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### **ORGANIZING COMMITTEE**

KIARIE WA'NJOJU, CHAIR  
OLUSEYE ADESOLA  
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### **STAFF**

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### **CONFERENCE ASSISTANTS**

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**THE MACMILLAN CENTER
LUCE HALL
34 HILLHOUSE AVENUE
NEW HAVEN, CT**

PROGRAM OVERVIEW

Thursday, October 2, 2008

4:30 p.m. – 6:30 p.m. Registration (Common Room, Luce Hall)
5:00 p.m. – 6:30 p.m. Welcome Reception (Common Room, Luce Hall)

Friday, October 3, 2008

8:00 a.m. – 8:45 a.m. Continental Breakfast (Luce 203)
9:00 a.m. – 9:15 a.m. Welcome Remarks (Luce 203)
9:15 a.m. – 10:45 a.m. Keynote Speaker (Luce 203)
10:45 a.m. – 11:00 a.m. Coffee Break (Luce 203)
11:00 a.m. – 12:30 p.m. Session 1 (Luce 203)
12:30 p.m. – 2:00 p.m. Lunch Break: Boxed Lunch (Luce 202)
2:00 p.m. – 3:30 p.m. Session 2 (Luce 203)
3:30 p.m. – 3:45 p.m. Refreshment Break (Luce 203)
3:45 p.m. – 5:15 p.m. Session 3 (Luce 203)

Saturday, October 4, 2008

8:00 a.m. – 8:45 a.m. Continental Breakfast (Common Room, Luce Hall)
9:00 a.m. – 10:30 a.m. Keynote Speaker (Luce 203)
10:30 a.m. – 10:45 a.m. Coffee Break (Common Room, Luce Hall)
10:45 a.m. – 12:15 p.m. Parallel Sessions
 Session 4A (Luce 202)
 Session 4B (Luce 203)
12:15 p.m. – 2:00 p.m. Lunch Break: Boxed Lunch (Common Room, Luce Hall)
2:00 p.m. – 3:30 p.m. Parallel Sessions
 Session 5A (Luce 202)
 Session 5B (Luce 203)
3:30 p.m. – 3:45 p.m. Refreshment Break (Common Room, Luce Hall)
3:45 p.m. – 5:15 p.m. Parallel Sessions
 Session 6A (Luce 202)
 Session 6B (Luce 203)

7:00 p.m. Group Dinner (Lalibela Ethiopian Restaurant)

Sunday, October 5, 2008

Departures

CONFERENCE PROGRAM

Thursday, October 2, 2008

4:30 – 6:30 p.m.	Registration	Common Room
5:00 – 6:30 p.m.	Welcome Reception	Common Room

Friday, October 3, 2008

8:00 – 8:45 a.m.	Continental Breakfast	Luce 203
9:00 – 9:15 a.m.	Welcome Remarks	Luce 203

Kiarie Wa’Njogu, Director, Yale Program in African Languages
Lamin Sanneh, Chair, Council on African Studies
Ian Shapiro, Director, The MacMillan Center

9:15 – 10:45 a.m.	Keynote Speaker	Luce 203
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Charles Cantalupo
The Pennsylvania State University
“Who Needs a Language?”

10:45 – 11:00 a.m.	Coffee Break	Luce 203
11:00 – 12:30 p.m.	Session 1	Luce 203

Emerging Urban Language Varieties: Use and Misuse I

Chair: **Ndirangu Wachanga**, University of Wisconsin-Whitewater

1. **Karen W. Ngonya**, The Ohio State University
“‘Jipatie Mkopo wa Salo!’: Appealing to the youth by speaking their language: A developing trend in the Kenyan Commercial, Political and Entertainment Industries”
2. **Charles Bwenge**, University of Florida
“Language choice and messaging in urban Africa’s business signs: the case of Dar’s Shekilango Road”
3. **Peter Githinji**, Ohio University
“The usual suspect: In defense of urban languages”

12:30 – 2:00 p.m. Lunch Break: Boxed Lunch Luce 202

2:00 – 3:30 p.m. Session 2 Luce 203

Emerging Urban Language Varieties: Use and Misuse II

Chair: **Sandra Sanneh**, Yale University

4. **Argwings Otieno**, University of Eastern Africa
“Violating Rules to Communicate: The (Mis)use of language in Two Popular TV Programmes in Kenya”
5. **Jose Arturo Saavedra Casco**, El Colegio de Mexico
“The study of Swahili slang and borrowings through the analysis of Bongo Flava songs in Tanzania. Trends and Perspectives.”
6. **Jack D. Rollins**, Indiana University-Bloomington
“The Case of Sheng, ‘Proto-Sheng,’ and Standard Swahili Literature”

3:30 – 3:45 p.m. Refreshment Break Luce 203

3:45 – 5:15 p.m. Session 3 Luce 203

Popular Culture: Drugs and HIV/AIDS I

Chair: **Martin Njoroge**, University of Pennsylvania

7. **Mohamed Yunus Rafiq**, Yale University
“Seek ye first the Lyrical Kingdom: The re-workings of Pan-Africanist thoughts via Hip-Hop in Arusha, Tanzania”
8. **Nathan Oyori Ogechi**, Moi University
“Elimika! Sheng in HIV/AIDS Edutainment in Kenya”
9. **Nyandiba Carren**, University of Eastern Africa
“The use of ‘Obokano’ as a campaign tool against HIV/AIDS in Kenya”
10. **Sharron Greaves**, Bronx Community College, CUNY
“A Child Shall Lead Them: Nollywood, the New Kid on the Film Industry Scene, as Harbinger in Bringing Influential Awareness of the HIV/AIDS Plight on the African Continent and Abroad”

Saturday, October 4, 2008

8:00 – 8:45 a.m. Continental Breakfast Common Room

9:00 – 10:30 a.m. Keynote Speaker Luce 203

Eric Charry

Wesleyan University

“Language Rhythms: Africanizing Hip Hop”

10:30 – 10:45 a.m. Coffee Break Common Room

10:45 – 12:15 p.m. Session 4A Luce 202

Popular Culture: Drugs and HIV/AIDS II

Chair: **Peter Githinji**, Ohio University

11. **Anne Waliaula**, The Ohio State University
“Globalization, Language and HIV/AIDS: An analysis of Contemporary Novels in Kenya”
12. **Ria Juijgen-Koolen**, Leiden University
“Tanzanian rap songs and their message about HIV/AIDS”
13. **Dolly Muthuri-Gitonga**, United States International University
“The significance of language and communication strategies in anti-drug programs in Kenya”

10:45 – 12:15 p.m. Session 4B Luce 203

Language and Literary Criticisms

Chair: **Sangai Mohochi**, Stanford University

14. **Salome W. Fouts**, The Ohio State University
“The subversive language of Sony Labou Tansi’s Experimental Theater”
15. **Carolyn Hart**, London Metropolitan University
“Spirals and Images: Popular arts in Yvonne Vera’s *The Stone Virgins*”
16. **Remi A. Tchokothe**, The University of Bayreuth
“‘Global village’ or ‘global pillage?’ A response from novels in a ‘local’ language”
17. **Cheryl Toman**, Case Western Reserve University
“Language and performing arts in West Africa: The case of Werewere Liking”

