**Gbemesola Adeoti: The Problem of Language and integration Session 7**

The presentation identifies and discusses the limits of language in the construction of pan-African ideals and pursuit of united African front through literary productions.

African Literature is an important medium through which the imperative of unity and co-operation among African peoples of different nations has been disseminated over the years. Aside from the exploits and philosophical reflections of Pan-Africanists, African writers, since the dawn of the twentieth century, have enlisted their creative arts in expressing the need for Africans to collectively struggle for liberation from slavery, colonialism and neo-colonialism. However, Language in African literature creates gaps and walls. The colonialist languages adopted by some African writers are not only markers of taxonomy, but clear impediment to the idea of a continental cultural expression. African literature is often classified in this regard as Anglophone, Francophone, Lusophone and Arabic. These linguo-cultural identities create a kind of ‘otherness’ in Africans who fall outside the purview of the designations with wider implications for Pan-Africanists’ aspirations for regional co-operation and integration. Ngugi aptly captures this in his trope of “dis-membering” and “re-membering” Africa. In addressing these challenges, the presentation considers various options/experiments adopted by writers. Some writers adopt indigenous languages in their creative arts – Mofolo, Fagunwa, Isola, Imam, Ngugi and others. There is a significant corpus of works written in European languages – English, French and Portuguese. However, some writers have consciously experimented with the colonial language, reaching for linguistic registers that capture or approximate thoughts in indigenous languages (Okara’s The Voice, Tutuola’ The Palm-wine Drunkard, and P’Bitek’s Song of Lawino and Song of Ocol). Some adopt code-mixing while some choose Pidgin/Creole. In both instances, there is a fusion of the foreign tongue with the indigenous (Rotimi, Fugard and Dike). The art of translation is another option in addressing the issue of communicating across language and cultural boundaries. In its conclusion, the presentation notes that in view of the centrality of language to the dissemination of a people’s culture and history, the ideals of continental solidarity engraved into Pan-Africanism will remain elusive in the absence of a concrete attempt to address the conundrum of language; the medium through which African peoples’ literature can speak across historical contexts and geo-cultural spaces.

**Thierno Bah: Regional versus National History** **Session 1**

The independence of African countries has meant a real passion for history. This discipline has been called to serve in forging the unity of young nations. The resistance to colonial conquest were worn in the pantheon of national historiography. In many cases, the nation state has not fulfilled the expectations that people have worn it. Obviously the political, economic and social development of Africa cannot be understood in the context of regional integration supported by a new paradigm for research and teaching history. Hence the relevance of regional history in Africa.

**Mamadou Diouf: The Roots of the African Renaissance** **Session7**

I would like to begin my presentation by reflecting on three events. The first concerns a monument erected atop the volcanic hill in the westernmost Atlantic African city, Dakar, one designed comparatively to challenge the US Statue of Liberty. The 52-meter high African Renaissance monument represents an “African family,” an allegory of Africa’s renaissance after centuries of domination. The monument has predictably engender controversy in Senegalese, continental African, African Diaspora intellectual, and artist circles, a polemic centred on (a) the intentions of the designers; (b) the varied narratives and interpretations of both the monument and the history of Pan Africanism alongside what constitutes an African Renaissance; and (c) competing expectations fashioned by various stakeholders in the early 20th century. The second point of reflection focuses on Ngugi wa Thiongo’o’s Something Torn and New: An African Renaissance (2009) in which he explores the two stages of Africa’s “dismemberment” by enslavement and colonialism, creating in its wake “two halves,” the continent and its diaspora. The 1884 Berlin conference fragmented and reconstituted Africa into British, French, Portuguese and German, Belgian, and Spanish Africa, a severance that Thiongo’o aspires to “re-member” while planting “the seeds of communal renewal and self-confidence.” In short, he seeks to “decolonize the African mind and modernity” that defined it. Lastly, I seek to explore Henry Louis Gates’ op-ed on the “Ending the Slave Trade” by revisiting the causes of the dismemberment. In so doing, I seek to examine whether it is possible to “re-member”—in both senses of the term—the two halves. Focusing the first 50 years of the 20th century, my presentation excavates the genealogy of these issues and the intellectual and political resources (African Renaissance and Pan Africanism) mobilized and circulated regarding the location of Africa in the universal narrative.

