

**BIENNIAL AFRICAN ASSOCIATION
FOR RHETORIC CONFERENCE**

**Rhetorical (Re)invention of Africa
in the 21st Century**



CONFERENCE PROGRAM

DAY ONE: Wednesday, July 20, 2022

MODERATOR: RACHEL DIANGA

RAPPORTEUR: ELSIE NEWA

TIME	TOPIC	PRESENTER
8:30-9:00 am	ARRIVAL AND REGISTRATION	
9:00 am-9.30am	OPENING CEREMONY Remarks by AAR Steering Committee Chair Dr. Segun Ige Opening Remarks – Dean School of SCCCA/Deputy Vice-Chancellor (ASA) – Prof. Munyae Mulinge Welcome Remarks and official opening of the conference – USIU-A Vice-Chancellor – Prof. Freida Brown	
9.30 am-10.30am	KEY NOTE SPEAKER Rhetoric, Regimes and Governance and the Quest for the African Voice	Olumuyiwa Falaiye University of Lagos, Nigeria
10.30 am-11.00 am	HEALTH BREAK	

SESSION ONE: Rhetorical Leadership and Transformation in Africa.

CHAIR: AGUSTUS ONCHARI NYAKUNDI

RAPPORTEUR: BENSON NGOBIA

TIME	TOPIC	PRESENTER
11-1pm	The Singing President: How Zuma appropriated music to accumulate spectacle and dramaturgical political conquest	Gilbert Motsaathebe: North-West University, South Africa
	Rhetoric of African Independence: a masterclass in misdirection	Andrew Tichaenzana Manyawu Midlands State University, Zimbabwe
	Priming Theory in a Kenyan Context: An Exploratory Study Evaluating President Kenyatta's Performance on Fighting Corruption.	Benson Ngobia KCA University, Kenya
	Analysis of Presidential rhetoric on the rescue of the abducted Chibok School Girls	Aniefiok Jackson Udoudo; Faustinus G. Nwachukwu & Esther Joe-Daniel Joe University of Port Harcourt, Nigeria
	Populist Rhetoric in Kenya's' contemporary political discourse	Peter Simatei Moi University, Kenya
1.00pm-2.00pm	LUNCH BREAK	

SESSION TWO: Rhetoric and the Decolonization of Educational Curricula in Africa.
CHAIR: FREDERICK MBOGO
RAPPORTEUR: COLLINS ODUOR

TIME	TOPIC	PRESENTER
2.00-3.00pm	Transformational Development Education Program: An Excellent Pathway to a Better Quality of Life	Senyo Adjibolosoo Point Loma Nazarene University, USA
	Policy development and policy implementation as embodied enactment: Learning from inclusive education policies in three African countries.	Chioma Ohajunwa Stellenbosch University, South Africa
	From Dramatic Rhetoric to Ethnographical Pedagogy: An Experiment in Theatre Hybridity.	Ogungbemi C. Akinola & Rodeney Seerane University of Limpopo, South Africa

SESSION THREE: From “Art of Persuasion” to “Arts of Prepositioning”
CHAIR: Daniel K. Avorgbedor
RAPPORTEUR: Brian Sande

TIME	TOPIC	PRESENTER
3.00-4.30pm	PANEL TITLE: From “art of persuasion” to “arts of prepositioning”: The Significant Place of the Sensorium and Intersensory in Selective Communicative-Performative Acts	Daniel K. Avorgbedor, Kofi Anthonio, Ter-ry Ofose, Abena K. Duah University of Ghana, Ghana
4.30pm	HEALTH BREAK AND DEPARTURE	

DAY TWO: Thursday, July 21, 2022

SESSION FOUR: From “Art of Persuasion” to “Arts of Prepositioning”

CHAIR: Solomon Walliula

RAPPORTEUR: Emily Nyabere

TIME	TOPIC	PRESENTER
8.30-9.30am	Sex Enhancers and Toys: A Rhetorical Reinvention of Sexual Behaviour in Nigerian Women	Tayo Joan Adenuga, Kwara State University, Nigeria
	Africa is not just a market! Fighting disease by promoting access to health information as a Human Right	Augustus Onchari Nyakundi Chuka University, Kenya

SESSION FIVE: Beyond Colonialism: Towards (Re)constructing a New Africa

CHAIR: Peter Simatei

RAPPORTEUR: Brian Sande

TIME	TOPIC	PRESENTER
9.30-10.30am	Democracy in Africa: success stories that have defied the odds	Frank Bhunu, University of Zimbabwe Zimbabwe
	The Colonial Impulse as ultimate response to Greater European imperial dominion in Africa: Belonging: space, race and culture.	Andrew Tichaenzana Manyawu Midlands State University, Zimbabwe.
	Re-imagining a genocide-free Africa: Lessons from Rwanda's historical bio-politics	Fred Jenga University of Texas at Austin, USA
	Decoding the immortality of colonialism: A look at everyday language-in-use in advertising and how it perpetuates colonialism	Ngure wa Mwachofi, Kenya
10.30-11.00am	HEALTH BREAK	

SESSION SIX: Re-inventing Africa through Creative and Performing Arts

CHAIR: Chioma Ohajunwa

RAPPORTEUR: Bernard Owuor

TIME	TOPIC	PRESENTER
11.00am-1.00pm	Rhetoric, Scripting and Playing Disturbing Violence: Narrative Ethnography of Ghost Twerkers' actors in re-enacting Gender Based Violence (GBV) in South Africa	Ogungbemi C. Akinola University of Limpopo, South Africa
	Representation of Women in Popular Central Kenya Bantus' Comedies: A Case Study of Selected Kikuyu Drama Comedies	Keziah Githinji & Moses Karanja USIU – Africa, Kenya
	You would think I Will Marry When I Want has lost its sting or has it? – A critique of meanings from the spectacle of staged versions of the play as directed by Stuart Nash in May 2022	Fredrick Mbogo Technical University of Kenya, Kenya
	Colour Meaning And Context In African Animation: The Kenyan Animation Space	Emily Nyabere USIU- Africa, Kenya
	Remediation of the Animation Pipeline to cater for the African Aesthetic and Experience	Japheth Mandela Isaboke-USIU-Africa, Kenya
1.00-2.00pm	LUNCH	

SESSION SEVEN: Contemporary Media Rhetoric in Africa**CHAIR:** Augustus Onchari Nyakundi**RAPPORTEUR:** Keziah Githinji

TIME	TOPIC	PRESENTER
2.00-3.00pm	Use of YouTube to set agenda for the revised depiction of Africa	Daisy Okoti USIU-Africa, Kenya
	Use of Twitter of Agenda Setting in Kenya. A Case of #Lower Food Prizes	Penelope Ashioya USIU-Africa, Kenya
	Representations of Africa through Fashion Websites	Barry Brummett University of Texas at Texas USA

SESSION EIGHT: Africa in the Cinemas**CHAIR:** Ogunbemi C Akinola**RAPPORTEUR:** Daisy Okoti

