These theoretical and thematic issues are important in South African literature in general, and in Krog's oeuvre as a whole. Krog contributes significantly to current debates in South African literature in her latest collection of poetry. This paper will be analysing *Synapse* to demonstrate the extent to which issues like race, nation, identity and interconnectedness are explored by Krog, and what form(s) of ethics she tentatively arrives at in a selection of poems.

Lucie Viakinnou-Brinson, Kennesaw University

L'exil selon Fatou Diome

Descriptif : Fatou Diome, romancière sénégalaise vivant en France est connue pour ses œuvres qui posent la problématique de l'exil, du racisme et de l'immigration. La récurrence du thème de l'exil en particulier montre son importance et toute sa complexité. Dans cette communication, nous analyserons non seulement les différents types d'exil auxquels sont confrontés les protagonistes, mais aussi la complexité qu'engendre l'exil lui-même chez l'exilé en premier lieu, et dans ses rapports avec les non exilés et la terre d'accueil.

Clarissa Vierke, Bayreuth University

A City called Future, a Village called Past: On Visions of the Future in Swahili Literature and beyond

Depicting the city as 'anti-utopia' can be considered a trend in contemporary Swahili literature. In the so-called "experimental Swahili novel" (Khamis 2007), which came into existence in the 1990s, an urban setting often provides the stage on which the story is presented. In these "novels-as-parables" (Gromov 2009) such as *Babu Alipofufuka* by

Said A. Mohamed and *Bina-Adamu!* by Kyallo Wamitila, the cityscape goes beyond a portrayal of a present East African metropolis. Detached from any real-time chronology and topography and populated by a variety of fantastic creatures, it turns into a symbolical landscape, which is often constructed in antithetical terms to a sound past. I will try to explore the implications of the imagery in this paper by also drawing parallels to other novels from Africa (like e.g. *Zoo City* by Lauren Beukes). I would like to address the more general question why the city has become such an important setting as well as trope to envision future society and criticise the present one. Furthermore, I would like to highlight the readings that have been used to interpret the 'city novel' and point out blind spots in research.

Ena Cecilia Volor, Marietta College

Disaporic Experiences and Emerging Identities in the Francophone Caribbean Novel (Reading Maryse Condé's *Traversée de la Mangrove* and Schwarz-Bart's *Pluie et vent sur Télumée Miracle*)

In a 1998 interview, Maryse Condé, the Guadeloupean writer and activist, was asked to comment on the place or importance of French Caribbean literature in discussions of the post-colonial. As the interviewer explained, the question was prompted 1) by the peculiar nature of relationships existing between the French Caribbean (i.e. Guadeloupe, Martinique) and France; 2) by the diasporic experience of Caribbeans and an existing relationships (reconstructed of real) with a land of origins. Dismissing what she calls a "colonial approach," Condé insists that the Caribbean writer is "free from the colonial frame of mind." With equal assurance, she maintains that Africa retains a life-giving vitality within the heart of the Caribbean, and, "more than that it's in one's soul, the foundation of the self..." Implicit in Condé's comments are a conscious desire towards a decolonizing of the mind, and an effort to reach back to one's own roots which lie beyond the horizons of the Caribbean boundaries. This study seeks to locate the Francophone Antillean political discourse within the debates surrounding the African diaspora, thus inscribing the French Caribbean within its context of historical legitimacy. It does so by exploring both terms as processes of "cartographic" recovery of identity. In *Yeats and Decolonization*, Edward Said defines the "Cartographic" as the need "to seek out, to map out, to invent, or to discover an uncolonized nature or space." It is also within this politics of relocation that Glissant, predating Said, inserts the notion of "Antillanité" or Creolization as a way of reconfiguring a missing continuity in Antillean history. Such a reconfiguration, he asserts, is a necessary pre-condition to building a Caribbean "authenticity" with-

in planetary relations. Using Maryse Condé's *Traversée de la Mangrove* and Simone Schwartz-Bart's *Pluie et vent sur Télumée Miracle* as a pivotal point for my reflections, I propose to examine both the controversial presence of the Other (Africa and France) in the creation of this "Caribbean authenticity." Although Glissant does not acknowledge the connection to a necessary co-option into a global economy of interconnectedness, in this paper I will argue that the notion of "Antillanité" (Creolization) predicated on planetary relations, prompts a rereading of the Francophone Caribbean text within the postcolonial disjuncture of mingled/mingled identities. Specifically, against the backdrop of Guadeloupe and Martinique's position as French departments, the interconnectedness suggested by Glissant underscores contradictions as it teases out the act of recreation as one that seeks to reconstruct the Antillean imagination outside a perennial "maternal Africa" and a "tutelary France."

James Wachira, Bayreuth University

Popular Music and Optimism in Kenya. A Reading of "Bonoko"

In this essay, I use a popular song "Bonoko" to read the embodiment of Kenya's hope of addressing social injustices. The refrain of the song foregrounds the term bonoko. This prompted an inquiry of its 'origin' and roles in commercial discourses as well as a ringtone. The reading treats the term as a "... powerful condenser of unarticulated social evaluations ... [where] each word is saturated with them" (Mikhail Bakhtin 1998:481). The term is also a social commentary representing the: marginalization of 'street families'; strategies they resort to, to air some of their experiences that entail an awareness of the inefficiency of institutions established to protect human life. For instance, a buyer's awareness of a genuine and a counterfeit product in the market leaves one wondering the role and competence of a network of such institutions as the: police, prison, Kenya Bureau of Standards among others. I employ Michel de Certeau's concept of spatial stories as an everyday practice to read some of the meanings the term bonoko represents. I treat the term Bonoko as a metaphor that users appropriate to embody what Richard Terdiman terms the "bidirectional aspects of marginality." I draw illustrations from some of the 'places' the term has been in use. The term, therefore, signifies awareness of a prevailing circumstance and also represents a vision of Kenya that is continuously making effort to address human injustices.

W Wangui wa Goro, Independent Scholar**Translation, Gender and Afro-futurism: What's Love got to do with it?**

This paper draws from Alondra Nelson's assertion from as far back as 2002, which drew attention then to futurism already as "a problematic and gendered formulation" and argued through a critique of Filippo Tommaso Marinetti's masculinist discourses which valorized and glorified the "creative destruction of war", in 1909. He had claimed a future that looked forward to an industrialized world. She had argued that: "In constructing his vision of the future, Marinetti implicitly evoked a subjectivity that was decidedly male, young, and carved out in relation to the past and the "feminine." Against such a backdrop and moving to the present, this paper explores the evolution of futurism itself in "African narrative production" and reading practices through translation across time and their impact on African Literature. Exploring a range of genres, including orality, prose, spirituality, magical realism and fantasy as sources, and the impact of gendered production, the paper addresses translation through interdisciplinary readings. This includes, virtual medias, orality, visual art, writing, translation, publishing, reading, music, history, and visual arts practice, and the emergent genres and modes of womanist and feminist Afrofuturisms. These are explored through the contributions Kenyan and Diasporic Kenyan women on a comparative basis, including Wangeci Mutu, Phoebe Boswell, Wangari Maathai's digital, "I will be a hummingbird", Wanuri Kahui's, "Pumzi", alongside a series of research findings with contributors and publishers in the *Valentine's Day Anthology 2015* (Ankara Press). These works will additionally be explored against the intertextual transnational and translational readings of writers such as Audre Lorde, Toni Morrison, and Octavia Butler amongst others.

Robin Walden, Mississippi State University**The Beginning of the End of Waiting: Ibandla and a Coming Africana Womanhood in Njabulo Ndebele's *The Cry of Winnie Mandela***

Recent scholarship discussing Njabulo Ndebele's *The Cry of Winnie Mandela* argues that Ndebele's depiction of Winnie Madikizela-Mandela rewrites the archetypal figure of the "waiting woman" represented in the opening pages by Penelope. In these accounts, Penelope becomes an object of revision for both literary and cultural histories, contrasting traditional patriarchal ideologies about the social roles of women as well as traditional colonial relationships between South Africa and Europe. While these readings are

persuasive, they tend to place Penelope again at the center of critical discourse, eclipsing the importance of the ibandla. By contrast, this paper will emphasize Winnie and the ibandla's relationship to one another, to history, and to Penelope in order to demonstrate Ndebele's powerful disruption of Eurocentric discourses, which repeatedly present African histories as a derivative ones. Specifically, an analysis of Penelope's purpose in the text highlights the political and domestic implications of Eurocentric feminist ideology. For example, Ndebele exposes the division between the South African woman's private and public spheres as a historically derived from Shona and Ndebele tribal traditions (Muwati and Gambahaya), rather than a division to be "corrected" by white feminist politicization of the private sphere. In addressing the empirical influences through the juxtaposition of Penelope to Winnie and the ibandla, the novel functions as a conceptualization of the future South African/European relationship. This essay demonstrates how the novel posits South African women as constructing new configurations of womanist leadership through elements of Africana womanism; thus, the ibandla's cry becomes a call for transformation in the future social roles of South African women in both South African and Western contexts.