**Rokhaya Fall: Regional versus National History Session 1**

Quest knowledge of the past accompanied by an attempt to elucidate the evolutionary frame followed by every society studied the history discipline itself the main purpose of making intelligible that in the past men participated in shaping their present. This means then that without a clear understanding of what could or should be the basis of the tangle of different facts structured and informed the important moments that marked this evolution, a company is difficult projects over time to prepare its future. And one can understand the importance of historical research so that the writing of history itself. The great moments that have marked the historical trajectory of African societies (slave trade and colonization) were responsible for the immediate opening of research fields for the intellectuals of the early years of independence the continent. Historical research was oriented from that time to the study of African societies to try from a better knowledge of them, understand the multiple identity elements are the resulting and lean on this intelligibility for, from this moment, give the new states out of independence, the necessary benchmarks to build relationships that can hang to young nations. The role of history in this context post-independence was then assist in the construction and consolidation of nation states. The failure of constructions of nation states that measured against the multiple crises that have shaken the continent and continue to undermine any effort towards a better life for its people, the failure ally to the new context of globalized economy poses more acute the problem of the construction of future African. Fifty years after independence, we cannot say that state structures set up since this period are models of success. Despite significant production and multiple attempts to get out of the famous colonial library, African historical research seems to struggle to play the role to be his that is to say that of African societies provide solid benchmarks and documented references, able to illuminate the ways they should take to find their rightful place in the global society of tomorrow. The story still remains a discipline whose importance continues to be linked to multiple challenges arising out of search results and the use that can be made, should we then, in the writing of history continent, change perspective to understand in full what can be considered the historical realities?

**Joseph Gahama: Ethnicity, nationalism and Pan- Africanism Session 6**

Among the leaders Pan- Africanists well known, late former President Julius Kambarage Nyerere occupies a good place. Already in 1964, his country Tanganyika federated with Zanzibar to form Tanzania. Around thirty years later in 1999, a Treaty established in Arusha the East African Community (EAC), a regional organization with a bright future according to experts of the African Union. However, in spite of its performances especially on the economic plan, the EAC faces many problems, in particular those connected to the nationalisms of certain countries which are still jealous of their independences. My paper will try to analyze the path already browsed by this community, but also the constraints which prevent it from arriving quickly at a political federation. It will talk in particular about ethnicity which is still a big challenge for the development and nationalisms which delay the right of the people to circulate freely and especially to become established where they want.

**Rania Khafaga: African Renaissance Session 7**

Although the concept of “African Renaissance” has gained popularity in media and academia since Thabo Mbeki heralded the term in the 1990s, the concept can be traced back to the writings of Cheikh Anta Diob and his series of essays which are compiled in his book “Towards African Renaissance: Essays in culture and Development”. A quick survey of articles and books reveals how much the term has been used. It also reveals that scholars, journalists and politicians use it in different contexts, without defining it or clarifying its meaning. Moreover, literature on African Renaissance focuses on the term as a pillar in South Africa’s foreign policy. Attempts have also been made to analyze the term as envisioned by Mbeki and the main elements that comprise this African Renaissance. However, little is known about how this concept is viewed by Africans themselves; how do African people perceive African Renaissance? How it could be realized and achieved? What strategies to be put in place in order to achieve it? And finally what are the implications of such understanding on African identity. In this account, I am trying to answer the above questions and thus reflect on “African Renaissance” from the perspectives of African Youth residing in Cairo. I argue that without forging a collective sense of African Identity, we cannot talk about African Renaissance.