TIME	TOPIC	PRESENTER
2.00-3.00pm	Urban Youth Audience's Perceptions of Negative Content in Local Films: Case in Nairobi County, Kenya	Keziah Wangui Githinji USIU- Africa, Kenya
	The phoenix rising: multimodality and cinematic reinvention of powerful African women in Coogler's Black Panther	Sindiso Zhou Fort Hare, South Africa
	African Cinema and Third Wave of Pan-Africanism	Khalid Mikkawy University of Cairo, Egypt
	DJ Afro and the Rhetorical Practice of Film Narration in Kenya	Solomon Waliula, Johannes Gutenberg University - Mainz, Germany
4.30-6.30pm	HEALTH BREAK AND CAMPUS TOUR	
6.30-9.00pm	CONFERENCE DINNER	Gilbert Motsaathebe
	KEY NOTE SPEAKER	North-West University, South Africa

DAY THREE: Friday, July 22, 2022

CHAIR: Audrey Mbogho
RAPPORTEUR: Japheth Mandela Isaboke

TIME	TOPIC	PRESENTER
8.30-9.30am	KEY NOTE SPEAKER Language and Rhetoric: African Perspectives	FREDERICK IRAKI USIU-Africa, Kenya

SESSION NINE: Language, Representation and the (Re)invention of Africa
CHAIR: Sindiso Zhou
RAPPORTEUR: Tayo Adenuga

TIME	TOPIC	PRESENTER
9.30-10.30am	Language, Representation and Re(invention) of Africa's Leadership in Stella Nyanzi's Post-Birthday Poem to President Yoweri Museveni, African Indigenous Languages and Computer Technology Discourse Markers as Rhetorical Strategies in Nigerian English Rhetorical Analysis of Suicide Notes in Nigeria	Blossom Shimayam Ottoh-Agede Audrey Mbogho and Quin Awuor Ruth Ishaku Ibbi & Ynana Ahmed, Gombe State University, Gombe State Yunana Ahmed & Ummi Ibrahim, Gombe State University, Nigeria
10.30-11.00am	TEA BREAK	
11 am – 12:30 pm	Transmutation of Proverbs into New Writings: Appraisal of Abubakar Adam's Season of Crimson Blossom The role of Memory in African literature: A Rhetorical Reading of Kithaka Mberia's Another Continent. Muse and contradictions in the IAAF case involving Olympic athlete Caster Semanya.	Abdul'aziz Bako Gombe State university, Nigeria Fatima Inuwa Gombe State University, Nigeria Gilbert Motsaathebe North-West University, South Africa
12.30-1.15pm	CLOSING CEREMONY Segun Ige – President of AAR Steering Committee Omedi Ochieng - AAR Committee Vice Chancellor – Freida Brown	Howard University, USA Denison University, USA
1.15-2.00pm	LUNCH	
2.00-5.30pm	CONFERENCE EXCURSION	Swabra Soud & Elsie Newa USIU-Africa

BOOK OF ABSTRACTS

01

The Singing President: How Zuma appropriated music to accumulate spectacle and dramaturgical political conquest

Prof Gilbert Motsaathebe
North-West University, South Africa

As the late professor at large of Africana Studies Ali Mazrui observed, a major aspect of world history is the rise and fall of great heroes and great villains. On the 18th of December 2007, Jacob Zuma was elected president of South Africa's ruling party, the African National Congress (ANC), at the party's 52nd national conference in Limpopo province. Zuma received an overwhelming 2 329 votes against his opponent, the then President Thabo Mbeki, who received 1 505 votes. Standing up to address the conference, Zuma did what he does: he belted out his trademark song, Umshini Wami (Bring My Machine). Since then, Zuma has become one of the most reported leaders across media platforms in South Africa and beyond. Described as "charismatic and colourful", Zuma won the hearts of millions of South Africans, and according to the BBC, he achieved this popularity through "songs and impromptu theatre—it was that comical nature which endeared him to ordinary South Africans before his elevation to the presidency." Using insights derived from Debord's concept of the "Spectacle", the paper explores how Zuma successfully deployed music in his political engagements as a device to legitimise his authority, in which he dazzles followers, rendering them subservient through the spectacle. As it will be shown, it was this charisma that earned him the designation of the "People's President" during his election campaign. The paper underscores how this dramaturgy was predicated on the singing of popular freedom songs that the public relates to, helping the president evoke emotions (pathos). Furthermore, the paper argues that Zuma's use of political songs and performances that are specific for each moment as a standing ritual not only helps to preserve the memory of South Africa's struggle for freedom since the message in these songs often tackles poignant issues that characterised particular colonial and apartheid imperatives, but also helps Zuma to appeal to memory and time (Kairos) synchronously. Ultimately, because almost all his communication with the electorate starts with a song, the paper endeavours to illustrate empirically the link between music and political communication and mobilisation.

02

Rhetoric of African Independence: a masterclass in misdirection

Andrew Tichaenzana Manyawu
Midlands State University, Zimbabwe

Well over half a century after most of the continent's countries became independent of their European colonisers, none of these countries has experienced true power, control, and self-determination. On the contrary, there is ample evidence that political and economic power remains firmly in the hands of so-called 'White Capital' and that European countries continue to wield controlling influence over African affairs, their grip now strengthened by European outposts, such as the USA, Canada, Australia and New Zealand. This paper argues that the major reason why Africa has so far failed to free itself from former colonial mistress Europe is the deceptive web woven around her by the discourses of coloniality and independence. Using the Critical Discourse Analysis (CDA) approach, the paper deconstructs these concepts to lay bare their constituent elements, how they work together, and the goal they are deployed to attain. The paper concludes that independence is the key element of African misdirection plotted by European colonialists and capitalist interests behind that colonialist strategy. A Europeanised Africa now independent of Europe is only as good as a weaned child now able to work even more effectively for the good of his mother who has prepared him for this developmental stage called independence. Thus, because of the misdirection of the rhetoric of independence, European colonisation of the continent is only getting more entrenched.

03

Priming Theory in a Kenyan Context: An Exploratory Study Evaluating President Kenyatta's Performance on Fighting Corruption

Benson Ngobia
KCA University, Kenya

According to Transparency International's corruption perception index of 2018, Kenya ranked 144 out of the 180 countries sampled on the perceived level of public sector corruption attaining a 27% score (Transparency International, 2018). The focus on corruption by the Kenyan media is evident going by the frequency corruption stories detailing the looting of public funds appearing as headlines in newspapers and primetime news.

Krosnick and Kinder (1990) in their study of media priming in connection with altering the support of President Reagan, found that the more attention media pay to a particular domain, the more the public is primed with it, and the more citizens will incorporate what they know about that domain into their overall judgment of the President.

Following the Supreme Court upholding Kenya's presidential election results of 2017, President Uhuru Kenyatta was swift in mapping out his agenda for the nation in his second and final term. He laid out the four pillars of his administration as food security, affordable housing, universal health care and job creation through manufacturing. However, the scale of corruption in the Kenyan government has derailed the achievement of the Big Four agenda given the haemorrhaging of funds to corruption through various government ministries, county governments and parastatals.

Corruption in the Kenyan Government is not a new phenomenon and has dogged the various Governments that have come into power since independence. In an attempt to address the public's discontentment with corruption, President Uhuru declared war on the vice proclaiming his fight against corruption as his legacy in addition to the big four agenda (Maosa, 2018). It is therefore paramount to study whether the focus given to corruption stories through media priming does influence public opinion of the president's job performance on the issue. Arendt and Marquart (2015) referred to media priming as the residual, often unrecognized consequences of media exposure on subsequent judgments and behaviors. Therefore, the present research examines the evaluation of President Kenyatta's performance in relation to the fight against corruption.