Kemi Wale-Olaitan, Obafemi Awolowo University**Feminism in the Digital Age: A Perspective on Globalisation and African Feminist Literature**

The idea of feminism as a reaction against the negative presentation of women in any sphere of life has long been established. It is also the case that this state of reality is depicted and replicated in various ways in different cultures around the world. The different realities and depictions are the ingredients for the varying nature of feminism across the world such that it is possible to speak of African feminism and feminism of other places in the world. The continuing discourse on feminism is a pointer to the changing nature of the realities of women and their reactions to their oppression across space and culture. This paper contends that it is important to come to terms with the changing nature of the world especially in terms of its effect on the discourse of feminism. In particular, the paper advances the argument that in relation to African feminist literature, it would be important to explore the implication of the new globalized order of the world on the structure and nuances of African feminist argument. Because globalization refers to the economic, social, cultural, and political processes of integration that result from the expansion of transnational economic production, migration, communications, and technologies would suggest that it would surely have impact on also the African experience. It

is therefore important to seek to know the nature of feminism that the current digital age would spawn in Africa and how this would be depicted in African feminist literature. This is the kernel of the paper as it explores the reality of feminism in Africa in the context of globalization and digital existence.

Kyle Wanberg, New York University

Debt Gives No Relief: Financial Instruments and the Concept of Aid in Nuruddin Farah's *Gifts*

In many developing countries, debt has been used as a levying tool to encourage export-led growth and privatization under the aegis of increasing the efficiency of the free market. By coercing nations in arrears to accept structural adjustment programs, predatory lending institutions such as the IMF and the World Bank have turned the debt of many nations into a levying tool to administer political economy on a global scale. Through these structural adjustment programs, countries are encouraged to devalue their currencies against others, lift protective restrictions on trade, and remove price controls and state subsidies. Such programs of national economic reform seek to open markets to international trade and privatize formerly public sectors of the economy. Remarkable on the unjust conditions this creates in *Spectres of Marx*, Jacques Derrida argues that foreign debt is neither the trace of a gift or an inheritance inspiring responsibility, but rather a crime levied against others. The influence of global financial instruments has often been overlooked in Farah's work. Results of structural adjustments in Somalia demonstrate that international policies have had devastating human consequences in order to maximize conditions for private investment. In *Gifts*, the second novel in his "Blood in the Sun" Trilogy, Farah links a personal story of a fiercely independent single mother and hospital worker living in Mogadishu to the international relief efforts on the national horizon in the 1980's. Duniya, the main character, resists gifts against the backdrop of the economic havoc wrought by global financial instruments such as structural adjustments. My paper will examine the novel through critiques of the effects of these instruments and their relation to the idea of the gift that circulates in Duniya's imagination. It will give a perspective of the limitations placed upon representations of livable futures in Somalia by international economic policies.

Alex Nelungo Wanjala, University of Nairobi

Constructing a Future Language through Media; The Use of Sheng in *Hapa Kule News*

Scholars are in agreement that popular media forms have played a significant role in transforming popular culture in Africa; (Barber; 2009), (Aseka; 2009). Indeed, since the 1990s there has been a rapid democratization in media thanks to changes in geo-politics that have necessitated transformation of politics in the different regions that make up Africa. Technological advances in the dissemination of information have also enabled the transformation of popular media forms from traditional popular media such as Songs, Folktales and Narratives, which were participatory to new platforms such as FM radio stations, Television, Short Message Services, Mobile Telephone Applications and Social Media. An important element that carries over from the traditional forms of popular media in Africa to the modern forms is that of the interactive nature of popular media and its role in the transformation of popular culture.

In underscoring the importance of popular media in the transformation of popular culture however, scholars, especially those working on Kenyan culture tend to overlook an important issue; that of the role of the language used in popular media. Whereas traditional forms of popular culture would either use local languages, English or Kiswahili, there is a change in contemporary times in that the language of communication in popular media is increasingly becoming that spoken by the masses in urban areas such as Nairobi; the language of Sheng or English, identified as a mixed code by sociolinguists.

My paper intends to go outside the domain of sociolinguistics in its focus on a Television show that is broadcast in Sheng as a News broadcast; *Hapa Kule News*. This program that parodies mainstream news programs - addresses political and topical events in a manner that carnivalises the 'seriousness' of the actions of the political classes and the stereotypes existing about the different ethnic communities in Kenya. In so doing, it displaces the orthodox use of English, Swahili and local languages by making them seem uncanny, and makes the use of Sheng to seem to be representative of authenticity. In a manner of speaking, the program, in its use of language and depiction of culture, winks at an African future. The paper, through focusing on the show, will study how Sheng; a mixed code that was initially used as an underground jargon (Mazrui; 1986), has evolved and is now being used in various ways, not only as a marker of self and identity among urban youth, but also as a means to subvert the master code of imperial and state power in the manner that is suggested in a different context by Achille Mbembe (1992). This will be achieved through a literary analysis of the television show *Hapa Kule News* focusing on how the television program reflects and influences popular culture, and demonstrates that Sheng and its attendant culture is symptomatic of a future ethne (Ashcroft; 2009) emerging from urban Kenyan society.

W **Cynthia Ward**, University of Hawai'i
Manoa

Fetishizing Zombies, or the Self, Possessed

Ed: Are there any zombies out there?

Shaun: Don't say that!

Ed: What?

Shaun: That.

Ed: What?

Shaun: That. The Z word. Don't say it.

Ed: Why not?

Shaun: Because it's ridiculous!

– *Shaun of the Dead*

Zombies have taken over the American imagination. The number of "zombie" films produced in the past decade is more than double that made in the previous 70 years, beginning in 1932 when Bela Lugosi zombified Madge Bellamy in Victor Halperin's *White Zombie*. Along the way, ostensibly beginning with George Romero's 1968 *Night of the Living Dead*, the zombie mutated from a lone, pathetic victim of witchcraft to rampaging hoards of infectious flesh-eaters who are fair game for shot-gun wielding vigilantes. During this time, the zombie also mutated from a specifically African figure to a seemingly de-racialized "everyman": in Romero's words, "dead neighbors walking." In accounting for the rise of zombies in popular culture, commentators generally regard them as a metaphor for modern American society: whether metaphors for consumerism, capitalism, social apathy, post-911 paranoia, or (fill in the blank), "they" are "us." What is curious, however, is the persistence of a word with West African roots to categorize such an essentially American genre—especially when the term "zombie" has been pointedly abjured by filmmakers, including, notably, Romero himself.

My presentation will discuss the origin, evolution, ideological deployment, and persistence of the "Z Word" in the context of American political and cultural history. Of West African origin, "cf. Kongo nzambi god, zumbi fetish" (OED), the word came to the United States via Haiti, the first Black republic, founded in 1804 following a slave revolt that defeated Napoleon's army. The shift in meaning from "god" to "a soulless corpse . . . revived by witchcraft" took place with the 1929 publication of W. B. Seabrook's sensationalist account of Haitian Voodoo, *Magic Island*, written during the American occupation of Haiti (1915-1934). The Haitian zombie described by Seabrook—a mindless, soulless, laboring body lacking self-possession—parallels the image of the African Other held by white Americans since the era of commodity slavery. To be black is to be a zombie; to be a zombie is the opposite of white: hence the frisson of *White Zombie*, which was inspired by a chapter in *Magic Island*. As with other key terms rooted in West African and African Diasporic practices such as "voodoo"

and "fetishism," which have served to construct the African Other in relation to European Self, the disarticulation of the term from its African origins merely deepens the racial implications by reifying the irrationality—the ridiculousness—of the term. At the same time, the aggressiveness of (coded black) zombie hoards evokes the primal terror the Haitian revolution generated in white Americans—that "they" will do to "us" what "we" did to "them"—and justifies the graphic scenes of violent retaliation that suggest nothing so much as images of lynching. Yes, zombies are us, but only as one of the "self-evident ways that American choose to talk about themselves through and within a sometimes allegorical, sometimes metaphorical, but always choked representation of an Africanist presence" (Toni Morrison, *Playing in the Dark*).

Barbara J. Webb, Hunter College

Transcultural Globalism in Chris Abani's *Graceland* and Chimamanda Ngozi Adichie's *Americanah*

The focus of my paper is the generational shift that *Graceland* and *Americanah* represent among texts written by African writers who came of age in the late 20th century and that have received unprecedented critical attention by the international literary establishment. Abani's *Graceland* (2004) is a coming of age novel about Elvis Oke, a young Nigerian slum dweller who struggles to make a living as an Elvis impersonator in Lagos during the military regime of the 1980s. This novel, however, is not a simple critique of "cultural imperialism." Elvis is exposed to a dizzying array of cultural influences from all over the world in movies, music and books, including American westerns, Bollywood films, American jazz, country music, Rilke, the Koran, Ellison and Baldwin. When he manages to escape poverty and persecution in Nigeria with a false passport, he seeks safety but he is wary of what awaits him in America. Adichie's novel *Americanah* (2013) chronicles the other side of the story of globalization and migration. Her novel is most often read as a critique of American race relations from the perspective of a young African student who has the luxury of being able to return home. What is just as important though is the novel's comparative perspective on the immigrant experience in the UK and its representation of the growing middle class and new wealth in contemporary Nigeria. The Lagos of *Americanah* is a city of oil and real estate speculators, financiers, bloggers and the new professional class of "Afropolitans." In his recent book, *Globalectics: Theory and Politics of Knowing* (2012), the postcolonial writer, cultural critic and activist, Ngũgĩ wa Thiong'o calls for "the liberation of literature from the straitjackets of nationalism" and defines the concept of globalectics as "a way of thinking and relating to the world . . . in the era of globalism and globalization" that recogniz-

es multiple centers of knowledge production and multiple forms of modernity. Ngugi wa Thiong'o belongs to an older generation of African writers who came of age at the time African independence. He has been one of the most influential thinkers in postcolonial studies. Chris Abani and Chimamanda Ngozi Adichie, however, take on the global challenge in a way that Ngugi may not have envisioned. My paper will examine how these younger writers negotiate the complex and often treacherous spaces of economic and cultural globalization. I will also address the changes in the literary market place for African writers, the influence of the internet and social media, and the critical reception of Abani and Adichie at home and abroad.