**Fongot Kini-Yen Kinni: Ethnicity, Nationalism and Identity Session 6**

We always forget to think that ETHNICITY is an artificial dangerous word from Greek – ĔƟνόσ (Ethnos) meaning “Race”. Race as a word of identity has undergone many connotations, interpretations and meanings to mean the identity and exclusion of other people, whom ideologies consider as very different and the “otherly”, not worth relating to; those who are not like “us”. That is what Apartheid and all forms of human exclusions and suppressions was built on. But Africa is the Cradle of Civilisations and Humanity. That is why in African Philosophy and Anthropology of the Bà’nì-Nyòngá there is no word for “Ethnicity” but rather a word for the “Seed”, “Ngœt” and also “Bùn”, “People”, of the same Stock and Seed of Humanity. For the African believes that we are all of the same seed, and the same stock of Humanity; and only vary as a people but not exclusively different. Even though Professor James Watson, the Nobel Prize winner in Biology and the DNA might still think otherwise, as he still believes Africans are not human enough, Pan Africanism still believes that we still have a long way to go, to let all people understand that there is only One Humanity as there is Only ONE GOD. When Napoleon Bona-Parte coined the word Nation-State, he believed that France would become one and indivisible, irrespective of its diversities and differences; just as when the French coined the slogan “Fratermité, Liberté, Egalité”, they seem to ignore that thousands of years before them the Ancient Egyptians had come up with a Human Charter that extolled the rights and liberties of Women, Men and all Peoples. But the French did not care to colonise and dominate others whom they excluded like the African Slaves by Le Code Noire. France and other European Nations that enslaved and colonized Africa, and moved to Africa at will, are the same countries that restrict African Immigrants today who want to settle at will in Europe. They forget that today is “Pay-Back” Time. But African children today must be taught the truth about the freedom and brotherhood of everybody so as to uphold the rights and interest of everybody to belong where she or he wishes to be. That is the spirit of Pan Africanism. Africa for Africans; but especially for all those who declare and work for African interest no matter where they come from or of what colour they are made of: brown, black, yellow, red or white. For the Humanism of Pan Africanism is colour-less, ethnic-less, nation-less, and embraces all Humanity.

**Prosper Laleye???**

The idea of cultural genocide is an invitation to focus on the phenomenon of the death of a culture. But one would also wonder how occurs in the birth of a culture. Because, if nobody can dispute that a culture is a living thing, it remains to determine what reign of living beings is the culture: to the plant reign or to the animal reign; and, in this case, is culture a living being the same manner as the human...? The idea of cultural genocide is an invitation to focus on the phenomenon of the death of a culture. But one would also wonder how a culture occurs in birth. For, if nobody can dispute that a culture is a living “thing”, it still remains to determine what reign of living beings is the culture: does it belong to the plant reign or to the animal reign; in this case, is a culture a living being the same manner as the human? To born or to dye, a culture probably takes centuries and perhaps millennia. That is probably why we have so few immediate reliable data on the way cultures do born and dye. On the other hand, since the second world war, on the issue of cultural preservation, we did so many acts that we should investigate what culture is, according with its true nature. Are we so right to worry so much about culture and its safeguarding? Such major acts ranging from the World Conference on Cultural Policies (Mondiacult, 1982) to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (Unesco, 2005) and the Charter of the African Cultural Renaissance, (African Union, 2006), passing by the Universal Declaration of Unesco on Cultural Diversity of 2001, the Islamic Declaration of ISESCO on Cultural Diversity of 2004, without forgetting the Cultural Charter for Africa of 1976. However, if by knowing how cultures do born and dye we are certainly knowing much about what culture is according to its nature, we should learn more by trying to know how a culture works; so we will learn more about what culture is. What resources does it use? Is culture a subject acting like a human person to whom we so firmly attach the idea of freedom or is culture similar to each of us, humans? And if so, how culture does it for us to act for the realization of its goals while we imagine ourselves achieving our individual destinies? Furthermore, given that culture is “always and already there” when we enter the history and begin to act and interact with our fellow human beings and the fact that culture is “always and even there” when by our individual death we leave this history and we will be there no more, what are the mechanisms by which culture incorporates our productions to its own substance? Whether culture is considered in its material and tangible dimension or in its immaterial and intangible dimension, is culture so worth to be preserved and safeguarded as we are doing? We can reply to such an interrogation only if some of the issues briefly outlined above receive satisfactory answers. For, is it so unreasonable to imagine that it is instead by destroying culture that culture is better protected, best preserved and therefore better promoted? Will it be sufficient to suppose, just like a working hypothesis, that what can be destroyed in culture is not exactly what culture depends on and on what, therefore, relay its preservation and sustainability?