04

Analysis of Presidential rhetoric on the rescue of the abducted Chibok School Girls

Aniefiok Jackson Udoudo, Faustinus G. Nwachukwu & Esther Joe-Daniel Joe
University of Port Harcourt, Nigeria

Rhetoric as a persuasive technique has been applied in conflict situations. The aim of the study was to analyse the rhetoric of Presidents Goodluck Jonathan and Muhammadu Buhari in the rescue of the abducted Chibok School Girls. The study sought to analyse the rhetorical canons and rhetorical proofs used by Goodluck Jonathan and Muhammadu Buhari in the rescue of the abducted Chibok School Girls and assess audience reaction to the speeches. The study was anchored on the source credibility theory and invitational rhetoric theory. Textual analysis was the research design. Eight speeches by both Presidents were analysed. The study, a census, analysed all the speeches (and comments therefrom) by Presidents Goodluck Jonathan and Muhammadu Buhari on the Chibok School Girls' saga, between April 14, 2014 and December 31, 2015. Findings from the study showed that Goodluck Jonathan significantly used the canons of invention, arrangement, memory and style in his speeches in comparison to the near absence of rhetorical canons deployed by Muhammadu Buhari in handling the rescue of the Chibok School girls. Audience reaction to the rhetoric of the two leaders questioned the credibility of the rhetors. Presidents Goodluck Jonathan and Muhammadu Buhari were neither seen as credible nor as authoritative in handling the rescue of the abducted Chibok School Girls. The study recommends that political leaders in Nigeria should develop rhetorical strategies that embrace all canons of rhetoric in order to effectively persuade the citizens.

Keywords: Rhetoric, Boko Haram, Rhetorical canons, Rhetorical proofs

05

Populist Rhetoric in Kenya's' contemporary political discourse

Peter Simatei,
Moi University, Kenya

In Kenya, an emerging form of populism contests what it claims is a hegemonic order created and perpetuated for long by a political elite associated with the so-called "Founding Fathers" of the Kenyan nation. Populist leaders behind this emergent form of populism calls this elite "dynasty". Fashioning itself as a kind of populist resistance against this imagined dynasty, political actors behind this wave of populism speak through symbols, rhetoric and style intended to align them with the ordinary people, an equally constructed category. They construct and perform political identities deemed subversive to the establishment through a rhetoric traceable to Kenya left wing grammars of liberation. But this populism is not in any way left-wing and exhibits no different ideologies from the politics of the 'dynasty'. However, its difference is in the style of politics, its conscription of social media to construct and disseminate what it calls grassroots politics, and its symbolically mediated performance. This paper discusses the rhetoric and form of politics of this emerging populism and especially its gestures towards post-truth politics in its quest for the delegitimation of the status quo.

Keywords: Rhetoric, discourse, populism, performance, dynasty, Kenya.

06

Transformational Development Education Program: An Excellent Pathway to a Better Quality of Life

**Senyo Adjibolosoo,
Point Loma Nazarene University, USA**

Through our history, humans have aspired to overcome diverse nagging problems. Empirical evidence reveals that relentless human search for answers creates not the long-term solutions often desired. Since we remain unsure about how to perennially transcend the difficulties that inundate, we create Plans; Policies; Projects; and Programs (i.e., the 4Ps Portfolios) we hardly ever benefit from. Our 4Ps Portfolios remain, forever, flawed. With higher levels of debilitating failures, we end up with feelings of helplessness, hopelessness, and frustrations. Regardless, we neither learn nor relent in forging new 4Ps Portfolios—perennially recycling bankrupted ideas and strategies. Worst of all, we remain ignorant of the true meaning of Education. We remain unable to distinguish effective Education from mere Schooling. We remain unable to use our Schooling Programs to equip ourselves to produce the caliber of people required to excel at the diverse spheres of our lives. Our concentration on bankrupted Schooling Programs and neglect of Transformational Development Education (TDE) Programs threaten to annihilate us. Considering our tenacious clinging to Misfired Educational Ideologies, the primary objective of this paper is to draw our attention to the ongoing failures we experience in terms of our inability to produce the kinds of Honest and Compassionate Leaders we require to build a better World. This paper is concluded with the thesis that only TDE Programs—based on the 4Ps Portfolios have the capability to assist us to enhance the human factor quality anytime. To globally succeed at the TDE Program is to attain and sustain the desired long-term quality of life we are desire—regardless of where we dwell on Planet Earth.

07

Policy development and policy implementation as embodied enactment: Learning from inclusive education policies in three African countries.

**Chioma Ohajunwa
Stellenbosch University, South africa**

This article is informed by a current study on an exploration of the status of the national inclusive education policies in South Africa, Ghana and Uganda. Inclusive education policies, much like other policy documents, comprise of 2 main aspects- the tangible elements and the intangible elements of policy development and implementation. The tangible elements consist of the policy document, text, structures, systems, skills and human and other fiscal resources required to support the development and popularization of the policy document, including the physical contexts where the policy will be implemented. The intangibles are concerned with the belief systems, values, ideals, interpretation of policy text and other social determinants of inclusive education that exist within the contexts of implementation. Funders of inclusive education and State governments often focus more on the tangible aspects of policy implementation, than the intangibles. However, both aspects of the policy development processes are relevant for successful and effective implementation of inclusive education policies. This is especially true in Africa, where policies and agreements were historically embodied, and aligned to the value systems of the communities. Participants in this study believe that the school should build on good precepts taught to the child at home and collaborate with the learning from the home, however this has not been easy. Although the inclusive education mandate and policy advocate for this collaboration, the achievement has been challenging. One reason I put forward for this challenge is the misalignment between the tangibles and the intangible elements of the policy document and implementation strategies. In this article I borrow from the field of psychology to discuss the policy document and implementation as embodied enactment. Enactment is defined within psychology as a pattern of nonverbal interactional behaviour between the two parties in a therapeutic situation, with unconscious meaning for both. The policy document and the duty bearers who implement policy relay an unconscious meaning through text and interpretation to implement. Policy implementers must reflect the value system of the contexts of implementation to align to the knowledge on ground. This will contribute to more embodied, resilient, sustainable implementation of inclusive education policies in Africa, so no child is truly left behind.

08

From Dramatic Rhetoric to Ethnographical Pedagogy: An Experiment in Theatre Hybridity

Ogungbemi C. Akinola & Mpho Rodeney Seerane
University of Limpopo, South Africa

This paper is a presentation of a social theatre intervention which took place in March of 2019 within the University of Limpopo community in Limpopo Province of South Africa. It is an artist based ethnographical research approach. The research aims at an examination of the realities that the text and actors examined. The findings are useful to the protagonists as well as theatre patrons who are curious about the possibilities of linking performing arts with what Christina Zoniou calls “a political imaginary and citizens’ self-institution”. This study reveals a collective emotional and intellectual development journey of several undergraduate female actors as progress is made from the premise of the theatre of the oppressed (TO), critical ethnography as well as critical pedagogy to address the tangible needs of the participant actors. Consequently, the study arrived at what experts call devising a hybrid theatre, suspended between reality and potentiality.

Keywords: Applied Theatre; Ethnography; Hybridity; Theatre of the Oppressed (TO).