12:15 – 2:00 p.m. Lunch Break: Boxed Lunch Common Room

2:00 – 3:30 p.m. Session 5A Luce 202

Popular Art: Film, Fashion, and Design

Chair: **Oluseye Adesola**, Yale University

18. **Akinyemi Akintunde**, University of Florida
“Orality and language usage in Nigerian Yoruba Video-Films”
19. **Kadidia V. Doumbia**, Rabun Gap-Nacoochee School
“Language and Dance in Africa: Popular Art”
20. **Jane N. Muasya**, United States International University
“Language, Fashion and Design: a Kenyan perspective”

2:00 – 3:30 p.m. Session 5B Luce 203

Popular Culture: Language, Music, and Technology

Chair: **Charles Bwenge**, University of Florida

21. **Claire Halpert**, Massachusetts Institute of Technology
“Kwaito: Constructing Youth culture and identity in Post-Apartheid South Africa”
22. **Kuria Githiora**, Pioneer Human Services
“*Mugithi*, hip hop and *Gicandi*: Re-creating sociocultural discourse and performance in Kenyan urban space”
23. **Zoliswa O. Mali**, Boston University
“Blogging across cultures and languages around the globe: the impact of cross-continental social CMC on indigenous cultures and languages in South Africa and abroad—a case of isiXhosa.”

3:30 to 3:45 p.m. Refreshment Break Common Room

3:45 to 5:15 pm Session 6A Luce 202

Language: Western influence, and marginalization

Chair: **Zoliswa O. Mali**, Boston University

24. **Busolo Wegesa**, Moi University
“Urban spaces and emerging narratives in Africa”

25. **Sangai Mohochi**, Stanford University
“Language and Performing arts: East African Hip Hop and public Sensitization for political change”
26. **Martin Njoroge**, University of Pennsylvania
“The missing stone in the language hearth: quest for recognition of African Indigenous languages in the global arena”
27. **Sandra Sanneh**, Yale University
“From *Simunye* to *Mzansi Fo’ Sho’*: Can Television Foster Multilingualism in South Africa?”

3:45 to 5:15 p.m. Session 6B

Luce 203

Vernacular languages, media politics and ethnicity

Chair: **Akinyemi Akintunde**, University of Florida

28. **Ndirangu Wachanga**, University of Wisconsin-Whitewater
“Kenyan Vernacular FM Stations: The small Worlds of media ethics and economics”
29. **Kiarie Wa’Njogu**, Yale University
“Media and the politics of Hate: The case of vernacular Radio stations in Kenya”
30. **Adesola Olateju**, University of Wisconsin-Madison
“Language and Style in Iroyin Lede Yoruba: The Yoruba News-broadcast on the electronic media”

7:00 p.m. Group Dinner

Lalibela Ethiopian Restaurant

Sunday, October 5, 2008

Departures

KEYNOTE SPEAKER



Charles Cantalupo

The Pennsylvania State University

Charles Cantalupo's books include literary criticism – *Ngugi wa Thiong'o: Texts and Contexts*, *The World of Ngugi wa Thiong'o* (Africa World Press, 1995), *A Literary Leviathan: Thomas Hobbes's Masterpiece of Language* (Bucknell University Press, 1991); poetry – *Light the Lights* (Red Sea Press, 2003), *Anima/ Wo/man and Other Spirits* (Spectacular Diseases, 1996); and poetry in translation: *We Have Our Voice: Selected Poetry of Reesom Haile* (Red Sea Press, 2000), which is also available on CD (Asmarino.com), *We Invented the Wheel* (Red Sea Press, 2002) and *Who Needs a Story? – Contemporary Eritrean Poetry in Tigrinya, Tigre and Arabic* (Hdri Publishers, 2006). Cantalupo's essays, poetry and translations have appeared in numerous print and internet journals, and he has given many lectures and poetry readings throughout the United States, Europe and Africa. His plays have been produced in the United States, Puerto Rico and Morocco. In 1994, he directed *Ngugi wa Thiong'o: Texts and Contexts*, the largest conference ever held on an African writer. With major grants from the Ford and Rockefeller foundations, the World Bank and the Norwegian Agency for Development, Cantalupo co-chaired *Against All Odds: African Languages and Literatures into the 21st Century*, a seven-day conference and festival devoted to the presentation and critical discussion of the languages and literatures of all of Africa, held in Asmara, Eritrea, in January 2000. He is the writer and director of the documentary *Against All Odds* (African Books Collective, 2006). He is also a co-author of the historic "Asmara Declaration on African Languages and Literatures." Professor of English, Comparative Literature and African Studies at Penn State, his new projects include a memoir – called *Joining Africa* – and three new collections of translations of Eritrean oral poetry, short stories, and proverbs.

KEYNOTE SPEAKER



Eric Charry
Wesleyan University

Eric Charry is associate professor of music at Wesleyan University, where he teaches courses in African music, ethnomusicology, and rock history. He has carried out research in Mali, Senegal, Guinea, and The Gambia and published extensively on the musics of these countries, including the book *Mande Music: Traditional and Modern Music of the Maninka and Mandinka of Western Africa* (University of Chicago Press, 2000). He is currently editing a collection of articles on recent trends in African music, primarily focusing on rap.

KEYNOTE ABSTRACTS

Charles Cantalupo

The Pennsylvania State University

Who Needs a Language?

If the “Asmara Declaration on African Languages and Literatures” has once and for all settled the debate over which languages, African or colonial, should determine the future of Africa, the paradox – if not merely the politics – of the argument still needs to be more widely understood. Who needs a language? Not Africa. It has plenty of languages and always has. Yet this paradox and profound incongruity of a few colonial languages speaking for the continent must be understood beyond theory or contention – through practice, affirming in the performing, the visual, the literary arts, and more, “[T]he vitality of African languages...their potential” and Africa’s “new beginning by returning to its languages,” in the words of the Declaration.

Eric Charry

Wesleyan University

Language Rhythms: Africanizing Hip Hop

In the 1980s, as rap began to spread into Africa, African youth first imitated their favorite American artists, trying to capture the vernacular English as best they could. By the early 1990s they began experimenting using their own mother tongues. Since then, rap music has become the lingua franca of African youth. One of the fundamental paradoxes confronting African rap artists concerns language. The more they shape the global genre to reflect and express their own experience--a hallmark of rap that has contributed to its embrace by youth around the world--the more they rely on African languages and the less their chances of international commercial success. Yet African rap continues to develop and meet the needs of those who embrace it, while also frustrating some rappers who see the difficulties of reaching audiences beyond their immediate communities, be they local, national, or very targeted transnational.

In this paper I examine the process of Africanizing rap across the continent, focusing on the roles of English, French, and African languages. I draw comparisons with similar processes that unfolded decades ago as African nations gained political independence and began building national cultural identities. With this recent profound changing of the musical guard, some issues have not changed, while new ones have arisen.