**Mshai S. Mwangola:** **Cultural Preservation Session 5**

The concept of cultural preservation in Africa is a thorny one. On one hand there are those who insist on the imperative of retaining the uniqueness that sets different identities apart from one another, and particularly those that preserve the particularity of the rich diversity of African cultures. On the other, are the advocates for the merging of the myriad of distinct cultures into broader streams that ultimately feed into a global way of being? One way emphasises the past; the other the future. Is there a middle ground? Which way for African culture(s)? That is the question.

**Oyewole Simon Oginni: African Renaissance and Pan Africanism Session 7**

The pedigree of reawakening, regeneration, reconstruction, revitalization and reengineering of Africa’s shared values and identity for the liberation from hyper-physical and mental colonization, hangover-influence and hypnotic control, generally called neo-colonization, are shaped by the drives to make Africa a centrepiece of democratization, good governance and sustainable development. Africa Renaissance seems to be a renewed effort to re-write Africa’s history of being follower to a leader on a global scene. However, the achievement of formidable renaissance is dependent on the awareness of the shared values and identity among African nationals and thought leadership. Thus, this presentation investigates the level of awareness of the concept of African Renaissance and Pan-Africans through systematic analysis.

**Sanya Osha: Ethnicity, Nationalism and Pan Africanism Session 6**

There is presently a crop of African writers and intellectuals usually, but not always, born in the West and frequently based there for considerable lengths of time such as the Binyavanga Wainaina, Kenyan author and journalist, Olufemi Terry, the Sierra Leonean writer who divides his time between Germany and the United States, Taiye Selasi, the Anglo-Ghanaian-cum-Nigerian author and a few others in that category who embrace a fluid understanding of cosmopolitanism that seeks to vitiate- but also paradoxically effecting a broadly inclusive- sense of Africanity. More importantly, their positionality as highly visible social commentators places them as direct interlocutors with the West and often not primarily with Africa or the global south as the case may be. A partial silencing of Africa can then be assumed to occur. Perhaps the situation is far more complex since this highly visible and well-travelled group is able to make Africa appear less exotic in being able to speak of her with familiar global tropes thereby introducing an uncommon element of alienation within their positionality (in relation to Africa), on the one hand, and entrenching themselves on a highly visible global stage, on the other. To be sure, this crop of intellectuals makes the question of African identities and subjectivities more complicated in an interesting sense but one cannot help but notice a sense of privilege attached to it vis-à-vis its continental folk. It appears to be saying, “Since we are citizens of the world, we are better placed to speak of the ancestral continent in a way the entire world recognises”; apparently not being fully aware of the millions and millions who remain disenfranchised in every possible way. Undoubtedly, this context, is certain to grant new meaning to power, positionality and marginality.