09

From “art of persuasion” to “arts of prepositioning”: The Significant Place of the Sensorium and Intersensory in Selective Communicative-Performative Acts

According to Hanna (1980), “Dance movements alone have the capability to communicate affectively and cognitively. Through communication, individuals learn a culture—the values, beliefs, attitudes, and behavior a group shares.” From its origins in ancient Greece and subsequent spread in time and place rhetorical analytical traditions have matured from focusing on the verbal, textual, musical, visual and now to audiovisual and the digital media. From Aristotle to Burke, Barthes and to many contemporary authors borders of analyses have also enlarged to accommodate (neo)Marxist critical traditions of power, privilege, and postcolonial-decolonial constitutions, and beyond the quintessential “art of persuasion.” Although The subject areas and geocultural spaces have also increased significantly in recent years, African contexts such as those of the over-privileged but less-understood areas of performance traditions (especially dance and related embodied expressivities), music, and the realm of visualities and gestural-symbolic enactments remain to be fully explored and understood and plausible ways. The four papers in this panel contribute first toward a deeper appreciation of the African examples, and ultimately toward revision and consolidation of rhetorical traditions and yet without sacrificing critical thinking and analytical precision. The papers are grounded in the existentialities and the everyday but in varied sites of performance articulations; they call for more attention to “culturally informed” meanings and their implications for richer methodologies that would more appropriately account for the significant place of multimodalities and the intersensory, and definitions of “audience,” levels of persuasion and affectivities in African-Ghanaian contexts.

10

From “art of persuasion” to “arts of prepositioning”: The Significant Place of the Sensorium and Intersensory in Selective Communicative-Performative Acts with Focus on Indigenous Rhetorical Devices in Anlo-Ewe Traditions of Ghana

Daniel K. Avorgbedor
University of Ghana

This paper builds on previous field data and perspectives that question and enrich conventional rhetorical analysis by focusing on Anlo-Ewe resources, techniques, and sociocultural meanings and contexts in which they are framed to effect the goal of “incisive communication” and through the strategic employment of specific affectively reconstituted symbols and performance conventions. Drawing primarily from the Anlo-Ewe hãlo and related performance traditions, the paper investigates the larger qualitative, interpersonal and larger social disjunctures and exacerbations that are frequently associated with the express intent of incisive communication and cathartic-affective outcomes. The paper argues and clarifies the significant ways in which these structuring, rhetorical devices and strategies are not only multiplied, diversified and intensified but also the specific ways they illuminate and extend the boundaries of “art of persuasion” by identifying and interrelating the corporeal, extended-exaggerated visualities and ultimately the larger realm of multimodalities and the intersensory.

11

Embodied Traditional Devices: Understanding the Rhetorics of Selected Indigenous Dance Forms

Kofi Anthonio
University of Ghana

Music and dance have both been recently approached as a significant repository of indigenous knowledge and performance-communicative sensitivities (Amegago 2011, Kuwor 2018, Geurts 2005, Avorgbedor 2013). However, there is still a lack of fuller understanding and exploration of the rhetorical nature of dance and its structured and communicative devices, including their essential contextual data. This paper, therefore, seeks to explore the importance of culturally informed rhetorical devices that constitute the core of dance as a significant part of African embodied traditions but with focus on their immediate expressive-persuasive powers and their long-term implications for enriching and decolonizing African dance pedagogies and general intellectual tradition of dance ethnography/anthropology. The paper draws on examples from the dance genres of the Anlo-Ewe, Ghana.

12

Spawning a United Africa through Terpsichore: Afro-pop Dance as a Significant Youthful Rhetorical Message

Terry Ofosu
University of Ghana

The paper discusses how in recent years African youths have applied popular dances in ways that transcend geographical borders buttressed by the effects of new social media practices (Instagram, Facebook, Twitter, etc.). It examines in particular the popular dance practices of contemporary Ghana in order to explain how the youth have employed other styles of dances from across Africa. The analysis also identifies the means, types, and sites of meaning-creation and affect through the creative-strategic employment of persuasive and stylistic or coded language and corporeal devices to impress audiences with messages of "UNITE" and "AFRO-POP. Based on White's (1984) constitutive rhetoric which is "based on shared conceptions of the world, shared manners and values, shared resources and expectations and procedures for speech and thought" (p. 192-193), this paper argues that dance is a powerful and symbolically laden tool. Through Afro pop dance, which evolved organically in the last few years, African youth are constantly iterating the need for a united front--i.e., a new borderless and common-visioned Africa.

13

Gender Fantasies in Popular Ghanaian Songs

Abena K. Duah
University of Ghana

Media artefacts are deemed to be among the most productive in the creation of symbolic gender realities and have informed much scholarship on representations of gender. This paper interrogates the nature gender realities (i.e., binaries in the Ghanaian context) of male and female music artistes and their lyrics with attention to how these realities are persuasively presented to the audiences. Song, a fairly democratic media of communication where both men and women have expression and access to audiences, is the primary site of inquiry. Symbolic convergence theory is employed to guide an analysis of 100 songs gathered from a selection of radio stations across Ghana. A fantasy theme analysis of gendered references is conducted to identify the gendered fantasies in them and their impact on audiences' (and performers') motivations and affect.

14

Sex Enhancers and Toys: A Rhetorical Reinvention of Sexual Behaviour in Nigerian Women

Tayo Joan Adenuga
Kwara State University, Nigeria

Sex is a consensual activity considered to be an expression of an inner feeling and desire. Existing studies have largely discussed sex in its social context, functions and cultural implications but with inadequate attention to the reinvention of sexual behavior of Nigerian women, resultant from the use of sex enhancers and toys. This study therefore examines the instrumentality of sex enhancers and toys on the Nigerian woman and its implications on her sexual behavior. We draw upon qualitative interviews with twenty five women from different age brackets and backgrounds to elucidate emerging realities and current reinventions in the sexual behavior of Nigerian women. Social media data will also be gathered and content-analyzed. Unfolding patterns reveal that some women more often consider sex enhancers and toys as revolutionary, liberating, fun, submissive, less demanding and free of shame, while some other women believe that, though quite limited in their own right, sex toys threaten male partners, and sex enhancers, though a controlled entity in the society are more readily available, accessible and affordable. Sexual behaviors of Nigerian women are massively evolving and the use of sex enhancers and toys have been identified as major contributors to their reinvention.

Keywords: Rhetorical reinvention, Sexual behavior, Nigerian women

15

Africa is not just a market! Fighting disease by promoting access to health information as a Human Right

Augustus Onchari Nyakundi
Chuka University, Kenya

Cancer incidence and mortality rates continue increasing steadily in Africa. At the center of this increase is low levels of awareness, especially among the majority who are poor. Yet, opportunities exist for cancer prevention and control, improved access to diagnosis and treatment, management, palliative and supportive services to lessen the pain associated with cancer. When people know diseases, their treatment, and management in their first languages, they know how to prevent infection, seek diagnosis and treatment early and obtain better management for better health outcomes. Information on cancer from the World Health Organization, world leading agencies against cancer and even national health institutions, does not prioritize African languages. None of the world leading pharmaceuticals print consumer medicine information leaflets on cancer drugs in an African language. All this is a violation of the right to information. With an emphasis on class, this study seeks to establish how the use of foreign languages in critical cancer resources impacts on cancer literacy in Kenya and how language can be used in the reinvention of Africa to ensure better health outcomes for all. Data will be collected from healthcare workers dealing with oncology and members of a cancer support group both in Nairobi County. The data will be collected using focus group discussions and interviews.