Subha Xavier, Emory University

When Rhetoric Responds to Violence: Literature and Human Rights in the DRC

The Democratic Republic of Congo has been the object of numerous human rights campaigns from the very coining of the expression in 1908 when Mark Twain and others formed the Congo Reform Association to expose King Leopold's abuse and gross human rights violations in the Belgian Congo Free State. Since then, writings seeking to uncover injustices taking place in the region have proliferated, often espousing a journalistic tone and crafted from the position of outsiders looking in on the atrocities committed by colonial and multinational powers, as well as local politicians and warlords. While recent waves of this literature have once more elicited much international attention—both in popular media sources and in political forums devoted to the DRC—Congoese literary voices continue to be overlooked, perhaps due in part to the fact that many of them date back to decolonization and the early years of Mobutu's dictatorship rather than to the present moment. In other words, a concern with temporality has subordinated one type of writing to another. This paper puts this recent literary trend (Tim Butcher's *Blood River*, Jason Stearns' *Dancing in the Glory of Monsters*) into conversation with the early poetic works of Tchicaya U Tam'si—born in the Republic of Congo, but heavily influenced by the violence he witnessed in Zaire in 1960—in order to consider and compare their rhetorical response to a history of violence and to weigh the role of literature in the ongoing struggle for human rights.

Victor K. Yankah, University of Cape Coast

Europe Meets Africa: Efo Mawugbe's *Cinderama* (*The African Cinderella*) and extra-mural Education of Children in Ghana

Applied theatre in Ghana has focused mainly on effecting attitudinal changes in adults, especially in the rural areas. Against this background, the efforts of Efo Kodwo Mawugbe, the winner of the BBC's International playwriting competition, to employ theatre in the education of children on the United Nations Convention on the Rights of the Child, could be considered a theatrical tour de force in Ghana. Adapting the popular Western Cinderella story and tagging it *Cinderama: The African Cinderella*, Mawugbe presents a play that both thrills and educates children on the rights of children under the U.N. convention. After an opening performance at the National Theatre, the play, which is performed in the open air, has toured the Volta Region of Ghana with tumultuous success, with the support of the Swedish Riksteatern. The play was also performed in Sweden. This presentation examines the success story of *Cinderama: The African Cinderella*, and the possibility of employing popular children's stories in the extra-mural socio-political education of children in Ghana. The presentation views the project as a veritable representation of the confluence of European and African artistic expression in its adoption of a tale perceived to be European, in the articulation of specifically African problems.

Victor K. Yankah, University of Cape Coast

The Perilous Security of a Depoliticised Screen: Politics in Ghanaian Video Productions

Contemporary Ghana is a country that is under the affliction of the cartography of political polarization, yet, ironically, a survey of the ubiquitous video films on shop shelves reveals an apparent absence of films focusing on political themes. It would appear that the superabundant political energy that characterized many a radio or television debate does not find equal expression on the video screen. Video filmmakers appear to be more interested in social dramas, and the few films that appear to announce any political intent quickly slip back into the social dramatic mode. This paper examines the implications for the society, of this abdication of politics in contemporary Ghanaian video films. It espouses the view that a more politicized screen has the potential to engender healthy debate by rational and balanced presentation of political issues.

Emmanuel Yewah, Albion College**Unstable Identifiers of African Immigrants in Exilic Literature and Film**

In a recent broadcast on National Public Radio, the question, "What's in a Name?" posed many decades ago, was raised again, this time as "How your name might influence what people think about you" to show that, in the American society today, naming still matters in that it is not just a mark of identity as an individual, but could also reflect one's parents' status, socioeconomic background, class, race as well as predict the future success in life for the bearer. Such interest in names has also witnessed a renewed attention among African immigrants in the diaspora as their names as identity markers, as umbilical link to specific community and traditions in their countries of origin have become increasingly problematic.

Indeed, having being uprooted from their community of origin through voluntary or forced emigration, these names have lost their meaning and, therefore, "n'habitent nulle part." Having escaped from the prison house of traditions in which their names had tied them, some of the African immigrants in the diaspora assume new "fluent", "easily pronounceable" names or monosyllabic nicknames as a coping strategy or as a way to build new friendships or gain acceptance in their society of encounter.

This study draws from Dominique Loreau's *Les noms n'habitent nulle part* (Names Live Nowhere) and selected texts including Mengestu Dinaw's *All our Names* in order to examine this name phenomenon among African immigrants in exilic literature and film/documentary.

Helen Yitah, Department of English, University of Ghana**Narrating Nation through the "Little Story": Placing Naseehu Ali's *The Prophet of Zongo Street* on the "Genrescape" of Postcolonial Ghanaian Writing**

Mohammed Naseehu Ali's short story collection, *The Prophet of Zongo Street* (2005), clears a space for the 'little story' in narrating Ghana. Postcolonial Ghanaian writing has been dominated by archetypal grand narratives of nation, community, identity, gender and class in which the protagonists are groups such as Them versus Us or abstractions like Nation, Race, Gender and Class. The focus is not on lives as such, but on the neo-colonial culture, which threatened the promise of independence. Accordingly, the narrative strategies included broad, sweeping movements that employed symbolic gestures, satire, caricature and even the literature of

abuse, the better to lay bare the conditions of the postcolony, i.e., the persistence of the old forms, structures and relations of exploitation and injustice. Such narratives are peopled by angst-ridden, bewildered protagonists clothed in righteousness who confront both the postcolonial conditions and the villains who lived in complicity with the old forms. There is hardly any room for a literature of empathy. By contrast, Naseehu Ali's stage is not the entire Africa, or even the whole of Ghana, but a minute stretch of the country's geography: Zongo Street, a blind ally in the traditional foreigners' quarter, the Zongo, of Ghana's second largest city, Kumasi. Nor is there a grand theme. Ali celebrates the inhabitants of this little road: their ingenuity, sheer will of survival, guts, sense of humour and sense of self, and thus unambiguously brings one of Ghana's marginalized communities into the mainstream of Ghanaian writing. Ali's characters do not claim universality; they do not lay claim to being everyman or everywoman, but are frail small people who at times rise to greatness. The writer reveals an openness to the many-sidedness of individuals: there are no clear villains or heroes, but a restraint from judging—the ingredients of a literature of empathy.

Samuel Zadi, University of Texas**Re-Humanizing Humans in Postcolonial Africa: African Solidarity in Fatou Diome's *Ketala***

Using the concept of African solidarity or "communitarism," as expressed by poets of the Negritude era and African philosophers, I argue that the novel *Ketala* displays a conflict between the traditional "African solidarity" and modern individualism. In *Ketala*, objects teach humans (ironically) how to become human again by caring for and expressing generosity towards each other.

Lindsey Zanchettin, Auburn University**Narrating Afropolitanism in Chimamanda Ngozi Adichie's *Americanah***

For the 2015 ALA conference, I plan to present a part of my current dissertation project. This project is titled: "Narrating Afropolitanisms: 21st Century African Women Writers, Social Obligation, and Feminist Intersections." Ever since Taiye Selasi, in her influential essay "Bye-Bye Babar" (published under the name Taiye Tuakli-Wosornu in *The LIP*) declared in 2005 that the new "Cultural Hybrid" with African roots is none other than the Afropolitan, or, "the newest generation of African emigrants," an eruptive debate over the veracity of this controversial term blasted social media and continues to this day (Tuakli-Wosornu). In March of 2014,

celebrated Kenyan author Binyavanga Wainaina declared on his Twitter account, "I am NOT an Afropolitan." Highly respected and praised Nigerian-Finnish blogger, lecturer, and feminist Minna Salami founded MsAfropolitan in 2010 to engage with the connections between Afropolitan and feminist subjectivity. Why, then, has this fiery debate not moved over to the realm of scholarship and academia? My dissertation project does just that, merging the vibrant discussions on social media and in other web-based press publications with a deep exploration of this term rooted in the literature that best explores it. An academic discussion about how we define Afropolitanism and Afropolitans, what the effect of this 21st century subject position has had and continues to have on African literature, and what the intersections are between Afropolitanisms and feminisms, has been in the making for a decade now.

My conference presentation will outline the ways in which I deem Adichie's 2013 novel *Americanah* an Afropolitan narrative. I will explore the ways in which Adichie writes from and constructs an Afropolitan perspective; one that is at once highly personal in terms of identity formation and rooted in a social obligation to the continent of Africa. Using Adichie's text as an example, I will make the case for why the term Afropolitan is not only valuable and viable as an African Studies literary term, but that it is essential to our thinkings about the ways in which African literature is taking form in the 21st century. In her 2014 e-book "We Should All Be Feminists," Adichie argues, "Culture does not make people. People make culture. If it is true that the full humanity of women is not our culture, then we can and must make it our culture" (Location 258). I interpret this proclamation as connecting Feminism to Afropolitan projects, and will explore this connection in my presentation.