ABSTRACTS

1. **Karen W. Ngonya**
The Ohio State University

‘Jipatie Mkopo Wa Salo!’

Appealing To the Youth by Speaking Their Language: A Developing Trend in the Kenyan Commercial, Political and Entertainment Industries

In recent times, the number of Sheng speakers has increased in Kenyan urban and rural areas. For a good number of urban youth, Sheng is the only form of communication they have mastered. This development has given rise to an interesting phenomenon. While in the past Sheng, which is a dialect popular among Kenyan youth, was simply a language used on the streets without any importance attached to it, recent times have seen Sheng being used in various ways to attract this age group.

This trend is developing amidst a major debate between Kenyan scholars as to whether Sheng should be embraced or discouraged. Sheng according to conservative scholars inhibits the ability of young people to learn the main mainstream languages such as Swahili and English. On the other hand there are scholars like Ileri Mbaabu and Kipande Nzuga (2003) who contend that Sheng is a phenomenon that cannot be ignored and have worked towards understanding it. But for Stakeholders in commercial, entertainment and political fields Sheng seems to be the means which they are passing messages that would have otherwise not appealed to the youth. The popularization of the use of Sheng in political slogans, music and even commercial proves this point. This paper will explore this trend and how it has developed. It will examine popular music which utilizes Sheng extensively, commercials and even political slogans and how effective these have been in passing their messages across. It will attempt to show that if used wisely Sheng can actually be an important tool in addressing issues affecting the youth. I will use both primary and secondary resources. For primary resources, I will rely on excerpts from commercials, musical lyrics. Furthermore I will rely on my experiences as a journalist and the research I conducted on musical artists and urban youth.

2. **Charles Bwenge**
University of Florida

Language choice and meaning in urban Africa’s business signs: the case of Dar’s Shekilango Road

This study explores and discusses language use and choice in small business signs in contemporary urban Africa with special reference to the city of Dar es Salaam, Tanzania. Businesses constitute an integral part of urban cultural landscape, so is the case of urban Africa. Running a nameless business is something unthinkable in today’s world. However, when people plan to establish any businesses they do not just pick up names, but they take some efforts to choose a name that would attract success as most business theorists argue. The process of

choosing a business name involves language use and, in most cases, a choice has to be made between language styles of the same language or between two or three languages in the case of multilingual communities. Consequently, business signs may provide insightful clues regarding the dynamics and trends of linguistic culture in a given community. Like other urban settings in the post-colonial African cities, Dar es Salaam's sociolinguistic setting is complex but also intriguing. It is like a mirror of the country's linguistic culture in which three categories of languages co-exist and interact in a very fascinating manner. A national language, Swahili, is the major lingua franca used in most public settings, formal and informal; an elitist official language, English, on the other hand, is used in restricted public spheres such as secondary and higher education and foreign-related businesses; and ethnic languages are used in private spheres such as homes. In this attempt to answer what is in small business names in Dar es Salaam, first, the paper presents the historical physical and social background of Shekilango Road; and then it presents the data (as collected in the summer 2007) followed by the analysis and discussion, and finally conclusions.

3. Peter Githinji
Ohio University

The usual suspect: In defense of urban languages

Urban languages are usually regarded as unwelcome challenges to mainstream languages due to their breaching the linguistic conventions and lack of authenticity in addition to complicating the already complex multilingual *linguascapes*. Quite often, they have been blamed for corrupting 'legitimate' languages, poor performance in language exams amongst students and contributing to language attrition by accelerating language shift and language death. In this paper, I argue that modern African culture is a convergence of traditional culture and western culture and traditional vernacular languages can well articulate this complexity. Urban languages as a microcosm of a complex African personality are best suited to represent modern African culture which is essentially hybrid. When African cultures came into contact with western culture, African languages were slow in adapting to this new reality. Such lack of linguistic development and slow rate of innovation to reflect new dynamics resulted in failure to internalize the new reality. As a result, they could not participate in the new discourse mediated in alien languages. The urbanites, dislocated from their traditional setting were the most vulnerable category and had to come up with innovative ways to express their new identities by adopting a variety of strategies. To some of them, urban languages became not just inevitable, but also desirable avenues for negotiation as well as expressing their overlapping and sometimes conflicting identities. The bulk of my discussion draws from years of research on an urban language in Kenya called Sheng. I draw parallels with similar urban languages in Africa cited in previous literature and pay attention to the way they expand spaces for accounting for the totality of African art and cultural discourse. In addition to showing how urban languages have been appropriated in the mainstream discourse, I debunk the argument that they are a danger to mainstream languages. In conclusion, I call for recognition and appreciation of these languages as well as efforts to understand them in their entirety so that in future formulation or reformulation of language policies, language pedagogists can be adequately equipped to assist students to better learn mainstream languages without losing an important vehicle for their self identity.

4. Argwings Otieno
University of Eastern Africa

Violating Rules To Communicate: The (Mis)use of Language in Two Popular T.V. Programmes in Kenya

One of the characteristics of any human language is that it is rule governed. This ensures that we can understand and be understood as we use a language. This fact presupposes that the absence of rules would lead to communication breakdown. But is this always true? The performing artist sometimes communicates better by deliberately violating the conventions of the language being used in a performance. This paper intends to discuss how the artistes in two popular television drama programmes in Kenya—and increasingly East Africa—have captured the hearts of viewers by the way they (mis)use Kiswahili, a language widely spoken in East and Central Africa.

In ‘Vioja Mahakamani’, which humorously depicts a court scene, and ‘Papa Shirandula’, which captures a domestic scene, Kiswahili language is deliberately ‘murdered’, much to the amusement of the thousands of viewers. The artistes bring out the linguistic difficulties faced by people from different ethnic backgrounds in their attempts to communicate in oral Kiswahili. Some of the pertinent questions to be addressed in the paper are:

- a) Are the language errors in these performances systematic or random?
- b) Does the breaking of rules make the intended messages clearer, or does it draw attention to itself, thereby obscuring the message?
- c) Is there anything inherent in the structure and functions of Kiswahili language that makes it most amenable to such rule violation? Can the same be done with other languages, e.g English?
- d) What would be the effect of using standard language in these programmes? Would they still appeal to television viewers?

What is the effect of these performances on language learning and standardization, given the present call to make Kiswahili the official language of Africa?

5. José Arturo Saavedra Casco
El Colegio de Mexico

The study of Swahili slang and borrowings through the analysis of Bongo Flava songs in Tanzania. Trends and Perspectives.

The interest arisen in the Tanzanian youth musical movement known as Bongo Flava is reflected by the scholarship produced in recent years about this topic: Englert (2004), Omari (2006), Perullo (2005), (2007) Reuster-Jahn & Roland Kiebling. (2006) Reuster-Jahn (2007) Saavedra (2006) and Suriano (2006), (2007).