Key words: language, information access, cancer literacy, cancer control

16

Democracy in Africa: success stories that have defied the odds

Frank Bhunu
University of Zimbabwe, Zimbabwe

The poor quality of elections in many sub-Saharan African countries, combined with a tendency for the media to focus on controversy, means that Africa is often depicted as a bastion of authoritarianism. But, it actually has some of the most remarkable and important stories of democratic struggle. Countries such as Benin, Botswana, Ghana, Namibia, Mauritius, Senegal and South Africa have not only become beacons of political rights and civil liberties, they have done so against the greatest of obstacles. These experiences teach us important lessons about where democracy can work, and why. Political scientists like to talk about the conditions necessary for countries to build a strong and stable democracy. These lists are fiercely fought over, but there are a number of factors that most researchers would agree are probably important.

These were not the only challenges that African states faced. With the exception of Botswana, they are all diverse multi-ethnic societies in which the question of national identity has been problematic. In Ghana and Mauritius for instance, ethnic identities have historically played a role in structuring political networks.

17

The Colonial Impulse as ultimate response to Greater European imperial dominion in Africa: Belonging: space, race and culture

Andrew Tichaenzana Manyawu
Midlands State University, Zimbabwe

This paper proposes that, being essentially racial and racist, colonialism can only be defeated by the proactive racist colonial impulse of those it seeks to displace and dispossess. The goal is survival of the species and the condition is colonial occupation of land. We exist to increase and perpetuate our species and we do so by taking over the earth, one square metre at a time, to populate it and continually increase our genetic footprint thereupon until our particular genetic strain, our race, our tribe, has taken over enough of the planet to contribute on its own terms to the global balance of power. The conceptualisation of Africa in terms of the pre-colonial, colonial and post-colonial eras is dangerously misleading as Africa is more effectively colonised today than ever before in her history and is set to be even more effectively colonised tomorrow than she is today. Whereas numerous Black African scholars have sought ways to escape the infernal trap in which Europe (now Greater Europe, GE) holds Africa since she colonised the continent over a century ago, a viable solution is yet to emerge from their endeavours. In a lecture on the evolution of the decolonial movement, Lwazi Lushaba shows how African intellectuals have gone from pinning their hopes on political economy to now swearing by the concepts of coloniality and decoloniality. For several reasons, none of these concepts will unlock the chain holding the Black African races in GE bondage. On the contrary, such ideas help GE to make us take the other side of a coin or mere aspects of it for an alternative coin. The conceptual trap thus holds firm, bolstered by the Europe that now thrives and replicates itself from the safety of our minds and our bodies.

18

Re-imagining a genocide-free Africa: Lessons from Rwanda's historical bio-politics

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This paper addresses the sub-theme of looking beyond colonialism and re-imagining a new Africa. I examine the production of violence in colonial Africa pointing at factors that have been understudied yet form the basis for much of the violence Africa has witnessed in the postcolonial period. I specifically focus on the 1994 Rwandan genocide in which close to 800,000 Tutsis and moderate Hutus were killed in state-sponsored violence. I argue that the genocide did not happen haphazardly but rather was a consequence of long-term development of a toxic form of bio politics. Exclusionary colonial and post-colonial politics fueled by Rwanda's colonial masters and later Rwandan political elites laid the ground for the dramatic events of the 1994 genocide. I address the question of how the state justified violence and the killing of close to a million people through provision of Rwanda's historical context. The historical background of pre-colonial, colonial, and post-colonial Rwanda shines light on the impulses that were behind the actions that happened in 1994. I make a critical analysis using Carl Schmitt's conceptualization of sovereignty and violence, Foucault's bio-politics, Agamben's state of exception, and Mbembe's necropolitics. Employing a historical-archival approach, I argue that contextual demons from the past need to be understood and exorcised if Africa is ever going to build a stronger future less susceptible to ethnic violence. I advocate urgent prioritization of non-selective participation in the socio-economic and political life by all citizens in every African country as a partial antidote to endemic violence on the continent.

Key Words: Africa, Biopolitics, Genocide, Hutu, Rwanda, Tutsi

19

Decoding the immortality of colonialism: A look at everyday language-in-use in advertising and how it perpetuates colonialism

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Focused on the idea that thought precedes choices and actions, the paper engages a metaphoric criticism of a couple of advertisements to demonstrate how what is dubbed the "immortality of colonialism." Colonialism is not only ubiquitous it is paradoxically invisible and thus enigmatic. because it is as a result, it is paradoxically invisible and, consequently, a challenge to overcome. Using critical theory from communication and critical cultural studies standpoint the paper will demonstrate the way out of the paradox as it illustrates the sense in which colonialism is deeply entrenched in the psyche and hence it requires a multidimensional approach to articulate. The paper contributes to the theme towards a rhetorical reinvention of Africa, to rhetorical theory and to the understanding of Africa's predicament.

20

Rhetoric, scripting and playing disturbing violence: Narrative ethnography of Ghost Twerkers' actors in re-enacting gender based violence (GBV) in South Africa

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When one of University of Cape Town's (UCT) students, Uyine Mrwetyana, got missing on 24 August 2019, the entire nation buckled for the worst. Sadly, but not unexpectedly, on 2 September, the South African Police Services (SAPS) confirmed her death. Like many South African young girls and women in past years, she was firstly raped, and then gruesomely murdered. Whereas this story, and several others like it, were major highlights of crime reportage and debates for the latter part of 2019, such stories have remained the realities of females in South Africa. Of stories, Ken Plummer's idea is that they are "documents of life" while Homi K. Bhabha, in his *Nation and Narration*, corroborates that a nation's self-image is shaped and marked by the form and content of the stories it tells about itself. Expectedly, stories of incidences of gender based violence (GBV) in South Africa continue to shape the country negatively as it marks its men as unconscionable brutal beings. The scope of this study is to analyse the narrative ethnography of how performances reveal the relational stories/selves of actors. Although, before now, anthropologists, ethnographers and other social scientists may engage in something ethnographical but, today, due to cross pollination of research fields, ethnographical studies could become applicable to dramatic arts. This paper is the product of a study of actors in their own play performance environment through the use of participant observation and face-to-face interview. Profiling the narratives of some first level acting undergraduate students, the study further aims to verify whether women who play violated characters are able to, through acting, overcome the stigma of being real life victims of sexual violence.

Keywords: Rhetoric, Violence; Gender Based Violence; Narrative Ethnography

21

Representation of women in popular Central Kenya bantus' Comedies: A case study of selected Kikuyu drama comedies

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For a long time, women have been depicted on screen with negative stereotypes and often subjected to the male gaze, physical and sexual harassments. However, with the aggressive advocacy for equality and equity for women by feminists' movements around the globe, there have been phenomenal changes in the roles of women in Western society, alongside the rise of female characters in action films, creating the new action heroine archetype. Over time, female characters have challenge old-styled stereotypes by taking roles that will have them engage in aggressive behavior like fist fighting or with swords and weapons. Such images of women empowerment have over time lend to increasing acceptance of this action heroine archetype. In African, how women have been represented in films has received limited attention from scholars. Indeed, there exist a dearth of information on representations of women in comedy-drama - particularly those using vernacular languages to date. To bridge this gap, this study aims at providing insights within this area by evaluating selected comedy-drama from Bantu's living in central Kenya particularly the Agikuyu. The study is focusing on the voice and agency of women in popular central Kenya Bantus' Comedies. Using a descriptive design and a qualitative approach, seven videos were purposefully sampled and content analysis done. Coding, data management and analysis was guided by Miles and Huberman and Saldaña, J. (2015) approaches.