Last Name	First Name	Panel Session
Aardse	Machteld	N-9
Abah	Okwute J.	M-7
Ackson,	Tulia	K-12
Adams	Anne	E-11
Adeaga	Tomi	E-2
Adeaga	Tomi	N-1
Adebiyi	Adetunji Kazeem	L-4
Adéèkò	Adéléké	I-10
Adéè, ko'	Adélékè	E-5
Adegbite	Semiyu	F-2
Adegbite	Semiyu	F-2
Adejunmobi	Moradewun	G-4
Adejunmobi	Moradewun	E-5
Adejunmobi	Moradewun	F-5
Adenekan	Shola	N-6
Adenekan	Shola	D-5
Adesokan	Akin	E-1
Adesokan	Akin	G-4
Adesokan	Akin	N-8
Adimora-Ezeigbo	Akachi	N-12
Adpemado	Komi E.	C-5
Agbajoh-Laoye	Oty	C-4
Agbajoh-Laoye	G. Oty	D-12
Agbajoh-Laoye	Oty	H-4
Agho	Jude Aigbe	A-1
Agunloye	Irene Isoken	M-6
Aito	Ofure O.M.	J-4
Ajah	Richard Oko	F-7
Ajayi	Oladapo O.	M-4
Ajayi-Soyinka	Omofolabo	N-1
Ajulu-Okungu	Anne	M-1
Akano	Reuben Kehinde	F-4
Akano	Reuben Kehinde	F-10
Akingbe	Niyi	A-12
Akinyemi	Tunde	C-12
Akinyemi	Akintunde	G-10
Akpome	Aghogho	F-3
Akudinobi	Jude G.	I-7
Akung	Jonas Egbudu	D-12
Alabi	Adetayo	A-12
Alexander	Simone A. James	J-9
Ali A Mutu Kahambo	Richard	I-10
Aliyu	Saeedat	I-8
Aliyu-Ibrahim	Foluke R.	C-3
Allen	Andrea	B-7
Aluko	Olufunmilayo	I-9
Amadihe Ezugu	Michael	G-2
Amoke	Anenechukwu Kevin	F-11
Andrade	Susan	B-5
Andrade	Susan Z.	L-5
Androne	Mary Jane	J-11

Last Name	First Name	Panel Session
Ann	Ibeku Ijeoma	D-12
Anwar	Nadia	J-6
Anyinefa	Koffi	F-2
Aransi	A. O.	F-10
Aresu	Bernard	B-1
Armstrong	Andrew H.	B-1
Armstrong	Andrew	A-1
Arndt	Susan	E-11
Arndt	Susan	K-12
Arndt	Susan	N-2
Ashuntantang	Dr. Joyce	L-11
Assa	Shirin	G-11
Atilade	Kayode	K-4
Ayeleru	Babatunde	B-9
Azarian	Viviane	H-2
Azarian	Vivian	I-6
Azarian	Viviane	H-2
Azodo	Ada Uzoamaka	A-1
Azodo	Ada	G-10
Azodo	Ada U.	N-1
Balogun	Jide	E-2
Balogun	Fidelis Odun	G-11
Bamidele	Dele	B-12
Bazié	Isaac	C-5
Bekers	Elisabeth	E-3
Bekolo	Jean Pierre	N-8
Beleza	Fernando	D-1
Ben-Daniels	Faith	I-3
Bernal	Victoria	E-8
Bernard	Patrick	K-5
Betieng	Lihwu	A-12
Biersteker	Ann	D-8
Binczycka	Elzbieta	I-2
Boampong	Joanna	I-1
Boampong	Joanna	J-3
Boluwaduro	Stephen Olabanji	F-3
Booker	Malika	J-5
Borsky	Vanessa	L-1
Borst	Julia	H-3
Borzaga	Michela	L-1
Bosch Santana	Stephanie	F-8
Bosch Santana	Stephanie	K-7
Bosch Santana	Stephanie	L-7
Bosch Santana	Stephanie	D-5
Bouazi	Kouao Médard	J-11
Bouchard	Vincent Antoine	C-8
Boulanger	Dorothee	H-1
Bourlet	Melanie	B-8
Bouwer	Karen	M-1
Boyd	Debra S.	I-4
Brinkman	Inge	E-8

Last Name	First Name	Panel Session
Brito	Gustavo	G-3
Brown	Fahamisha	D-9
Brown	Matthew H.	M-6
Brown	Fahamisha	E-5
Brugioni	Elena	I-2
Bryce	Jane	I-7
Bush	Ruth	D-5
Bush	Ruth	I-4
Bystrom	Kerry	F-6
Bystrom	Kerry	G-5
Cabral Teresa	Silvia	D-1
Cailler	Bernadette	D-10
Cancel	Robert	K-3
Carbonieri	Divanize	K-11
Carlson	Anne F.	J-9
Cazenave	Odile	B-5
Cazenave	Odile	D-6
Cazenave	Odile	K-6
Célérier	Patricia-Pia	D-6
Chapman	Michael	L-1
Checole	Kassahun	G-10
Cheng	Ying	H-7
Chidora	Tanaka	E-2
Chinaka	Psalms	A-4
Chinaka	Beatrice	D-11
Choonoo	Neville	A-3
Chukwuma	Helen	B-4
Chukwuma	Helen	C-4
Chukwumezie	T.M.E.	J-11
Chuma-Udeh	Ngozi	I-8
Codina	Núria	H-3
Coetzee	Carli	E-7
Coetzee	Carli	G-7
Coetzee	Carli	J-7
Coetzee	Carli	K-7
Coetzee	Carli	L-7
Cole	Ernest	K-5
Cole	Ernest	L-11
Coundouriotis	Eleni	F-6
Cousins	Helen	D-3
D'Almeida	Irene	G-10
d'Almeida	Irène Assiba	G-1
Dabiri	Emma	G-7
Dabiri	Emma	K-7
Dabiri	Emma	L-7
Dahraoui	Abdelbasset	E-8
Dale	Byam	D-10
Dale	Byam	D-10
Dale	Byam	I-5
Daniel	Supriya	A-4
Daniels	Juliana	N-3

Last Name	First Name	Panel Session
Dantzler	Camille	C-9
Darlington	Sonja	I-8
Daymond	M J	M-3
Daymond	Margaret	F-12
de Bruijn	Mirjam	E-8
de Haas	Ricarda	A-8
de Macêdo Mendes	Algemira	M-11
deBrujin	Esther	G-9
Desai	Gaurav	E-5
Diabate	Naminata	F-11
Diagne	Souleymane Bachir	A-7
Diala-Ogamba	Blessing	C-4
Diala-Ogamba	Blessing	L-3
Diegner	Lutz	A-2
Diegner	Lutz	C-10
Diegner	Lutz	N-10
Dimitriu	Ileana	E-12
Dixon-Fyle	Joyce	K-5
Djiffack	André	I-6
Dlamini	Nonhlanhla	M-4
do Nascimento Santos	Aurea Regina	E-4
do Nascimento Santos	Aurea Regina	M-11
Dodgson-Katiyo	Pauline	L-3
Dodgson-Katiyo	Pauline	I-3
Donfouet	Mathias	G-3
Donsomsakulkij	Weeraya	G-8
Doppelbauer	Max	H-3
Dramé	Kandioura	A-9
Dugga	Victor	L-12
Duruaku	Anthony	C-3
Dzaka	David	G-2
Ede	Amatoritsero	A-1
Edmunds	Laura	C-12
Egbunike	Louisa	E-7
Egbunike	Louisa	L-3
Eisenberg	Eve	D-3
Eke	Maureen Ngozi	G-4
El Naggare	Maroua	H-2
El Naggare	Marroua	H-2
Emanuel	Gaudensia	E-7
Emenyonu	Patricia	B-4
Emenyonu	Pat	N-3
Emenyonu	Ernest N.	N-3
Enesha	Paul Kennedy Ndubusi	B-12
England	Samuel	E-6
Englund	Lena	B-6
Enobabor	Omawu Diane	J-2
Ernst	Wolf-Dieter	L-12
Ewejobi	Dorcas Iranwo-Oluwa	A-8
Ewejobi	Dorcas Iranwo-Oluwa	F-7
Eyang	Tony Ebede	F-9

Last Name	First Name	Panel Session
Eze	Onyekaba Cornelius	C-9
Eze	Chielozone	J-7
Eze	Chielozone	K-7
Eze	Chielozone	L-7
Ezeigbo	Theodora Akachi	C-4
Ezeigbo	Akachi	I-9
Ezekwesili	Chinyere Chinedu	F-11
Ezenwa-Ohaeto	Ngozi	F-4
Ezugo	Tonia	L-12
Fasselt	Rebecca	F-3
Fauri	Ana Leticia	C-1
Fink	Katharina	B-5
Fonkoue	Ramon	E-9
Fonyuy	Eunice	J-12
Frassinelli	Pier Paolo	K-1
Fred Nabutanyi	Edgar	E-4
Frenkel	Ronit	K-1
Frenkel	Ronit	G-5
Frimpong	Ernest	E-11
Gagiano	Annie	G-8
Gar	Yusuf Baba	H-7
Garnier	Xavier	B-8
Garnier	Xavier	H-2
Garritano	Carmela	E-1
Gaudioso	Roberto	I-10
Gehrmann	Susanne	A-2
Gendron	Karine	N-11
George	Olakunle	B-5
George Sesay	Kadija	J-5
Githire	Njeri	L-2
Gomia	Victor	A-6
Gomia	Victor	J-12
Gomia	Victor	N-12
Gooden-Hunley	Lisa	A-11
Goro	Wangui wa	G-4
Gouard	Cécile	N-11
Grovestins	Aida	N-9
Gunkel	Henriette	N-2
Gwajima	Elizabeth Kilness Sekwiha	C-10
Gyasi	Kwaku A.	J-6
Haines	Kate	F-8
Haines	Kate	D-5
Hand	Felicity	M-3
Hanson	John H.	M-6
Haring	Lee	D-10
Harrow	Ken	B-5
Harrow	Kenneth W.	E-1
Harrow	Ken	K-6
Harrow	Ken	N-8
Hauthal	Janine	E-3
Hawley	John C.	K-9