Among this academic production is the Dictionary of Swahili slang "lugha ya mitaani" written by Uta Reuster-Jahn and Roland Kiebling which contains 1100 words and phrases plus an introductory article on the methodology and the semantic fields used for this dictionary. For this dictionary one of its sources are the lyrics of popular songs of Bongo Flava. Through the analysis of this work we find a renewed debate on issues such as the borrowing of foreign and local languages, the adaptability of the Swahili language, the growing influence of American

culture in Tanzanian society, the prevalence of "luga ya mitaani" in the whole community and the constant and rapid changes in the use of slang vocabulary.

The aim of this paper is to revise all these aspects of the debate mentioned above in order to confirm the usefulness and value of this dictionary and also show the benefits that this study has for sociological, anthropological and literary fields. It will be also added recent data compiled during my field work in Dar es Salaam this year and a review of the discussions of this topic by local scholars.

6. Jack D. Rollins

Indiana University-Bloomington

The Case of Sheng, "Proto-Sheng," and Standard Swahili Literature

Sheng, a sociolect of the youth, or "hip" urban culture, which is fittingly a perfect example of hybridity in a lingua franca like Swahili, may be seen from many angles of vision: in its current contemporary popularity, as a materially significant development of a code-switching, or code-mixing language (usually between (or in) Swahili and English, which expresses the multi-cultural space, or border zones, as Bhabha (1994) claims "in between and beyond its constitute parts." (Samper 2002) The result is a hybrid identity, which occupies the ambiguous terrain of much of Kenya's youth culture. It is a culture shaped by matatu drivers (*manambas*) in Nairobi's *jua kali* sector and rap musicians like Proxi Presha, Kibera Kid, Kalamashaka, and others who are the nominal "cultural brokers" who live, work, and rap from this newly formed indices between cultures and generations. To their elders, however, authority figures, and parents these young Sheng culturalists revert to standard Swahili, English, or their mother tongue.

Or Sheng may be viewed more diachronically in the history of Swahili, which will show how common it has been for code-switching, or mixing to be seen in different periods. The most obvious example is Arabic: to write ime-dead-isha, which shows a perfectly grammatically constructed Standard Swahili sentence, which has used an English noun (dead) surrounded by the pronominal structure of Standard Swahili, is really no different than writing *Ninasoma kitabu kizuri kabisa*. Here the Arabic stem K-T-B is used in a similar way. The same could be found in Swahili and Persian, Swahili and Hindi, and so on. In this sense, Sheng is a natural, even predictable development in Swahili, which has always been a hybrid cultural product; it can easily be argued that Swahili is a diglossia, code-switching, pidgin, Creole, patois language, as much as those coastal Swahili speakers (*uungwana wa haki*) resist this result.

In writing, too, there are many examples of Sheng literature, which follow Standard Swahili quite closely, in spite of the remarkably fecund use of English. In a novella like *Without Kiinua Mgongo* by David Maillu a reader will find sentences like, "Today, when the hooting sounded with a lot of fujo, Mwangani alithought ilikuwa ya Mummy." Many see Sheng writing as a newly formed expression of an emerging urban youth culture, which through the use of code-mixing, establishing yet another Swahiliphone variation of the indefinable "Swahili culture."

This paper, through selected examples of Sheng rap, video, and literature will argue that the phenomenon that is Sheng is yet another example of inscribing alterity in Swahili.

7. Mohamed Yunus Rafiq
Yale University

Seek ye first the Lyrical Kingdom: The re-workings of Pan-Africanist thoughts via Hip-Hop in Arusha, Tanzania

Pan-Africanism as a political and economic ideology has received wide scholarly attention (Assensoh 1998; Appiah 1992; Mazrui 2004; Nkrumah 1965; Odinga 1967). These texts often depict the architects of this project—as well as their visions—in incompatible and contradictory terms. There seems to be little scholarly attention on how Pan-Africanism has been re-worked in local contexts through mediums like music. This essay examines how informal and later formal youth organizations used music to utilize some trends in Pan-African thought, especially the idea of unity, in addressing local grievances such as poverty, unemployment, HIV/AIDS, and corruption. Actual music texts as well as participant interviews are used in this analysis to weave a complex picture of these youth groups, who have been shaped by varied political and cultural influences such as Ujamaa, Rastafarianism, Afro-American culture as well as the Global pop-culture such as Hip-Hop. Pan-Africanism remains as one of the important goals in the twenty-first century Africa. Pan-Africanism is still shaped at the top through governmental and institutional structures like African Union. This essay is about a view from below: how musical artist through their organizations use Pan-African ideas in an idiom—the Tanzania variety of hip-hop—that does not show the contradictions commonly found in literature and also address immediate problems facing this African community.

8. Nathan Oyori Ogechi
Moi University

Elimika! Sheng in HIV/AIDS Edutainment in Kenya

The article proposed shall analyze HIV/AIDS edutainment through Sheng among the youth in Kenya. Since the first HIV/AIDS cases were reported in Kenya in the early 1980s, various stakeholders concerned with sexuality and reproductive health have been involved in educating society about the pandemic. They employ various strategies to communicate with their target groups. Given the initial stigmatization of people living with HIV/AIDS, the stakeholders had difficulties in mobilizing people to attend the teaching sessions and communicate HIV/AIDS education without scaring them. The trend has now changed and one of the strategies used especially among the youth is entertainment that is educative, hence the concept edutainment. The efficacy of the edutainment largely depends on the medium selected for the campaigns. The German Technical Corporation (GTZ) Health Programme is one of the players in the HIV/AIDS campaigns. An edutainment program called Join-in-Circuit (JiC) was used in Germany since the mid-90s before it was introduced it in other countries. The GTZ did a pre-test of the JiC in Kenya in 2007. Whereas the JiC concept originates from Germany – a country with superior economic and political power compared to Kenya – the GTZ had to adapt it to the local environment. Here the JiC is called *Elimika!* and it employs the popular youth culture and an urban language variety - Sheng. The paper proposed will attempt an analysis of how the use of Sheng contributes to the success of the edutainment of the Kenyan version of JiC (*Elimika*). Data

will be drawn from six Play Stations of the *Elimika!* pre-test that was conducted among the urban youth of Eastleigh – a poor residential estate in Nairobi, Kenya.

9. Nyandiba Carren
University of Eastern Africa

The Use of •OBOKANO’ as a Campaign Tool Against H.I.V./AIDS in KISII - Kenya

The paper proposed shall be an attempt to analyse the use of popular music to communicate H.I.V./AIDS messages in Ekegusii language. Ekegusii is the language of the Abagusii of Kenya. Data for the paper will be drawn from Dan Mosima (Ong’eng’o)’s lyrics. Ong’eng’o plays the •obokano’, a traditional musical instrument and sings in Ekegusii. He is a popular artist among the Abagusii who does his live performances mainly in rural Kisii. Ong’eng’o’s music is unique in the way he has steered off the use of scantily dressed ladies as his dancers, like most popular musicians do. His dancers are young men dressed as old men and women whose dancing is vigorous as well as comic, which endears him to the rural folk. Ong’eng’o’s choice of Euphenism and the arrangement of his lyrics is reminiscent of popular music by Kenyan hip hop musicians. The article will demonstrate how Ong’eng’o has borrowed from such artists in his attempt to campaign against the HIV/AIDS scourge among the Abagusii. A comparison will be done between the lyrics of one hip hop artist and those of Ong’eng’o. Although Ong’eng’o’s, music covers a wide range of topics, this paper seeks to analyse only lyrics of two songs. This paper seeks to answer some of the following questions;

- How popular is obokano among the Abagusii?
- How popular is Ong’eng’o’s music among the Abagusii, compared to other Kisii musicians?
- What is his target audience?
- Is Ong’eng’o a rural or urban artist?
- Among the wide range topics his music covers, how has the H.I.V./AIDS songs been received by his fans?