**Steve Sharra: The Problem of Language and integration Session 7**

The most important factor in the unlocking of Africa’s potential is opening the continent’s borders (Olukoshi, 2015). The agenda for regional and continental integration has become a dominant topic among African leaders, such that even mayors of large African cities are now calling for the abolition of visas (The Times, 2015). Although African countries are known by linguistic categorisations derived from the legacy of colonialism, the reality is that the numbers of Africans speaking European languages are too small to warrant those categories (Makalela, 2015). According to Professor Makalela, calling African countries “Anglophone,” “Francophone”or “Lusophone” is a mischaracterisation of the majority of Africans whose primary languages remain African rather than European. The argument being made in this presentation is that the momentum driving the revitalisation of Pan-Africanism, drawn from the African Renaissance and Agenda 2063, needs to be extended to the impasse that has come to characterise the place of African languages among elite Africans. The integration agenda needs to be advanced alongside the language agenda as a way of bridging the gap between the Pan-Africanism of the intellectuals and the Pan-Africanism of the ordinary people. African linguists and language educators are working towards the development of common words and phrases mutually intelligible across languages within linguistic families. These projects are demonstrating how African languages cross borders, and how they can express scientific and intellectual complexity. This demonstrates why African languages need to play a pivotal role in the integration of the continent. This is what Ngugi has called “the challenge of our history” (2005). African intellectuals, Ngugi has argued, need to do for their languages what intellectuals from other parts of the world have done for their languages. Overcoming the strong resistance against the promotion of African languages lies at the heart of the African renaissance, which stands to draw enormous strength from Africa’s integration. Addressing the resistance entails grappling with the conundrum posed by the prestige that European languages hold on the African mind. This does not mean doing away with European languages on the continent, as is sometimes feared, but rather it does mean dealing with the root of the problem of African identity and self-determination. It calls for giving Africans and people of African descent pride of place for their languages and harnessing the spirit of innovation and the potential for 21st century development. That is why issues of language are intertwined with those of integration, and why both of them lie at the heart of the African renaissance.

**Djeneba Traore: African Literature and African Identity Session 4**

The theme Äfrican literature – African Identity “is linked with the Pan African movement. Thus what means the concept ‘Pan-Africanism”?

According to a definition found on Internet, the term Pan-Africanism is a: "Movement, founded around 1900, to secure equal rights, self-government, independence, and unity for African peoples. Inspired by Marcus Garvey, it encouraged self-awareness on the part of Africans by encouraging the study of their history and culture. Leadership came from the Americas until the Sixth Pan-African Congress, in Manchester, UK, in 1945, which saw the emergence of African nationalist figures, notably Kwame Nkrumah and Jomo Kenyatta, with a programme of African ‘autonomy and independence’. With independence, however, the concept of a politically united Africa was soon replaced by the assertion—within colonial frontiers—of competing national interests". (Source: http://www.answers.com/topic/pan-africanism)

Although African literature is highly diversified, it shows similarities: indeed the common denominator of the cultures of the African countries is without any doubt the oral tradition. Writing in Black Africa started with the introduction of the Arabic alphabet in the middle Ages and later the Latin alphabet during the colonial time at the end of the 19th century. Since 1934, with the birth of the “Negritude” movement in the Francophone colonies and the “Theory of the African Personality” in the Anglophone colonies, African authors began to write more intensive in French or in English. The main topics they treated in their novels, poems and stories were linked with their fascination for the European way of life (For example: Ousmane Socé Diop in “Karim” (1935) and “Mirage de Paris”, (1937); Bakary Diallo in “Force Bonté”, (1934)). In 1946, the publication by African authors of the first international anthology of poems in French language and the creation in 1947 of the journal " Présence Africaine" and further ones like "Black Orpheus", "La Voix du Congolais" (1946) and "Jeune Afrique" (1947) were the outcomes of the new philosophical and literary trend called Negritude. Two major events have played an important role in the development of the African literature:

- In 1956, the first Congress of African writers and artists, organized at the Sorbonne University in Paris (France);

- In April 1966, the First World Festival of Negro Art which found place in Dakar, the capital city of Senegal. From then on, the number of the publications increased considerably.