Last Name	First Name	Panel Session
Hernandez-Laroche	Araceli	A-8
Hernández-Laroche	Araceli	B-3
Hickey	Kevin	H-8
Higgins	Mary Ellen	E-1
Higgins	Maryellen	N-8
Hodapp	James M.	C-7
Hollist	Onipede	N-1
Horne	Naana Bayinwa	G-10
Hossfeld	Johannes	N-8
Houchins	S. E.	K-9
Hughes	Arthur	C-1
Hunsu	Folasade	H-5
Huntington	Julie	L-2
Ibironke	Olabode	A-12
Ibrahim	Huma	N-4
Ibukun	Fakayode	B-10
Idegwu	Clement Chukwuka	B-11
Iheka	Cajetan	J-8
Ile	Onyebuchi James	G-2
Iloh	Ngozi O.	E-4
Ismaili AbuBakr	Rashidah	J-9
Iwuchukwu	Onyeka	D-2
Iwuchukwu	Onyeka	L-3
Janet	Remmington	F-1
Jilani	Sarah	B-3
Johns	Timothy	L-1
Jones	Rebecca	F-8
Jones	Rebecca	J-7
Jones	Rebecca	L-7
Jørgensen	Nina	F-1
Joseph	Abel	G-11
Joseph	Christopher Odihiambo	I-12
Julien	Eileen	B-3
Julien	Eileen	H-5
Kakraba	Alexander Dakubo	B-11
Kalisa	Chantal	D-6
Kamara	Mohamed	A-9
Kamara	Mohamed	K-5
Kerr	David	D-8
Keubeung	Gérard	E-9
Khannous	Touria	L-2
Kizza	Immaculate	D-3
Klaisner	Molly	C-7
Klein	Tobias Robert	F-1
Kleppinger	Kathryn A.	L-11
Klute	Georg	K-12
Kneissl	Daniela	K-12
Koffi-Tessio	Marie H.	B-2
Koné	Amadou	A-9
Konkobo	Christophe	L-6
Korang	Kwaku Larbi	F-5

Last Name	First Name	Panel Session
Korang	Kwaku	I-5
Kretzer	Michael	I-10
Krishnan	Madhu	B-1
Kruger	Marie	A-7
Kumwenda	Joshua	D-11
Kusunose	Keiko	N-4
Kuwabong	Dannabang	H-8
Kwawisi	Tekpetey	L-10
Kwofie	David	N-6
Ladele	Omolola	N-5
Langmia	Irmagard	J-6
Larrier	Renée	H-7
Lassi	Etienne-Marie	E-9
Layne-Kopf	Priscilla	M-7
Le Lay	Maëline	D-2
Le Lay	Maëline	H-2
Le Lay	Maëline	H-2
LeBreton	Mireille	E-9
Lederer	Mary S.	A-11
Lederer	Mary S.	H-5
Lee	Sonia M.	B-2
Levin	Stephen M.	G-3
Liatsos	Yianna	H-8
Ligaga	Dina	E-7
Ligaga	Dina	G-7
Lindfors	Bernth	D-11
Longou	Schahrazede	I-6
Lynch	Cora	L-5
Lynne Hamilton-Wray	Tama	F-4
M. Kapanga	Kasongo	B-6
M. Ndungo	Catherine	N-10
Maalu-Bungi	Crispin	A-10
MacLeod	George	I-9
Mafe	Diana	D-2
Magosvongwe	Ruby	F-9
Maiden	Cherie	I-3
Manase	Irikidzayi	J-1
Mandizvidza	Sheunesu	H-6
Manyika	Sarah Ladipo	F-3
Martinho Ferreira	Patricia	D-1
Masamaka	Jerome	N-6
Masamaka	Jerome	N-5
Matsha	Rachel	K-3
Matzke	Christine	L-12
Mayes	Janis	I-4
Mba	Nonyelum Chibuzo	A-4
Mbatiah	Andrew Mwenda	C-10
Mbaye	Aminata	H-2
Mbaye	Aminata Cécile	H-2
McCain	Carmen	B-6
McCorkle	James	J-1

Last Name	First Name	Panel Session
McCutcheon	Robert	B-12
McLaren	Joseph	K-11
McPherson	Annika	G-5
Medeiros	Brianna	D-1
Mekerta	Soraya	A-3
Merolla	Daniela	D-8
Metu	Somtochulwu Janefrances	K-9
Mforbe	Perpetual	I-12
Miampika	Landry-Wilfrid	J-3
Michael	Theodor Wonja	F-9
Miller	Judith Grave	I-9
Moji	Polo Belina	K-1
Mokam	Yvonne-Marie	G-1
Molema	Leloba	H-5
Moolla	Fiona	F-4
Moonsamy	Nedine	C-7
Morales	Donald	A-3
Mosha	Ernesta S.	N-10
Moudileno	Lydie	F-2
Mupotsa	Danai	K-1
Murdoch	Adlai	K-3
Murphy	Laura T.	G-9
Musila	Grace	I-5
Musila	Grace	K-7
Musila	Grace	L-7
Mutembei	Aldin K.	C-10
Mwangi	Eva Maina	N-10
N'gom	M'bare	N-5
Nagel	Mechthild	D-11
Nascimento dos Santos	Daiana	I-1
Ndi Shang	Gilbert	I-12
Ndigirigi	Gichingiri	B-12
Ndigirigi	Gichingiri	K-3
Ndogo	Samuel	I-12
Nfah-Abbenyi	Julina Makuchi	N-1
Nganang	Patrice	A-1
Nganang	Patrice	D-9
Nganang	Patrice	G-4
Ngongkum	Eunice	G-8
Ngugi	Mumbi	A-3
Ngumi	Njoki	L-9
Niemi	Minna	B-11
Nimis	John	G-6
Njoku	Carol Ijeoma	K-4
Nkane Ekpang	Juliet	D-10
Nkunzimana	Obed	I-6
Nnodim	Rita	C-3
Noah	Temitope Abisoye	B-2
Ntambo	Giftus Nkam	J-12
Nwahunanya	Chinyere	G-8
Nwajiaku	Ijeoma C.	F-1

Last Name	First Name	Panel Session
Nwakanma	Obi	K-11
Nwankwo	Chimalum	N-3
Nwarsungu	Chiwengo	D-9
Nweke	Onuora Benedict	A-8
Nyager	Elizabeth	H-4
Odamtten	Vincent O.	B-7
Odartey-Wellington	Dorothy	I-1
Oed	Anja	C-11
Ogunfolabi	Kayode Omoniyi	N-5
Ògúnfolábí	Káyòdé Omoniyi	C-11
Ogwude	Sophia	C-3
Ojo	Philip Adegboye	B-3
Ojo	Akinloye	B-10
Ojo	Akinloye	G-10
Ojukwu	Chinyelu	I-11
Okoh Ajah	Richard	B-5
Okolie	Mary Nwakaego	G-2
Okolie	Mary Nwakaego	J-11
Okolocha	H.Oby	N-3
Okome	Véronique Solange	I-1
Okoye-Ugwu	Stella	A-4
Okoye-Ugwu	Stella	M-4
Okunoye	Niyi	I-5
Okunoye	Oyenyi	N-5
Oladipupo	Oluremi Olalekan	C-6
Olalekan	Oladipupo Oluremi	E-2
Olaniyan	Tejumola	F-5
Olaniyi	Akin	C-9
Olaogun	Modupe	A-11
Olaoye	Elisabeth	B-7
Olayinka	Eyiwumi Bolutito	N-11
Olorunleke	Ojo Olusegun	F-2
Olowookere	Olubunmi	M-6
Olsen	Christopher	E-6
Olunlade	Taiwo	C-6
Olunlade	Taiwino	F-10
Oluseun Adekunmi	Tanimomo	I-11
Omanga	Dan	E-7
Omanga	Dan	G-7
Omelsky	Matthew	B-1
Omoha	Owojecho	C-11
Omonigho	Stella	I-6
Oniwe	Bernard	L-3
Onyerionwu	Ezechi	K-4
Opara	Chioma	B-4
Opara	Chioma	J-2
Orabueze	Chukwunedum N.	J-8
Orabueze	Florence O.	J-8
Osaki	Lillian	A-2
Osei - Nyame, Jnr	Kwadwo	A-1
Owonibi	Sola	C-12