It’s hoped that this paper in answering some or all of the above questions will demonstrate that popular music may be used in H.I.V./AIDS campaigns in rural Kenya.

10. Sharron Greaves
Bronx Community College
City College of New York

A Child Shall Lead Them: Nollywood, the New Kid on the Film Industry Scene, as Harbinger in Bringing Influential Awareness of the HIV/AIDS Plight on the African Continent and Abroad

HIV/AIDS has ravaged the African continent like no other pandemic. It has been equally as devastating in North America, with a particularly heavy toll on urban African American communities. However, outside of *Philadelphia* (1993), there have been almost no consequential large-scale original Hollywood productions that address the HIV/AIDS plight in the United States or in the world at large. The further irony is that *Philadelphia* does not address an African

American's difficulty with HIV/AIDS but, rather, focuses on an African American confronting the HIV/AIDS issue as the attorney of a stricken client. Hollywood has largely ignored the pandemic burden of HIV/AIDS in the international black community, but Nollywood has not.

Nollywood is the world's third largest film industry, a powerful cultural force in Nigeria, and a comparatively young cinematic enterprise to the century-old Hollywood. As Africa's most populous nation, Nigeria has also been devastated by the HIV/AIDS pandemic, and with a formidable film industry, it is in a unique position to use cinema as a means to address concerns about HIV/AIDS' impact on black communities. Nollywood's harbinger approach to aggressively tackling HIV/AIDS issues on screen, enhances and legitimizes interest for the cause. Three exceptional recent Nollywood films that address this topic are *Miss Maradona* (2006), *War Against Women* (2007), and *Family Disgrace* (2008) which in the former two, the lead characters use their HIV status as a means of punishment against others, and in the latter an HIV diagnosis is deemed punishment upon a lead character for her sins. Both films confront cultural biases held about the disease evident in Nigeria and world-over. Moreover, both films effectively use a mode of popular culture to expose these biases, invalidate their existence, and offer edifying solutions to remedy ignorance about the HIV condition in a way that Hollywood should aspire to replicate.

11. Anne Waliaula

The Ohio State University

Globalization, Language and HIV/Aids: An Analysis of Contemporary Novels in Kenya

Current developments of globalization impacts trends and issues in language and literature. The different facets of globalization such as economic and cultural globalization will be analyzed with a view to describe how it affects authors and their portrayal of society. In this paper I investigate the contemporary novel and the way it mirrors the process of language change and representation of global issues affecting the society. Such global trends to be explored are how authors chose to discuss the issues of HIV/Aids in their novels. An examination of what language is used by authors and people in the society to talk about this deadly disease in the texts will be invaluable. Of significance also is how individuals conceptualize the issue of HIV/Aids that in turn influences their verbal communications. A focus on current novels read in high schools in Kenya that discuss these global trends and issues will shed light into the portrayal of HIV/Aids in the novels.

12. Ria Huijgen-Koolen

Leiden University

Tanzanian rap songs and their message about HIV/AIDS

The wider context of this study is to explore attitudes and perceptions of HIV/AIDS in order to improve education about HIV/AIDS. In Northwest Tanzania, on the Mwibara peninsula, the percentage of HIV/AIDS infected people is high. The population in this rural area is poor, there are no newspapers and people lack knowledge about HIV/AIDS. In July 2007 I started a project:

a group of young people from the peninsula, visit villages to teach citizens about HIV/AIDS by means of Theatre for Development. They perform drama (*Swahili: tamthilia, ngonjera*), poems (*utenzi, shairi*), songs (*nyimbo*) and rap songs (*Bongo Flava*). The performers compose the songs themselves. The rap songs appeal to the audience, because of the performance and language (slang words) used. In the paper eight rap songs, composed and performed on the peninsula, about HIV/AIDS are translated from Swahili into English and analysed. In this paper the next items will be described:

- *The performance*, the visual act of the performance supports the language used.
- *The language* used, like slang (*lgha ya mitaani*) and metaphors. How can the language break through taboo?
- *Perceptions and attitudes of HIV/AIDS* as can be derived from the language. Perceptions on gender, sexual risk behaviour, prevention, and treatment are analysed.

I intend to use the following means of presentation of the paper:

- Language of the presentation is English
- Video and power point presentation of the performance of the Rap songs
- Handout of rap songs in Swahili and translation in English
- Handout of slang words, used in the songs

13. **Dolly Muthuri-Gitonga**

United States International University

The significance of language and communication strategies in anti-drug programs in Kenya.

Language is obviously a vital tool; it is a means of communicating thoughts and ideas. If a speaker wants to reach out to people, he or she has to get the right message to the right audience at the right time. Good communication skills are essential in any successful intervention; for communication purposes, clarity and accuracy is vital for effective and efficient communication. This paper will examine the role of language in conveying preventive education on Drug and Substance abuse (DSA). Drug and substance abuse is a serious problem that is prevalent among the youth in Kenya. According to the national survey by the National Co-ordination for the Agency for Campaign against Drug Abuse (NACADA), the youth between age 10 and 24 years are most prevalent in drug abuse; majority of these students are in secondary schools and universities. Drug abuse has been widely accepted as a norm in many parts of the World, yet the full dangers involved in drug use are slowly emerging.

The need for intervention before drug abuse becomes a national disaster cannot be over emphasized. Preventive measures as opposed to the curative measures need focus since drug culture among the youth has become the norm. The research examines the sources of DSA information with the aim of exploring how language is used within a cultural context. The communication objectives in the messages will be assessed.

This research will provide short-term and long-term broad-based communicative interventions that could be used in the fight against DSA. It will offer preventive strategies for the youth, teachers and interested stakeholders.

- 14. Salome W. Fouts**
The Ohio State University

The subversive language of Sony Labou Tansi's Experimental Theater

The often harsh, crude, unintelligible, non-communicative and non-verbal language used by the Congolese Sony Labou Tansi in the ritual play *La parenthèse de sang* (1979) and *Je soussigné cardiaque* (1981) breaks away from the conventions of the mainstream “proper” language of his predecessors in francophone Africa. Until now, scholars have mostly concentrated on the life and preoccupations of the late Labou Tansi or else on exploring the grotesque and carnivalesque universe of his novels. However, this paper focuses on the experimental language used in the non-realist realms of the two plays mentioned above. With the use of this subversive language, Labou Tansi is able to assault the reader/audience and force the reader/audience to think hard about the chaos and atrocious conditions prevailing in post-independence African societies that have decayed under poor or dictatorial leadership: A context in which the lives of the common people have seriously degenerated.