Keywords: Quality study, comedy-drama, Women

22

You would think I Will Marry When I Want has lost its sting or has it? – A critique of meanings from the spectacle of staged versions of the play as directed by Stuart Nash in May 2022

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If context were the ground on which statements can be made, can it be pulled away to expose the speech maker the way carpets can be pulled under feet to embarrass? This paper is a critique of Ngugi wa Thiong'o and Ngugi wa Miiri's play *I Will Marry When I Want* to be staged later in May 2022 under the direction of Stuart Nash at The Kenya National Theatre. It engages in the articulated position by Gichingiri Ndirigiri (2014) that the play's initial success at its first staging(s) contributed to the difficulties it faced later and generally its deathbed, especially because the circumstances of its production, then, were "irreproduceable." The paper becomes interested, then, on the question of whether the spectacle in the May staging of *I Will Marry When I Want*, when successful, will overshadow its ideas as a play, given that the

play was made specifically with a need to conscientise a particular populace about its plight in oppressive circumstances – neocolonialism, corruption, land grabbing, workers conditions, ills capitalism, imitation of traditions like “white weddings”, hypocrisy of Christianity, unsettled Mau Mau, among others. In other words, the paper is toying with the problem of whether the spectacular element of a performance, in the embellishment of aesthetics, whether via voice or sight, could swallow meanings and render a work (speech) merely entertaining. What measures of beauty, especially via sight or sound, should a statement maker balance with the invisible idea of context, for there to be a meaningful engagement? The critique will necessarily borrow from articulated ideas from postcolonial thinking, especially as explored in Ngugi wa Thiong’o’s retelling of how I Will Marry When I Want came to be.

23

Colour Meaning And Context In African Animation: The Kenyan Animation Space

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Colour is one of the ways in which artists express themselves, thereby giving a reflection of their society. In different parts of Africa, colours carry varying meanings and can be interpreted in different ways from culture to culture. This makes it very difficult to present universal meanings of colours across the globe. In many African societies, colour has even been used to preserve the cultural heritage and identity of a community. “Accurate colour recording is a fundamental feature for proper cultural heritage documentation, cataloguing and preservation” (Molada et al., 2019). For animation artists, a crucial colour tool to prepare before production is a colour script. There are different dynamics that may inform the choice of colour palette that an animation artist uses for production, as well as how they balance the colour properties of saturation (intensity) and brightness (value) within their selected colour hues. This study will explore how colour has been used to render animation production in Kenya. It seeks to investigate the artist’s intentional use of colour application in animation production, what informs this intention and whether it is influenced by the cultural and societal concerns of a community. This is an investigative research that will use a mixed method approach to collect data: The use of questionnaires will be employed to collect both quantitative and qualitative data, other instruments like personal interviews, focus group discussions, archival material and an observation matrix will be used to collect more qualitative data.

Keywords: Animation, Colour, Colour script, Culture, Cultural heritage.

24

Remediation of the Animation Pipeline to cater for the African Aesthetic and Experience Author

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Narrative representation of various strata in a society has always been a key element in defining their image. These received ideas spiral out of control and sometimes define the reality of the groups they are meant to comment on. As African animators, we need to initiate a conversation regarding the reforming of the animation pipeline to cater for the African aesthetic and experience through incorporating elements of African Art. In an entertainment landscape riddled with the dehumanized portrayal of African characters and the African landscape, it is imperative to highlight one of the major causes of this phenomenon, the colonial gaze. As studies have shown that media has the ability to influence audiences, the colonial gaze has the potential of inducing the people consuming the medium to have reductive perceptions towards Africa and Africans. With references from previous animated films and authors regarding this discussion, artists should be able to highlight elements of the colonial gaze in character agency, performance, and environmental design. This is to create a steppingstone for further discussion on what constitutes as the African aesthetic and experience in animation. It should be noted that Africa is very diverse in terms of culture, demographics, and geography. However, scholars such as Susan Vogel, Rowland Abiodun and Robert Thompson have been able to research and compile elements that are common in African art. Through this, I seek to ignite a conversation that provides a nuanced understanding of the African animated character and highlight our experiences as African animators.

Keyword: Remediation, Colonial gaze, African aesthetic, Animation pipeline

25

Use of YouTube to set agenda for the revised depiction of Africa

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Access to new media platforms such as YouTube, TikTok, Instagram and Twitter have added to the options young people in urban Africa have to document their lives and challenge popular representation of Africa as a place of disease, hunger and war, as often depicted in global media. The goal of this study is to understand if popular vloggers are considered reliable when it comes to depicting their lives and in effect how Africa is viewed by their younger audiences in Kenya. This study will provide pointers about how, Africa, despite not having large scale resources as global media outlets such as CNN, BBC or Hollywood, still has a chance to use our lived experiences to set the agenda about what else is important in Africa by imaging the continent as we know it, beyond the stereotypes. This paper will add to empirical reasons for better funding of media literacy and technical programmes.

This study will use a qualitative approach, in-depth interviews with young people aged between 20 and 30 who regularly create and consume content by African vloggers, to find out the kind of content they create, consume, why and the effect this has had on their understanding of Africa. This paper will be anchored on cultivation theory.

26

TOPIC: Use of twitter of agenda setting in Kenya. A case of #Lower Food Prizes

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Kenyans on Twitter (KOT) as they are popularly known, have a history of setting agendas on Kenya's critical issues through Twitter as social Media Platform. Within theoretical framework of agenda setting, this study will examine the correlation of the Twitter hashtag #Lower food prizes that started in February of 2022 to April of 2022. That got mainstream television and radio coverage in Kenya. This theory refers to how the media's news coverage determines which issues become the focus of public attention (McCombs & Shaw, (1968).

The study will also use a second theory to analyze acceptance of technology, in this case twitter in Kenya. The Unified Theory of Acceptance and Use of Technology (UTAUT) examines the acceptance of technology, determined by the effects of performance expectancy, effort expectancy, social influence and facilitating conditions (Venkatesh et al., 2003). The links between the two theories will be able to give strong justification and deeper understanding on communication using new media as a pop culture in the 21st century. This study will help in informing policies associated in new media as well as opening gaps for future research on new media. The study will apply qualitative data collections methods to collect data. It will employ both content analysis and survey. Content analysis is a research method used to identify patterns in recorded communication (Amy, 2022). To conduct content analysis, I will systematically collect data from a set of texts, have been written online on Twitter for the period of February to April of, 2022. This is because it uses standardized questionnaire to collect behavior and background of people (perceptions and attitudes). To specify descriptive type of survey is more suitable for this study. A cross-sectional survey design will be used. A cross-sectional survey collects data to make inferences about a population of interest (universe) at one point in time. According to (Lavrakas, 2008) Cross-sectional surveys have been described as snapshots of the populations about which they gather data. The questionnaires will be both self-administered and online. The sample size will be limited to Kenyans who have used Twitter, an online platform and interacted with the application to comment on agenda setting.

27

Representations of Africa through fashion websites

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A recent development in marketing through social media has been the appearance of a number of websites selling what they claim to be African or African-inspired fashions. There is a heavy presence of advertisements for such sites in ads on the Internet, Facebook and other social media. Websites such as D'IANYU (<https://www.diyanu.com/collections/all>), Michars (<https://michars.com/>), several vendors on Etsy (https://www.etsy.com/market/african_fashion), and Grass-Fields (<https://www.grass-fields.com/>) assert African ownership, origins, and/or designs.