Last Name	First Name	Panel Session
Owonibi	Sola	C-12
Oyegoke	Lekan	I-2
Pahl	Miriam	J-7
Palmer	Eustace	G-10
Palmer	Eustace	K-5
Papaioannou	Julie	K-6
Passos	Joanna	C-1
Patel	Ahba	D-12
Patterson	Bryan Q.	M-6
Peysson-Zeiss	Agnès	F-7
Pfalzgraf	Magdalena	M-4
Phaf-Rheinberger	Ineke	J-3
Phido	Ted	J-8
Pickens	Therí,	M-7
Piesche	Peggy	L-9
Piesche	Peggy	N-2
Pinto	Thelma	N-4
Pinto	Thelma	B-4
Popal	Mariam	N-2
Popescu	Monica	L-5
Popoola	Olumide	J-5
Porter	Abioseh Michael	A-6
Posch	Doris	D-7
Prabhu	Anjali	E-5
Preuss	Johannes	L-10
Propst	Lisa G.	E-6
Pujolràs	Esther	M-3
Qader	Nasrin	A-7
Quayson	Ato	F-5
Rainsbourough	Marita	J-1
Rastogi	Pallavi	L-5
Reid	Katie	F-8
Resario	Rashida	L-10
Reynolds	Felisa Vergara	M-1
Ribeiro	Raquel	H-1
Ricard	Alain	H-2
Ricard	Alain	H-2
Ricci	Daniela	B-2
Rice-Maximin	Micheline	G-1
Ritzer	Ivo	C-8
Rivera	Serena J.	M-11
Rofheart	Mahriana	D-7
Rosenblithe	Anita	H-4
Roy	Modhumita	M-3
Sackeyfio	Rose	I-3
Sackeyfior	Rose	B-4
Salami-Agunloye	Irene	C-4
Sambai	Caroline	J-12
Samou	Jean-Blaise Ph.D.	L-11
Samuel Kamdem Bouobda	Thierry	I-2
Santos	Emanuelle	G-2

Last Name	First Name	Panel Session
Sanusi	Ramonu	F-2
Sanusi	Ramonu	H-6
Sawadogo	Boukary	L-6
Schellenberg	Louise	J-2
Schipper	Mineke	D-8
Schönwetter	Charlott	A-2
Schulze-Engler	Frank	C-10
Schulze-Engler	Frank	N-10
Sen	Kalapi	I-11
Serubiri	Moses	B-9
Seuchie	Patricia S.	J-3
Shercliff	Emma	C-6
Shigali	Hellen Roselyne	N-3
Shringarpure	Bhakti	F-6
Sides	Kirk	K-1
Simas-Almeida	Leonor	H-1
Simatei	Peter Tirop	J-12
Simatei	Peter	K-12
Smartt	Dorothea	J-5
Smith	Pamela	G-10
Sogunro	Bolanle Olufumbi	N-6
Songolo	Aliko	G-6
Sousa	Sandra	C-1
Spain	Andrea	M-1
Splawn	P. Jane	C-7
Splawn	P. Jane	D-4
Spleth	Janice	K-4
Starck	Astrid	A-11
Steemers	Vivan	B-10
Sterling	Cheryl	A-6
Stiebel	Lindy	M-3
Stoll	Marie	L-6
Strauss	Helene	I-8
Talento	Serena	B-10
Taoua	Phyllis	K-6
Tauchnitz	Juliane	H-3
Tavares	María	E-4
Taylor	Sherese	C-8
Tcheuyap	Alexie	C-5
Tcheuyap	Alexie	I-7
Tchokothe	Rémi Armand	A-10
Tchumkam	Hervé	E-9
Teixeira	Ana Catarina	C-1
Teixeira	Ana Catarina	D-1
Teixeira	Ana Catarina	H-1
Teixeira	Ana Catarina	H-1
Teixeira	Ana Catarina	I-1
Teke	Charles Ngiewih	B-8
Teke	Charles	N-12
Thiam	Cheikh	A-9
Tissières	Hélène	D-7

Last Name	First Name	Panel Session
Titus	Olusegun Stephen	F-10
Togola	Adama	C-5
Toivanen	Anna-Leena	D-4
Toni-Duruaku	Chioma	J-4
Traoré	Karim	L-6
Traoré	Karim	N-12
Tscheuyap	Alexie	N-8
Tunca	Daria	K-11
Udofia	Julia	D-3
Udousoro	Irene	B-5
Ugagu-Dominic	Nneka	B-10
Ugor	Paul	G-9
Ukadike	Frank	I-7
Ukah	Camillos	D-2
Ukpokodu	Peter	H-8
Umeh	Marie	B-4
Uraizee	Joya	J-9
Usman	Asabe Kabir	A-7
Uwatt	Effiok B.	C-11
Uzoma	Asadu Emmanuela	J-11
van der Waal	Margriet	E-3
Van Niekerk	Jacomien	E-12
Viakinnou-Brinson	Lucie	G-1
Vierke	Clarissa	A-10
Vierke	Clarissa	I-10
Vulor	Ena Cecilia	L-4
wa Goro	Wangui	A-10
wa Goro	Wangui	D-4
wa Goro	Wangui	G-10
Wabéri	Abdourahman	D-6
Wabéri	Abdourahman	A-1
Wachira	James	C-9
Wahboun	Youssef	H-2
Wahboun	Youssef	H-2
Wainaina	Binyavanga	A-1
Walden	Robin	L-4
Wale-Olaitan	Kemi	J-4
Wanberg	Kyle	F-6
Wanjala	Alex Nelungo	B-8
Ward	Cynthia	M-7
Wasamba	Peter A. O.	C-10
Webb	Barbara J.	F-11
Xavier	Subha	G-6
Yankah	Victor	G-3
Yewah	Emmanuel	J-2
Yitah	Helen	H-5
Yitah	Helen	N-5
Zadi	Samuel	F-9
Zanchettin	Lindsay	G-11
Zinsou	Sénouvo Agbota	H-2
Zinsou	Agbota Sénouvo	H-2

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Human progress is neither automatic nor inevitable... Every step toward the goal of justice requires sacrifice, suffering, and struggle; the tireless exertions and passionate concern of dedicated individuals.

Martin Luther King, Jr., Stride Toward Freedom: The Montgomery Story

As Atlanta gets ready to host the Annual Conference of the African Literature Association in April 2016, our theme for this year's conference is inspired by the words of the city's most famous son, Dr. Martin Luther King Jr. Historically, the pursuit of justice and dignity connects Atlanta to the varied experiences of African peoples, as the US Civil Rights Movement drew inspiration from struggles for decolonization and in turn inspired these struggles. Atlantans remain committed both to understanding and to pursuing civil and human rights, as attested by the presence in the city of the Martin Luther King Jr. National Historic Site, the King Center for Nonviolent Social Change, the National Center for Civil and Human Rights, and the Carter Center. The hosting universities also recognize their importance, as Emory University announced the establishment of the John Lewis Chair in Civil Rights and Social Justice in April 2015 and Kennesaw State University will hold an International Summit on Civil and Human Rights in October 2015.

Justice and human dignity have long remained central tenets of cultural production from Africa and the African

diaspora in the quest for freedom and recognition. Artists, filmmakers and writers from Africa and its diaspora often explore the possibilities for justice and the challenges to human dignity in the face of various forms of oppression. Whether they work as creators of fictional worlds or as critics of the worlds they inhabit, these artists launch a call for critical rethinking and socio-political action. The just treatment of human beings and the preservation of their dignity on the African continent and beyond recur as images, motifs and concepts for urgent consideration, critical re-imagination and scholarly enquiry. These literary and cultural texts offer alternative visions that counter the myopic and prejudicial media portrayals of Africa and African peoples globally.

Recognizing the many challenges to justice that remain—and the complicated, mediated avenues by which the arts engage with these challenges—the organizers believe that an emphasis on justice and human dignity will give room for critically reflecting on, as well as celebrating, the current state of creative and scholarly work from Africa and the diaspora.

Conveners

- Nathan Suhr-Sytsma Emory University
- Ana Teixeira Emory University
- Subha Xavier Emory University
- Nurudeen Akinyemi Kennesaw State University
- Lucie Viakinnou-Brinson Kennesaw State University

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 - ~~**Creative writing awards** such as the Fonlon-Nichols and Book of the Year—Creative Writing awards.
 - ~~**Travel awards** – annual conference travel subsidy for Africa-based members.
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For additional information on having the great privilege of hosting the annual conference, please contact the ALA President and Past President for the detailed guidelines for conveners.



BIGSAS festival: 02.- 06. Juni 2015
ALA conference: 03. – 06. Juni 2015

ADDENDUM

1. Amendments & Announcements.....	1
2. Cancelations.....	2
3. Changes to the Program.....	2
4. Missing Abstracts.....	4

1. Amendments & Announcements

First at all we want to express our sincere gratitude to all of our participants. Your kindness and patience with changes to the program, venue troubles, missing information and scheduling conflicts were truly appreciated. We do apologize for all inconvenience and want to ensure you once again that we were and still are working hard to trouble-shoot those issues and to address everything which still might come up. All changes to panels, discussion sessions and caucus luncheons, known to us by Thursday morning are listed below.

We owe a special apology to our dear colleagues of the panel *Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I*, C-10, to the chairs Frank Schulze-Engler and Lutz Diegner and all panelists for missing all abstracts.

1.1. ALA-Shop for Future Memories

Please note, that you still can purchase our ALA-conference posters (2 sizes available; EUR 5.00 and 10.00) and T-Shirts (sizes S, M, L and, XL; EUR 20.00) in the Registration area (Audimax).

We will also be able to sell additional bags, if you wish to take a nice present back home. Please consult with us on Saturday morning for sales details.