As a protest against the philosophical and literary trend of the Negritude, a realistic West African literature appears in the 1960’s. Instead of turning against the former colonial power, in order to assume a kind of “highlighting function” like the Negritude authors did, some committed authors turned to the negative social and political postcolonial realities. The main representatives of this group were the Senegalese Ousmane Sembène, the Ivorian Ahmadou Kourouma, the Cameroonians Mongo Beti and Ferdinand Oyono. In their works, they tried to critically address the period of independence. Since the 1960’s more and more Africans began to write. Quantitative and qualitative changes could be observed in the field of publication in Francophone and Anglophone countries. In the African Epic (usually narratives and stories), two prevailing themes can be found:

1. The return to the history of the continent. From the experience of the 1970’s, and 1980’s some authors explore once again the time of the thirties, forties and fifties: for example Ousmane Sembène in "Le dernier de l'empire" (L’Harmattan, 1981), Francis Bebey in "Le roi Albert d'Effidi" (CLE, 1976), Mongo Béti in "Remember Ruben” (1974) "La Ruine presque cocasse d’un polichinelle or “Remember Ruben 2” (1979) and not at least Mohamed-Alioum Fantouré in "L'homme du troupeau du Sahel" (Présence Africaine,1979). At the same time, African historians began to write the history of their own continent: notably, Joseph Ki-Zerbo from Burkina Faso, Cheickh Anta Diop from Senegal, Ibrahima Baba Kaké from Guinea, Amadou Hampaté Bâ and Madina Ly Tall from Mali. Cheikh Anta Diop and Ivan Van Sertima (Guyana) spent their whole life leading valuable research studies on the amazing role of Africans in the development of the world.

2. After the disillusions of the 1970’s, writers turned to the immediate present of their countries. They target in their novels, with different style-methods, the issues of nepotism, illegal enrichment, and luxurious way of life of the national and bureaucratic bourgeoisie, but also poverty, bad behaviour (corruption, prostitution, loss of cultural identity), unemployment and the destruction of the individual through the political system. This situation is alarming for many authors like Wolé Soyinka (Nobel Prize in literature in 1986): “Season of Anomy” 1973; Ousmane Sembène: “Xala”, 1973; Mongo Béti: “Perpetue and the habit of the misfortune” (“Remember Ruben I”) 1974, and “La ruine presque cocasse d’un polichinelle” (“Remember Ruben II”) 1979.

It is also important to mention the extraordinary reception of Okot P’Bitek’s book “Song of Lawino” (originally written in Luo (Uganda) and translated into English in 1966). Further to the successful reception of the book, the author published in 1970 in English “Song of Ocol” a reply from the husband to the complaints of his wife Lawino about their way of life after the independence of the country.

After 1990 the topics addressed by African writers focused mainly on social and political issues like lack of democracy and State of Law, weak educational systems, inequalities, social injustice, the social role of the women and their relationships to men, the impact of armed conflicts, wars and terrorism, on the African way of life among others. We believe that African writers can play a major role in the consolidation of African identity. Given the role played by the African diaspora in the struggle for the dignity of Black people around the world, we also believe that the achievement of African unity will not be successful without building a bridge between Africa and its diaspora.

**Bahru Zewde: Ethnicity, Nationalism and Pan-Africanism Session 6**

Africa has seen and continues to see all three expressions of identity – the ethnic, the national and the pan-African. Ethnic groups (or tribes in the old parlance) have existed from time immemorial. And ethnic identity still continues to be a potent force in many African countries. Largely through the midwifery of colonial rule, nation-states have become the standard expression of identity, encapsulated after independence by the national flag and the national anthem. Superseding the primordial and historical expressions of identity, and sometimes competing with them, has been the spirit of Pan-Africanism, which first made its appearance in the early twentieth century and subsequently crystallized into the OAU in 1963 and the AU in 2002. This brief presentation explores the trajectories of these three expressions of identity, focusing for the sake of clarity on the Ethiopian experience. Ethiopia is a nation with a long recorded history, the inspiration for the growth of pan-Africanism and the custodian of its organizational representation. Yet, the hegemonic role of the nation-state has been challenged fundamentally in recent decades through a discourse that privileges the rights of the many “nationalities” that constitute it. Thus, there are two challenges that have to be addressed. The first is how to reconcile the recognition of ethnic identity with national integrity. The second is how to bend the overarching claims of the nation-state to accommodate the requirements of pan-Africanism.