- 15. Carolyn Hart**
London Metropolitan University

Spirals and Images: Popular Arts in Yvonne Vera's The Stone Virgins

Zimbabwean writer Yvonne Vera, like other African writers of English language texts that are not realist and linear, has been categorized as a modern and postmodern writer. There are correspondences between Vera's texts and the texts of American and European writers categorized as modern, postmodern, and experimental. Vera's texts are, however, arguably representative of African arts. The strong character development and story lines in her texts are not characteristic of postmodern texts produced in Europe and the U.S., and her texts were in fact first published in Canada where there has been openness toward a wide range of writing. Using Vera's novel *The Stone Virgins* as a case study, I suggest that continuities in oral storytelling and popular arts particularly across generations of women influenced the creation of Vera's texts. Vera did not have difficulty in moving from oral storytelling to the written text, but was able to transpose the oral into the written and to reproduce the aesthetics of oral storytelling in her written work. She adds to printed storytelling highly interdisciplinary texts that are predominantly visual and musical; and rather than privilege realism, Vera highlights other aspects of storytelling. For those audiences unfamiliar with her aesthetics and her tales, Vera's texts are “difficult” literary works. But to understand the creation of Vera's texts as primarily influenced by modern and postmodern texts is not to credit her with creating works that represent her own experience and that are aesthetically, in art historian Robert Farris Thompson's terms, carried out in terms of African traditions.

16. Remi Armand Tchokothe
University of Bayreuth

‘Global village’ or ‘global pillage?’ A response from novels in a ‘local’ language

“*Utandawizi-utandawazi*, sorry, *Utandawazi* [kicheko]” [global theft-globalisation, sorry, globalisation (laughter).] This playful vowel substitution [a-i] was made by Chachage in an interview with Lutz Diegner (2004:227). Apart from its witty countenance, this wordplay raises two major issues: the question of defining globalisation and the issue of investigating its awareness. This paper, centred on an interpretative literary discourse analysis, focuses on the depiction of globalisation in contemporary Swahili novels. Therefore, it aims at defending the following contentions. Swahili literature has gone beyond local or regional subject matters and includes in its span trenchant topics requiring at best a sharp sense of analysis free from inclinations. The language used to paint this trans-territorial reality is either voluntarily simple but overloaded with intended meanings and revisited orality or ambiguous to reflect the complex nature of the topic. Moreover, these novels are novels of a new sort in the sense that they transgress established standards by experimenting new writing practices and by focussing on new questions. Most striking is the stand taken by the authors in their novels. They are clearly against globalisation as long as it implies undermining marginalized cultures by imposing standards of privileged cultures over them. Nonetheless, the passive attitude of major local actors in this establishment of dichotomies is not brushed off. The works of fiction chosen for this essay are *Bina-Adamu!* [Adam’s children repression] by Kyallo Wamitila and *Makuadi wa Soko Huria* [The pimps of free market] by the late Seithy Chachage. Both novels were published in 2002 and are written by scholars in literary criticism and sociology respectively. Worth mentioning is the fact that both novels were composed at least partly abroad. Wamitila wrote the novel in Bayreuth, Germany while doing his Ph.D. Chachage started drafting his work in Cape Town, South Africa. Any impact of places of composition?

17. Cheryl Toman
Case Western Reserve University

Language and Performing Arts in West Africa: The Case of Werewere Liking

The style of Cameroonian Francophone author and playwright Werewere Liking is clearly distinctive. Liking is perhaps the only Francophone writer who was self-educated in French as an adult, having had no exposure to the French-influenced school system in Cameroon and was immersed instead in the rituals, traditions, and teachings of her native Bassa culture. Both her written work and her performance art are known for their Franco-Bassa neologisms. Africanist John Conteh-Morgan characterized Liking’s work in his book, *Theatre and Drama in Francophone Africa*, as “an extensive use of an esoteric and highly ritualized language: of dream, trance, and spirit-possession techniques [...]” (212).

In reality, Liking herself is both writer and self-translator of language and culture, as she essentially is assigning a new language to Bassa oral tradition in defiance of critics such as Joseph Ki-Zerbo who warns “[...] taken out of context, the oral literary text is like a fish out of water: it dies and decomposes. [...] Do not therefore uproot oral testimony” (8). But Liking’s

art is also influenced by other African oral traditions. Although Cameroonian, Liking has lived in Côte-d'Ivoire since 1977 where she founded the *Village Ki-yi*, an artistic center for the performing arts which welcomes both renowned artists as well as children orphaned due to civil strife in Côte-d'Ivoire. Liking's travel and experiences in West Africa have thus inspired her to integrate other oral traditions into her work, namely the *mvet* of the Fang of Gabon and the well-known Malian epic, *Sundiata*. This paper will look at Liking not only as writer / self-translator, but also as an artist who uses words and language to revolutionize the performing arts in West Africa through a reworking of oral traditions for contemporary African society, resulting in an elite form of people theater which may be appreciated by all.

18. Akinyemi Akintunde
University of Florida

Orality and Language Usage in Nigerian Yoruba Video-Films

This paper will contribute to research on the relationship between African popular culture and oral traditions. The paper intends to address the role of oral literature in the works of selected Yoruba video-film scriptwriters whose writings exemplify the extent to which creative writers in African languages have been influenced by oral tradition. The paper will show that the functions performed by such literary materials in oral society are still sustained in video-films into which they are transferred. At another level, the folkloric materials also become instruments that scriptwriters manipulate easily to raise social consciousness in the minds of their audience. By so doing, the writers, through their mastery of Yoruba language, convert oral tradition to a complex set of symbols that are only partly indigenous, thereby freeing them from impediments of a fixed cultural perspective. The moment oral literary materials are adapted into video-films this way, they function as instruments through which serious socio-political issues are commented upon.

19. Kadidia V. Doumbia
Rabun Gap-Nacoochee School

Language and Dance in Africa: Popular Art

Word, movements and sounds
Language Dance and Drum.

Language is a mean of communication and is very particular to a given society. Each society has its own language, used a particular tone that can make it particular.

Language adjusts to the changes that a society goes through, a language is a society. Language used the voice, the sound, words to communicate but Dance used body movements, expression of feelings and a dance will mean what the audience will be willing to understand, what the individual in the audience will think he understands even if it is not what the performer or the choreographer wants to communicate.

In this paper we are dealing with the popular dances in Africa. Why popular because they can be performed by everybody, available to each member of the society.

In Traditional African Dances, because there is no such dance as “African Dance”, this term has been created for commercial purposes only, dance is a very strong mean of expressing feelings, of communicating, dance is the society.

The drum guides the dancer, the drum tells the dancer what to do and when to do it. The drum is used to send messages from one village to the other. The drum is still the main mean to communicate in some areas of Africa even though there is a phone in a lot of areas now.

Globalization is the new word and everything has to go global, meaning that there is no room for diversity. Even though this new concept has its positive sides such as exchanges between nations and peoples especially with the emergence of Internet and the various sophisticated communication devices, the African continent is not ready yet for such enormous changes. A continent which tries to recover from colonization, tries to figure out what and where its roots are. A continent which opens the door for new information but has to catch up on so much. A continent which listens to the Rollins Stones, to Madonna but refuses to loose its identities.