2. Cancellations	
Mahriana Rofheart	D-7
Onyebuchi Jame	G-2
Panel (Carli Coetzee)	G-7
Richard ALI	I-10
Ofure Aito	J-4
National Troupe of Nigeria	

3. Changes to the Program		
C-10	Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I (Panel chairs: Lutz Diegner and Frank Schulze-Engler). Please also consult N 10!	Abstract missing in program (listed below!)
G-3	Nana Oforiatta-Ayim, <i>Cultural Encyclopedia: The Archive as a Work of Art</i>	Additional Paper
I-9	Co-presenter: Mary Aiyetoro and Elisabeth Olaoye, <i>Afro-Science fiction in the writings of Nnedi Okorafo</i>	Co-Presentors
Film Series/ Discussion Session	<p><i>Quitte le pouvoir</i> Discussion leader: Prof. Emeritus George Joseph Panel participants: Machteld Ardse (producer), Aida Grovestins (director)</p> <p>The film “Quitte le Pouvoir” is a documentary on the resistance or Abdoulaye Wade’s bid for reelection to a third term as President of Senegal. The resistance spearheaded by The Senegalese rap group “Y’en a maar.” The film follows the emotional ups and downs of the four rappers as they find themselves increasingly faced with a growing movement and find themselves faced with the decisions necessary to maintain a peaceful protest. The film fits perfectly into the conference theme: “African Futures and Beyond. Visions in Transition,” and the subtheme “Conceptualization of the</p>	

	Future in literature/film/social media” because it proposes a special insight how a future African Spring may come about. http://www.quittelpouvoir.com/	
Double Keynote	Bernadine Evaristo & Noah Sow will not take place in H 26, but in Audimax.	Venue Change
TRACALA talk	TRACALA talk by Anne Adams is re-scheduled to Friday, 2:15, Rm. S93. Following the talk the TRACALA business meeting will proceed, 2:45-3:45.	Re-schedule of TRACALA talk

Airport Shuttle Pick Ups

We will be able to provide necessary detail information on the shuttles service to the airport by Saturday morning. Please consult your mail or the registration desk. Please note, for a smooth departure it is crucial for you to double check whether all information is correct.

Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I

Missing Abstracts

A 4: A Snail Sense and Future Strategies

Dr. Nonyelum Chibuzo Mba, Department of English, University of Abuja, P.M.B. 117, Abuja. Nigeria

Snail Sense as Smooth Transition to Gender Mainstreaming, Sexuality and the Future of African Literature

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The memories of the past mould the present and the future. Literature conceptualizes futures via narration. Snail Sense Feminism advocates good relationship, empowerment of women, counters oppression, suppression, exploitation, underdevelopment, stereotypes and promotes healthy culture mix and gender mainstreaming. Literature is expository, educative, explorative, corrective and innovative. Literature is predictive of the future and recommends the way forward through interactive dialoguing and discourse by the characters and thematic concerns that are futuristic in nature. The articulation of sexuality differs at individual, communal and even national levels. In Africa generally and Nigeria in particular, the case of sexuality is not a trivial one. It is such a sensitive issue that intersection of rights and cultural values generate tension. There need arises for proper assimilation of sexuality and its relationship with the socio-political situation and societal values, individual duties, and rights within the confines of a society. Sexuality manifests in different forms with a view to educate readers, diagnose problems of sexuality in different forms and proffer possible solutions by critically examining the causes of problems of sexuality confronting Nigerian women and also giving constructive advice in such cases. The manifestation of sexuality in Nigerian fiction has been in different forms with a view to expose, educate and proffer solutions to problems. The discourse of power and social structures in juxtaposition of gender and post colonialism becomes very vital. Other significant areas in this paper are women's roles, factors affecting their growth, and strategies for improving their lives such as diverse empowerment modes, gender equity and sustainable development tools. The growing demands in homes and society at large as well as the challenges of the millennium goals, gave rise to shift in gender roles. The attainment of global status requires de-emphasizing sex and incorporation of gender as status symbol. The commonest move for positive achievement of gender inclusiveness lies in the adoption of snail sense especially on the part of women, upholding non-sexist language use to de-emphasize sexism and attain development goals that would take African Literature to greater heights. The smooth transition of snail through rough and hard situations attests to its sensibility. Sex is a biological construct that encourages inequality and reduces the tempo in sustainability. Non-sexuality in language use ties the knot in language question and bridges the gap created by sexuality in African Literature. It solves the riddle posed by feminism to many as per the possibility of near gender equality in Africa. The Snail Sense Feminist Theory by Professor Akachi Adimora-Ezeigbo is the theoretical framework of this paper. Through the interpretative discourse of Akachi Adimora-Ezeigbo's novels, this paper

deconstructs imperialistic notions and practices, promotes gender mainstreaming and proffers modes of attaining futurity in African Literature.

Key Words: Snail-Sense, Women, Gender Mainstreaming, Future, Sexuality, Strategies.

C-10 : Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction I (Panel chairs: Lutz Diegner and Frank Schulze-Engler). Please also consult N 10.

Paper 1: Dr Elizabeth Kilness Sekwiha Gwajima

(Senior Lecturer, Department of Linguistics and Literature, University of Dar es Salaam)

Language Chauvinism in East African Literature: The Reception of Kividunda Short Stories

This study explores the reception of Legere and Mkwana's (2008) collection of short stories *Aho Katali* (Once upon a time) written in Chividunda (G38), a Bantu language spoken by around 10,000 Vidunda people living along the north bank of the Ruaha River in Morogoro region, eastern-central Tanzania.

Just like other East African countries, Tanzania is a multilingual country with over 150 native languages (LOT 2009). Kiswahili, however, is the only national and official language, and also an important lingua franca in East and Central Africa. The extensive use of Kiswahili, though, is in contrast to the current education policy, which favours English for a medium of instruction in secondary schools. English is directly associated with globalisation (Mwaifuge 2009), viewed as a symbol of quality education and achievement (King, 1990), and linked to the image of modernity (Wedgwood 2007). Despite the status of both English and Kiswahili in Tanzania, which is well outlined by Trappes-Lomax (1990), Roy-Campbell and Qorro (1997) and Brock-Utne (2007), their dominance has been detrimental to other languages in Tanzania in terms of limiting their use and publication (Legere 2006, Mulokozi 2008, Kahigi 2003). Unlike other East African countries where native languages are used in literature curriculum, for instance, Luganda in Uganda and Gikuyu in Kenya, very few authors have written literature in Tanzanian native languages and none of the few texts are included in the curriculum (Ndagala 2008). Aniceti Kitereza, for example, wrote a novel in Kikerewe in 1945 but could not get a publisher until he got it translated into Kiswahili. It was published in 1980 and was translated into English by Gabriel Ruhumbika in 2002 as *Mr. Myombekere and His Wife Bugonoka, Their Son Ntulanalwo and Daughter Bulihwali*.

Thus, drawing from the aforesaid background of the native languages versus the dominant Anglophone and Swahiliphone trend in the East African region, this study, through an audience reception approach, sets out to explore views of the public of Tanzania regarding the text; attempting to answer such questions as:

- What is the audience's reception of the text?

- Can the text transcend the modern waves of globalisation and information technology where English is becoming the world's medium language and Kiswahili the East African medium language?

- To what extent does it reflect the diversity of the themes addressed in East African literature written in native languages, on the one hand, such as Nsimbi's Kulyenningi (To eat a lot can't get you cured of greed) or Ngugi wa Thiong'o's Njamba Nene na Chibuking'ang'i (Njamba Nene and the Flying Bus), and the English or Swahili written works on the other hand?

While we know that many of the literary works in African languages by African writers such as Ngugi wa Thiong'o (Kenyan) and Nsimbi (Ugandan) were well received by the public and got translated into English, we do not know how the text under discussion was received and perceived by the Tanzanian public. This study carries such a goal and it will deploy a textual analysis method and interviews.

Paper 2: Prof Mwenda Mbatiah

(Department of Kiswahili, University of Nairobi)

Visions of the Future in East African Fiction: A Comparative Exploration of Selected Works in Kiswahili and English

Although East African writers write in different languages, there are many factors that unite them. For instance, they write about the same socio-political realities and the same historical experiences. The audience they write for is also more-or-less the same. Among other things, this paper is intended to demonstrate the similarities of fiction produced in the two dominant languages: Kiswahili and English, by examining selected works by Shaaban Robert, Katama Mkangi and Ngugi wa Thiong'o. Our focus will be on themes that deal with the dream of better East African societies. I will explore the circumstances that make the writers in question dream of a future reality that is better than the present one, and describe the kind of societies that they think would serve humanity better. To exemplify my approach, I refer to Shaaban Robert's novel *Siku ya Watenzi Wote*. He portrays a society characterized by class divisions where the poor and women are marginalized. Through the activities of the "Jumuiya ya Adili" – a philanthropic organization in Dar es Salaam – the author expresses his dream of a future Tanzania where all enjoy equal rights. This will be brought about by religious unity, particularly that of Islam and Christianity. How does this dream compare with that of Mkangi in *Walenisi* and Ngugi in *Devil on the Cross*?

Paper 3: Dr Ernesta S. Mosha

(Director/Senior Lecturer, Institute of Kiswahili Studies /Department of Literature, Communication and Publishing, University of Dar es Salaam)

Challenges in Fighting Rape: Examples from Selected Kiswahili Novels

Rape is recognised as a social problem in developed and developing countries. It is a risk factor for physical, reproductive and psychosocial problems that have both short and long term consequences. A key discourse identified in selected Kiswahili novels, and documented

in the literature in relation to rape, is the discourse on ‘male sexual drive’. In this discourse, initially defined by Hollway (1984, 1989) and developed by other researchers, for example Kottler and Long (1997), and Potts (2001), male sexual desires are positioned as natural and uncontrollable, with women being responsible for managing men’s sexuality.