This paper performs an analysis of the visual rhetoric for Western/American audiences of such sites. It makes no claim as to what African fashion really is, nor whether these sites really are African in origin. Relying on the claim of showing African fashion in the sites, and written from the subject position of a White American male, the paper explores the claims made that these are African fashions, and thus representative of Africa.

The fashions representing Africa are studied for how they are made distinct from styles that would appear to be more Western/American in origin. A distinctly different sense of fashion, of formality, and of style is created. Important components of that style difference are color, busy-ness of design, and interactions between clothing and the body. Consideration is given as to how such differences reflect back upon and represent Africa to the West.

28

Urban youth audience's perceptions of negative content in local films: case in Nairobi county, Kenya.

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Since 2014, Kenya Film Classification Board has banned several local and international films, music videos, and international cartoons from broadcasting in Kenya because they are allegedly corrupting the minds and morals of the youth. Television or film productions are rated depending on the levels of violence, strong language, and sexual content, which may negatively affect the viewer, particularly the children. The youth are exposed to western films comprising violence, strong language, and sexual content in so many ways. In Kenya, banning local films deemed to have what is labelled as 'negative content' by the Kenya Film and Classification Board is meant to shield Kenyans from social and moral corruption. While this is the official position, there is a need to interrogate Kenyans' perceptions of what exactly is harmful content in films and how they perceive it. This research investigated the perception of banned films among the youth living in Nairobi. Through content analysis, the study interrogated what is considered harmful content in the selected local films, which are; *Otto: The Blood Bath* (2015), *Stories of our lives* (2014), and *Rafiki* (2018). It specifically broke down the notion of negative content into three subsets which are sexual content, strong language, and violence, to understand the need for banning them. The research also looked at which policies KFCB has used to ban or censor these local films. The qualitative study collected data through focus group discussions, in-depth interviews, and secondary data through content analysis. Lastly, the study analysed the data and presented it as a thesis. This research benefits policymakers within the film industry, students of film studies, and the film audience.

29

The phoenix rising: multimodality and cinematic reinvention of powerful African women in Coogler's *Black Panther*

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Africa has suffered bad press regarding its treatment of women in the past. From civil war and election violence against women and girls to poverty, rape and femicide, statistics have presented an alarming portrait of a continent whose women are under siege. The economics and politics of representation have worsened Africa's position. It is against this background of an infamous patriarchy that Coogler's *Black Panther* emerges as a cinematic reinvention of powerful women living and working alongside men for the greater good. This paper posits a reading of *Black Panther* as a project of reclamation, not only for Africa as a continent, but for Africa's women. The paper juxtaposes Africa's problematic history and the possibilities and realities, albeit in futuristic mode, of women who are empowered to be the best versions of themselves. The paper uses the multimodal discourse analysis approach to analyse the images, representation of women and textual meanings and implications of the female characters in *Black Panther*. Through Shuri, Nakia, and the Dora Milaje fighters led by Okoye, Coogler reinvents African women. Like the phoenix from its ashes, the women rise and leave behind victimhood as they embrace their innate power to be spy heroes, chief scientists, inventors, companions and combat leaders of Special Forces fighters protecting the King. The paper concludes that the relentless, fierce, politically astute, world wise and determined women actors in *Black Panther* represent what Africa and African women could become once the chains of subjugation are detached. Furthermore, within the Marvel Superhero Comics foundational thread, *Black Panther*, as a project of reclamation, manages to deconstruct and destabilise past and current discourses and imaginings regarding Africa and African women towards an empowered and victorious Wakandan worldview in which women have agency and Africa offers solutions to the world's problems.

Key Words: cinematic reinvention; Black Panther; women; Wakanda; Africa; power; multimodal representation

30

African cinema and third wave of Pan-Africanism

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When one makes a film, he/she has an interdisciplinary experience: from collecting the different information (historical/social), drawing up characters (their psychological development), building up locations and incidents (geography), etc. So we can classify Cinema/filmmaking as an interdisciplinary career, skill, or field. By this classification, Cinema is equal to anthropology, the pure interdisciplinary field. Moreover, we are living now in the picture era. No doubt that the coming century, at least, will be the age of filmmakers, and graphic designers. Through pictures (films) we can deliver many messages and instructions that will help or affect in making future changes. African Cinema, then, will be a very important rhetoric tool, if we want to address many African issues. Africa has its own Agenda of 2063, but unfortunately this Agenda didn't pay more attention to the details of cultural plans. For "African Cinema", what do we mean exactly by it? Is it films made by Africans? Or made by non-African about Africa? In or outside Africa? Funded or not by African capital? Or does "African Cinema" means all the above mentioned?. I tend to consider it including them all and by this we can address issues related to What is Africa? Who is the real African? Is Africa a culture?. Such questions can help us in formulating a definite and solid definition of Pan-Africanism in its third wave that we are aiming to achieve by 2063 and Cinema is the most rhetoric tool that can pave way to all of our future targets. This paper/article is focusing on discussing all such questions and trying to investigate the possibilities that can enforce African Cinema to play its rhetoric role.

31

DJ Afro and the rhetorical practice of film narration in Kenya

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One of the distinct cinema cultures in Kenya is the art of cinema narration, characterized by what is formally understood as the translation of foreign films for Kenyan audiences by Kenyan translators. Indeed, there are communities of cinema audiences in Kenya whose orientation to and entire involvement with cinema has been exclusively through the mediation of DJ Afro and similar artists. It is significant that film translation has developed into a distinct genre of popular oral narrative performance and arguably one of the signifiers of the African oral influences in the consumption (and reconstruction) of cinema. This study uses both ethnography and literary stylistics to examine the contexts, texts and audiences of cinema narration. It is based on the assumption that cinema narration is one of the ways in which global popular cultures are adapted to local streams of orality and in the process help in production of new genres of performance that blend global media cultures, in this case cinema, with local oral traditions.

Keywords: Active audiences, cinema narration, fandom productivity, film translation, oral performance.

32

Language, representation and re(invention) of Africa's leadership in Stella Nyanzi's post-birthday poem to President Yoweri Museveni

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Activism generally is not harmful, especially when it is targeted to the right cause; being critical and satirical in purpose and ambition. Stella Nyanzi, a Ugandan feminist activist may not be overacting in her present release on the President, Yoweri Museveni, especially, that her training as an anthropologist and also, the exploitive and tyrannical government in her country have both provided the grounds for her to do so. This paper examines Nyanzi's poem to President Museveni, a day after his birthday, to establish the mindset of the poetess on the persona. Using Charteris-Black's (2004) Critical Metaphor Analysis to explore the vaginal activism that Nyanzi promulgates, the paper establishes that Nyanzi's radical feministic postures in her post-birth prayer to the President are not an attack on his mother, Esiteri as some critics have posited but rather a lampoon on Museveni himself. Although some social media activists have rendered cruel criticisms on the poet on her calling on the dead in a bad light, some questioned the death of euphemism in the poem, this paper, however, takes a differing position and pries into Nyanzi's experiences privileged in her out-and-out poem. The paper concludes that even though Nyanzi is a feminist, her poem rather reverberates the need for humaneness, and reinforces the place of the "the woman" as one who wields the power to give and take life. The poem does not favor a particular gender, the female against the other, male, in this case; it is rather a lambast on the repressive leadership in Uganda, and Africa as a whole. Feminism is thus, not the focus but femininity is used as the wheels to drive home satire.