Africa is dancing, Africa is speaking to the rest of the world, Africa is saying I am not one I am many countries with so many diversities in each one of them, so many languages. Africa is saying do not try to globalize me.

Africa is dancing, singing, drumming, this is its way of communicating.

20. Jane N. Muasya

United States International University

Language, Fashion and Design: a Kenyan Perspective

One of the achievements of technology for modern man is the bridging of distance and time to the point that at times intercontinental communication between persons is easier and faster than intracontinental or even within the same country. The secret is internet and electronic connectivity, a luxury for the majority in Kenya. The level of literacy is still low compared to the developed countries, but luckily, oral tradition still holds in the continent as a means of transmitting knowledge of whichever kind. This means that a cross section of people experience technology directly and then relay this experience to others. Along come cultural values and practices. The meeting point of the foreign and African or local culture is characterized by conflict and /or integration.

Our paper focuses on language, fashion and design. Language is a bearer of culture, dress being one of its components. Dress, design, fashion are in themselves languages, and they differ from one speech community to another, from one period to another. Dress is governed by gender, age, class, social values, functionality,... Language is dynamic, and so is fashion. In our study we examine the evolution of fashion and design in Kenya, as well as its impact on some of the 42 ethnic languages. The lexicon has grown by accepting neologisms or by coining new words. Some of the words are ambivalent in meaning depending on the users. Some designs or fabrics have been ennobled, while others have expanded to embrace all Kenyans and any person in the world for that matter. Kenyan fashion has borrowed a lot from West Africa, and even locally from the Indian community, but there are elements that make that fashion or design Kenyan.

21. Claire Halpert

Massachusetts Institute of Technology

Kwaito: Constructing Youth Culture and Identity in Post-Apartheid South Africa

For much of the twentieth century, black South African cultural expression was defined by its relationship to the apartheid state. For black musicians, the existence of apartheid made the presence of politics in music unavoidable. Those who strove to be neutral played into the confines of apartheid policy; for others, apartheid became an object of direct engagement, as they crafted their music in either explicit or implicit opposition to the state. With the fall of apartheid in 1994, the ideological force driving black South African music disappeared, leaving a cultural vacuum. The generation that came of age at the end of the apartheid era faced the challenge of defining their post-apartheid cultural identity. Kwaito music emerged at this time as a new mode of cultural expression among South Africa's youth. I propose that kwaito has developed into an inhabitable cultural identity for young South Africans. Specifically, I show how through synthesis and manipulation of the different languages and musical styles used in the music, the genre has become a metaphor for the experience of youth in post-apartheid South Africa.

Just as kwaito musicians incorporate different styles into their music to evoke their cultural history (kwela, mbaqanga, gospel) and their place within the global community (dancehall, hip hop, R&B), their sophisticated use of language within the music allows them to capture disparate aspects of their experience. English, Afrikaans, Zulu and other indigenous languages all play a conscious role in the music. Moreover, urban creoles like Tsotsitaal and Iscamtho have become distinctly connected with kwaito, strengthening the sense of multifaceted cultural identity that kwaito creates. By understanding how kwaito musicians exploit this richness of musical and linguistic sources in their music, we can gain a better understanding of how they and their fans view themselves and their role in a post-apartheid world.

22. Kuria Githiora

Pioneer Human Services

Mũgithi, Hip Hop and Gĩcandĩ: Re-Creating Sociocultural Discourse and Performance in Kenyan Urban Space

This paper examines the popular one-man guitar Mũgithi music dance and performance popular in urban Kenyan urban space together with localized Kenyan Hip Hop music genres as cultural practices that perform global socio-cultural discourses, and which can also be read for the ways in which they both indicate and formulate contexts. A close examination of the two popular genres shows how they continue to borrow from a variety of cultures and poetic forms. Both Mũgithi and Kenyan Hip Hop music also embody such forms as Gĩkũyũ Gĩcandĩ performance and poetic tradition. The male-dominated tradition is somewhat comparable to traditions such as the one embodied by male griots, well-known West African praise-singers and Imbongi male Zulu biographers who also engage in similar praise-singing performances and poetry. Consequently the borrowing and fusion between Gĩcandĩ on the one hand and Mũgithi and Hip Hop traditions help to display dynamic stylistic variations along with creative dialogic intertextuality (Bakhtin 1981). This paper suggests that, given the creative and popular sociocultural nature of the two musical genres and the often controversial sociocultural discourses they

embody, both Mũgithi and Kenyan Hip Hop music enjoy wide acclaim and "covert prestige" (Trudgill 1972), irrespective of the perceptions that they are both transgressive and subversive sociocultural, economic and political representations of "the wretched of the earth" (Fanon 1967).

23. Zoliswa O. Mali
Boston University

Blogging across cultures and languages around the globe: the impact of cross-continental social CMC on indigenous cultures and languages in South Africa and abroad—a case of isiXhosa

The call for proposals to this conference highlights global integration of cultures through social interactions that take place globally via the Internet. Indeed, the world continues to become more and more of a global village - especially through the power of the Internet, electronic media and transfer of cultural practices which have become the norm. This paper purports to highlight not just cultural integration but the high potential of cultural disintegration. With culture known to be intricately intertwined with the language of the people (C.f. inter alia Bass, 2001; Blyth, 1999; De Bot, et al (ed), 1991; Furstenberg, G. et al, 2001 and Kramsch, C.1993, Mali, 2005), we seek to demonstrate that linguistic disintegration is also becoming an almost inescapable threat. The case at hand will be social CMC (computer-mediated communication) in the form of Newspaper blogging. O' Neill (2006) states that language is more than just a means of communication. It influences our culture as well as our thought processes. The point of interest here is borne in discussions of traditionally sacred rites of passage issues of a certain group of indigenous peoples of South Africa, in newspaper blogs to the detriment of its honor, and dilution of the norms and values pertaining to *ubuntu* and *isintu*. Patrons of blog-o-space abandon any *ukuhlonipha* language, which is language traditionally used for respectful avoidance of venerated subjects in a given society (Finlayson, 1978, 1998; Mayaba, 1972; Ntuli, 2000). The base forum maybe politically charged, but cultural values transmitted through language are at high risk. Whilst electronic media has the potential of cultural integration, the reverse is evident. The bloggers themselves agree as some of the data will show. Is there something cultural and linguistic custodians can do to avert the cyber-tide threatening the very existence of cultural heritage if left unbridled?

24. BusoloWegesa
Moi University

Urban spaces and emerging narratives in Africa

This paper examines the transformation of the African oral narrative within the framework of the emerging urbanization and the attendant social changes. The emerging urban environment that has become characteristic of Africa today offers an exciting space for the study of the evolution of the oral narrative especially within the context of the local-global interaction. In traditional and mainly rural society the oral narrative was tied

strongly to the social institutions of the moment such as those to do with rites of passage, age sets, family, and so on. The mainly homogenous participant audiences had specific expectations of the structure and referent of the tales. The process of urbanization has first of all uprooted these communities from the familiar and placed them in the new contexts which dictate the creation of a new order based on the their traditions as well as elements borrowed from others. In the paper we examine, through narratives collected from a Kenyan urban setting, the shift in oral narratives and demonstrate how the multi-ethnic nature combined with the global influences arising from the cross-cultural adventures have given the oral narrative a new lease of life.