Drawing on this discourse, this paper aims to investigate how Kiswahili novelists depict rape as caused by a strong male sexual drive, which the perpetrator does not have control over. Essentially, the paper investigates how Kiswahili authors employ this discourse to construct perpetrators and victims of rape in selected Kiswahili novels. The paper aims to reveal how the discursive construction of rape in Kiswahili novels sustains the cultural norms and attitudes which put women at risk of violence and consequently holds back the efforts for ending violence against women, particularly rape in Tanzanian society.

Paper 4: Prof Aldin Kaizilege Mutembei

(Senior Lecturer, Institute of Kiswahili Studies /Department of Literature, Communication and Publishing, University of Dar es Salaam)

The Future of East African Orature in the Digital Age: Kiswahili Narratives in the Social Media

According to Afronline report (see <<http://www.afronline.org/?p=16226>>), the use of mobile phones in Africa is on the rise. By the end of 2011 there were more than 500 million mobile phone subscribers in Africa. East Africa is among the leading regions in Africa, not only in mobile phone usage, but also in the way people are interacting through the social media. Google, for example, is witnessing a growth in social media where it is reported that four out of every 10 Google search requests come from a mobile phone. Through digital devices, users create and share narratives, chats, send stories and different texts including pictographs. Such a pronounced growth in the use of digital devices including TV and mobile phones on one hand, and the intensification of interaction through social media on the other, have implications on the meaning and structure of narratives and East African orature in general. Given this trend, what is the future of East African oral literature? Swahili, the language that connects East Africans with each other, has a long tradition of orature. With the advent of digital devices, and the massively increasing rate of East African users of such devices, what will be the future of Swahili orature? This paper attempts to address these questions focusing on Swahili oral literature as captured in the use of Whatsapp, Viber, Facebook chats, and other social media.

According to Afronline report (see <<http://www.afronline.org/?p=16226>>), the use of mobile phones in Africa is on the rise. By the end of 2011 there were more than **500 million** mobile phone subscribers in **Africa**. East Africa is among the leading regions in Africa, not only in mobile phone usage, but also in the way people are interacting through the social media. Google, for example, is witnessing a growth in social media where it is reported that four out of every 10 Google search requests come from a mobile phone. Through digital devices, users create and share narratives, chats, send stories and different texts including pictographs. Such a pronounced growth in the use of digital devices including TV and mobile phones on one hand, and the intensification of interaction through social media on the other, have

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Paper 5: Prof Evan Maina Mwangi

(English Department, Northwestern University, Evanston, Illinois)

Sheng Poetics and the Future of Kenyan Aesthetics

Using examples from writers associated with the journal *Kwani?*, this paper considers the use of Sheng in the development of a future transmodern aesthetics in Kenyan writing. While acknowledging that the writers try to be non-ethnic in their use of an urban language that is not directly associated with an ethnic group, I examine whether it is possible for an artist to disavow ethnic roots just through the use of a natural language. I read works by Njeri Wangari, Ngwatilo Mawiyoo, Shailja Patel, Mwas Mahugu, and Sitawa Namwalie, comparing them with the more traditional writers, such as Ngũgĩ wa Thiong’o, who would prefer the use of a more stable African language. I conclude that the Sheng writing gestures to a transmodernity far beyond it, located in a utopian future.

Paper 6: Prof Catherine M. Ndungo

(Department of Kiswahili and African Languages, Kenyatta University, Nairobi)

Sheng Language and Literature and its Impact on Gender Relations in East Africa

The word ‘Sheng’ is a word which is derived from Swahili and English, the two predominant languages in the Eastern African literary landscape. This language code started in the less affluent slum areas of Eastlands of Nairobi, the capital city of Kenya but has rapidly spread to other urban and rural areas of Kenya as well as other areas of Eastern Africa (Mazrui 1995, Abdulaziz & Osinde 1997, Mbaabu & Nzunga 2003). It is predominantly a mixture of Kiswahili and English but has borrowed heavily from other Kenyan indigenous languages such as Gikuyu, Dholuo, and Maasai, as well as other foreign languages used in Kenya such as Arabic, French, German and Hindi (Githiora 2002). Sheng reflects the linguistic complexity of the Eastern African region. The youth who are mostly associated with the use of Sheng originate from diverse ethnic backgrounds. The most important function of Sheng according to Ogweno (2014) is to empower a certain group of speakers who use it for group identity which enables them to express their solidarity and create prestige among them (Spyropoulos 1987). The covert prestige that Sheng enjoys among the youth has enabled it to break the urban frontiers to become established in many rural areas in the country. Many people have adopted Sheng as a first language but this usage has been met with a lot of resistance and hostility since it is blamed by many teachers at primary and secondary levels for the falling standards in performance among students in English and Kiswahili. Its origin

also makes it to be associated with the subaltern class, especially street children who are labeled as criminals.

Despite the negative perceptions associated with Sheng, it is finding its way among East African musicians, politicians, magazines and publications, as well as radio and television programmes. The proposed paper seeks to analyze gender relations as expressed in the Sheng lexicon and artistic compositions. Here, I will especially look at songs and sayings in Sheng. Sheng has been heralded for bridging social, economic and ethnic lines. It has been seen as a language with potential to unify people of diverse backgrounds. The paper ends with the question on whether Sheng can be used as a tool to unite the East African people along gender lines through composition of literary works expressed in Sheng.

Paper 7: Prof Peter A. O. Wasamba

(Associate Dean, Faculty of Arts, University of Nairobi)

Trends in the Oral Genres of the Digo of Kenya

The coastal region of Kenya is the gateway to Eastern Africa. It is inhabited by the Mijikenda ('nine clans') community. Historically, the Mijikenda have interacted with Persians, Arabs, Portuguese traders, and currently Europeans, thus influencing their culture. Due to trade, the community has also interacted with communities from other Eastern African countries such as Uganda, Rwanda and Burundi. What is the state of oral genres among the Mijikenda of the Coastal region of Kenya? To what extent have their oral performances been influenced by trends in East African oral literature? What accounts for the state of verbal art of the Mijikenda? The paper discusses Digo oral literature as part of the larger Eastern African oral literatures. It interrogates the concept of East African literature by examining recorded oral performances of the Digo, one of the largest ethnic communities of the Mijikenda. I investigate the extent to which religion, literacy, urbanization, democratization and growth in tourism have impacted on the development of oral genres among the Digo? Furthermore, I examine how interactions with the outside world through tourism, trade and modern information communication technologies have impacted on the term 'East African Oral Literatures'. Finally, I discuss the future of the oral genres of the Digo. This paper is based on fieldwork data that the author has collected among the Digo for over a decade. I will analyse selected Digo oral texts to reveal their structural, aesthetic and practical relevance to the changing social system, and draw on in-depth interviews with selected artists and opinion leaders on Digo culture and interaction with the outside world to interrogate the community's perceptions of contemporaneity and verbal art.

F 9: Humanity 3.0

Ruby Magosvongwe, Department of English, University of Zimbabwe

The African philosophy of Ubuntu/Unhu on land and Shona onomastics in selected fictional narratives of crisis set in Zimbabwe's post-fast track land reform era: A critical analysis

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This article defines and discusses Shona philosophy and its onomastics on land that is very much rooted in belongingness, oneness and identity with the land. To this end, it also interrogates embedded symbols that define human beings in relational terms with their land and its environs from a Shona perspective. Without understanding this dimension of Shona philosophy and its onomastics on land, that resonates with other African philosophies on the same subject, isolating and characterising most indigenous Zimbabweans' attitudes towards land and 'crisis' in the post-fast-track land reform era would remain an unfathomable maze. Land is very much at the centre of the Shona philosophy of *unhu* and its onomastics, including what being *munhu* entails. In Zimbabwean indigenous Shona terms, belongingness has always been tied up with the land. This has been transposed onto liberation discourses where black identity is similarly tied up with the land/*ivhu*/soil, hence references to 'children of the soil'/*vana vevhu*. The concept/notion chimes in well with the Biblical origins of the human being/*munhu*, bringing in the spiritual aspect at the heart of most indigenous Zimbabwean Shonas' dealings with the land. *Ivhu*/the soil/land is sacred. By extension, Shona ethics deem human life sacred. To belong then is divine, and destinies are intertwined with the land/soil/*ivhu*. Interestingly, the view that land is sacred is not just unique to the Shona peoples alone as most Africans share a similar belief. From this perspective, then, among most African communities, including the Shona, land and human beings are inseparable. Among the Shona, without land there is therefore neither human beings/*vanhu* nor their philosophy to talk about. This is the nexus between Zimbabwean nationalism and politics, explaining why and how land crises should be resolved amicably for sustainable futures for all Zimbabweans. The critical and influential role that fictional narratives and creative arts depicting Zimbabwe's land issues in the post-2000 period play, including how they shape attitudes and perceptions through educational and tertiary curricula cannot be left to chance and conjecture. The latter explains why the present article discusses the Shona philosophy of *unhu* and its onomastics on land in selected Zimbabwean black and white-authored fictional narratives of crisis set in Zimbabwe's post-fast-track land reform era. Selected fictional narratives include Gomo's *A Fine Madness* (2010) and Rogers's *The Last Resort* (2009), among others.

Key words

Shona Philosophy, *Unhu*; *ivhu*/soil/land; Shona onomastics; post-fast-track land reform era