Keywords: Feministic postures, President Museveni, Stella Nyanzi, Social activism, Vaginal metaphors.

33

African Indigenous Languages and Computer Technology

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African indigenous languages are under severe threat of extinction. Increasingly, Africans are less able or less inclined to use their mother tongue. There are many reasons for this trend, a major one being the imposition of European languages by colonial masters throughout the continent in the past. In colonial times, African languages were seen as inferior and incapable of being used to deliver instruction in schools. Although African countries gained their independence long ago, the effects of colonial attitudes with respect to language remain. Africans have adopted these same attitudes and see someone who speaks English or French as intellectually superior. It seems technology, with its bias towards English, has amplified these negative effects, so that, instead of countries increasingly elevating their indigenous languages as the years of independence increase, the opposite is happening. At the same time, computer technology can be a useful tool in combating language loss. In this work, we first explore the indigenous language landscape in Africa, the degree of threat it is under and how computer technology has exacerbated the situation. Then we look at various language preservation efforts, and, more specifically, we examine various efforts by researchers to harness the power of computers to address the problem of language loss. We discuss projects that are working on language projects on the African continent, how these projects are funded, what success they are having, and what the future holds for African languages.

Keywords: Indigenous African languages, colonialism, computer technology, language loss, language preservation

34

Discourse markers as rhetorical strategies in Nigerian english

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Several studies carried out in Nigerian English focus on the different and unique features of lexical items, syntax, semantics, and phonology (see Jowitt 1991, 2018, Kperogi 2015,), but less attention has been given to the recognition of how distinctive Nigerian discourse markers can be used as rhetorical strategy. This paper, therefore, is essentially concerned with the analysis of peculiar Nigerian discourse markers and how they are used as rhetorical strategies in Nigerian English. The paper analyses two Nigerian novels Night Dancer by Chika Unigwe and Yellow-Yellow by Kaine Agary. Excerpts were selected from the texts using the purposive sampling technique. The analysis draws on Burke's rhetorical theory and Austin's speech act theory. The study found out that discourse markers as used by Nigerians play important roles in depicting ownership in discourse and texts, and achieve different rhetorical acts such as warning, advice, emphasis, command, sympathy among others. The study concludes that peculiar discourse markers used in Nigerian English play crucial role in achieving a successful communicative act in text production and comprehension.

35

Rhetorical analysis of suicide notes in Nigeria

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Suicide notes are crucial pieces of evidence used by police in the investigation of death and in courts to confirm the cause of death, whether it is a true suicide or a homicide accompanied by a fake note. Yet, linguistic analyses of suicide notes in Africa and Nigeria, in particular, are sparse. Drawing on Swales (1990) rhetorical move framework and computational linguistics, this work analyses a large body of suicide notes collected from Northeast Nigeria. The project seeks to examine the rhetorical moves, discursive strategies, and gender linguistic variables that characterized the selected African suicide notes. The findings from this project hope to provide an interesting linguistic and African perspective about suicide notes free of the psychological and Euro-American presuppositions. It will also create an awareness of how scholars of language might work together with non-language specialists to better understand suicide notes.

Keywords: suicide notes, rhetoric, language, discourse, Africa

36

Transmutation of proverbs into new writings: Appraisal of Abubakar Adam's Season of Crimson Blossom

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Proverbs are natural endowments of human language, but the rare ability to intertwine them in oral and written discourse is mostly cherished as the hallmark of eloquent oratory and creative dexterity. Little wonder, Achebe sees proverbs as "The Palm oil with which words are eaten". From the beginning of time, proverbial expressions exude quite a pervasive presence in literary and non-literary engagements with African cosmology. Oftentimes, they are laden with ancient wisdom as defining characteristics, hence wisdom literature. Originally rendered in oral forms, proverbs have been forcibly uprooted and transmuted by many African writers to demonstrate sheer artistic wisdom and reaffirm African authenticity in literary creations. This paper interrogates the conscious transmutation of proverbs into the novel genre, using an award-winning Nigerian novelist as a case in point. The paper observes that in spite of its presentation in written mode, the novel, Season of Crimson Blossom, is inspirationally pulled and creatively laced with African oral cadence thus; dismantles conventional creative boundaries and accounts for the artistic merit of African Literature as veritable site for coalesce admixture of oral and written.

Key Words: Proverbs, Transmutation, Oral, Literature, Novel, Africa.

37

The role of memory in African literature: A rhetorical reading of Kithaka Mberia's Another Continent

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Drawing insights from Stephen Howard Browne work on memory and rhetoric and Ngugi wa Thiong'o's approach on memory, this paper examines the rhetorical construct and significance of memory in Kithara Mberia's anthology Another Continent. The paper analyses how the poet, Mberia symbolically constructs African memory as embedded in cultural forms, such as the act of naming which is used to identify, classify and remember things, people and places. These sites of memories used in Another Continent include the Addis Ababa conference, Robben Island, P.W. Botha which are symbols employed to reflect how the past and the present are intertwined. The African society has been destroyed by colonialism resulting in what Ngugi calls "the memory of loss" where colonialism presents a façade of progress and modernity which is depicted in Mberia's poems. This suggests that memory as a canon of rhetoric is still important and viable in shaping and reshaping African discourses.

38

Muse and contradictions in the IAAF case involving Olympic athlete Caster Semenya

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Feminists theories argue that cultural practices associated with femininity reflect a gendered power structure and patriarchal practices, which are routinely enforced by powerful institutions in society. With reference to the recent case involving Olympic Athlete Caster Semenya and the International Association of Athletics Federations (IAAF), this paper looks at a dispute arising from the way in which the cultural construction of an ideal female as constructed through a grid of problematic attributes become oppressive to women for which this iconic image is unattainable. I essentially draw attention to a number of contradictions that the IAAF ruling raises. I argue that the current heteronormative system does not accommodate people such as Semenya in terms of their unique identity and that the ruling complicates their struggle to preserve their unique identity. In substantiating my argument, I analyse the case using queer theory, black feminism and Intersectionality as interpretative lenses. The strength of queer theory lies in its ability to draw attention to the implications of not fitting into the traditional binary view of males and females. Black feminism grapples with multiple oppression that encompasses gender, race, class and economic status, while intersectionality dovetails Black feminism by enabling an analysis of the overlapping interaction of race, gender and class, and the cumulative effect of all of them together with regard to the various forms of oppressions evident in the Semenya case. The forms of oppression that I identify in this case include inequality, exclusion, othering and symbolic violence. Ultimately, I conclude that the case does not only question her gender and sexuality but also infringes her fundamental right, and further calls into question our limited understanding of the complex nature of human beings.

The paper recommends:

- 1) Policy dialogue on the IAAF gender-based testing and female classification
- 2) An establishment of an oversight body aimed at eliminating discrimination in sports
- 3) The transformation of the IAAF from an elitist male dominated club to a body reflecting the right international demographics in terms of gender, race, class and localities.

Keywords: Caster Semenya, IAAF, gender verification, intersectionality, queer theory, gender and sports, heteronormativity, black feminism, human rights, patriarchy, ideal female