25. Sangai Mohochi
Stanford University

Language and Performing Arts: East African Hip Hop and Public Sensitization for Political Change

One of the many consequences of globalization and the new world order is more cross border interaction among people, leading to more transfer of knowledge, technology, and other traits between nations. One area that has been impacted heavily by this flow, largely aided by the internet and other electronic media, is culture. To a large extent, though, the transfer of cultural practices appears to be more from the western more developed world to the weaker, economically and politically less powerful nations. While Africa has all along been known to be very rich in music, dance, and other genres of popular culture, its traditional forms have been greatly infiltrated with western influences. The youth, specifically, exhibit a higher urge to change the local by borrowing more and more from the global. They copy music styles, themes, dance styles as well as dressing codes of popular western musicians and their language forms. In that context, this paper aims at meeting two goals. First, to analyze the extent to which youthful musicians have managed to maintain a balance between educating and entertaining society at the local level, while keeping abreast with emerging global trends and influences. Particularly, it will show how the young generation of East Africa musicians uses music to sensitize the public by serving as critics of the management of public affairs, and how this has contributed to political change. Secondly, it will investigate the effects that these emerging practices have had on the use of African languages in the performing arts.

26. Martin C. Njoroge
University of Pennsylvania

The Missing Stone in the Language Hearth: Quest for Recognition of African Indigenous Languages in the Global Arena

Language is the most relevant tool for building knowledge and for ensuring that every citizen in a nation is empowered to participate in national development. Despite this fact, African indigenous languages have been marginalized as tools of communication of global information. The crucial information transmitted through modern technology uses western languages, notably

English, French, Spanish and German. Nevertheless, many nationals from African continent are not literate in these languages in which this vital information leading to improved livelihoods is available. The fact that majority of the African population do not speak, for example, English deprives them of advantageous knowledge. There is need for this information to be packaged in languages that all Africans understand for them to be able to benefit from an education about the world around them.

Using Kenya as an example, this paper addresses the language situation in an African setting arguing that there is need for three categories of languages to be recognized so that every Kenyan benefits from the global education. I argue that there is need for information in the media, technology, arts etc. to be in English, which is the official language, Kiswahili, the national language, and in indigenous languages, for not every Kenyan is literate in both English and Kiswahili.

If this is done, no African will be left behind. At the moment African nations seem to be caught at a crossroad and are simply striving to catch up with the other continents in the global village.

27. Sandra Sanneh
Yale University

From Simunye to Mzansi Fo' Sho': Can Television Foster Multilingualism in South Africa?

State-controlled television was an important tool in promoting the language policies of the *apartheid* regime in South Africa. Since 1996 the South Africa Broadcasting Corporation, now a parastatal, has been in the forefront of a new language policy broadly described as “additive multilingualism”. This paper looks at the changing foci of SABC1 and SABC2 in the past decade and assesses their contribution to the current status of that policy.

28. Ndirangu Wachanga
University of Wisconsin-Whitewater

Kenyan Vernacular FM Stations: The Small Worlds of Media Ethics and Economics

The core of the First Amendment is to defy government infringement on human expression. But as Christians, Ferre & Fackler (1993) remind us; this political independence does not successfully fend off other enemies. These “enemies” are economical, educational, scientific, cultural and religious institutions that out of either malice or sheer social complexity dominate the news media’s agenda.

While it is true that media companies and institutions must operate on the logic of capitalism to survive, the very nature of their symbolic and ideological potential forces these organizations to confront these complex realities—even virtual realities (i.e., extremist religious groups such as jihadists or racist regimes). What emerges at the intersection of economics and the information agenda forced on the media or embraced by them is what I refer to in this paper as “small worlds.”

Citing specific examples from Kenya, this paper addresses the broadcast of profuse tribal vitriol by the Kenyan vernacular radio stations during the 2007 pre- and post- election violence. The paper seeks to examine the extent which these broadcasts fomented ethnic antagonism. Also examined, are the dynamics of small world of the media owners – a “tribe” of investors.

29. Kiarie Wa’Njogu
Yale University

Media and the Politics of Hate: The Case of vernacular Radio Stations in Kenya

The freeing of airwaves by the then die-hard KANU regime saw a mushroom of private media both in print and electronic. Despite the gains (especially in providing an alternative stage for expressing opinion and obtaining information and overall democratic process), private media has been blamed for all sorts of evils including wanton slaughter of innocent Kenyans and destruction of property that accompanied the mayhem that followed the disputed general elections of December 2007. Historically, the radio has played a significant role in spreading hate messages due to the large population it can reach at the same time and also due to the fact that, unlike print media, it is immune to literacy skills. Memories of the 1994 Rwanda genocide in which the radio played a key role in spreading hate, are still vivid in our minds. A few people who have suggested remedies of curtailing spread of hate message, for example, former president of Kenya, Daniel Moi, have proposed that vernacular radio stations be shut down. By citing examples of ineffectiveness of such drastic measures, this paper will argue that result in this case are not likely to be different and that it will be a regress to the gains of a long and persistent fight of many Kenyans. In addition to exploring the concept of hate, the paper will propose a reverse model of the trend by outlining how the media could be utilized to unify multiethnic groups in Kenya.

30. Adesola Olateju
University of Wisconsin-Madison

Language and Style in Iroyin Lede Yoruba: The Yoruba News-broadcast on the Electronic Media

The Yoruba Newscaster may not be regarded as a literary artist like the poet, the novelist or playwright, but he is a language artist of a sort, given the way he uses language as a major tool of his profession. This is more so when it is realized that he is required to translate faithfully, news already gathered and broadcast in English to Yoruba, using his experience, linguistic skills and basic knowledge of the two languages.

The focus of the paper therefore, is not the language style of the individual Yoruba broadcaster, but what is perceived to be the general trend in the presentational and language style of Yoruba News broadcasting on radio and television.

The paper adopts the *Theory of Standard Language* as its major theoretical framework. This is to enable us to determine the type of language being employed in Yoruba newscasting;

whether the *Standard Language (SL)* or the *Literary Language (LL)*. The paper also explores the linguistic/stylistic devices and other traditional materials used and for what purpose/effect.

It is established in the paper that the Newscaster has some measure of freedom in his use of language, sometimes creatively, in the course of translating the news material from English to Yoruba. This way, his individual language style is manifested. The common factor however, is that each newscaster strives to achieve full communicative effects by being very close to the Standard Language. Whatever linguistic strategies and, or stylistic devices are chosen, what is of paramount importance is fidelity to the information content and comprehension of the news package by the audience. Hence, idioms, metaphors archaism and other linguistic/stylistic devices which push communication to the background are either sparingly used or carefully avoided.

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