

Preliminary Program ALA 2021
46th Annual meeting of the African Literature Association

BEYOND CENSORSHIP?
Literature, Film, Media and Public Discourse

May 26-29, 2021
Online conference

Time zone is Eastern Daylight Time; all sessions are live and synchronous unless otherwise indicated. Time in Lagos is plus 5 hours, time in Cape Town is plus 6 hours. 9:00 am Eastern = 2:00 pm Lagos, 3:00 pm Cape Town.

WEDNESDAY, MAY 26

OPENING SESSION 1:00 -1:30 pm.

Welcome from ALA President Ghirmai Negash, and explanation of schedule and conference platform.

SESSION A Panels 1:45 - 3:15 pm.

A-1 Popular Comedy and the Limits of Evading Censorship I

Chair: Esther de Bruijn (King's College London)

Nohayer Lotfy (British University in Egypt, Cairo) "Defying Restrictions in Egyptian Stand-up Comedy"

Ibukun Osuolale-Ajayi (University of Ilorin, Nigeria) "Censorship and Stand-Up Performances in Nigeria"

Jennalee Donian (University of Fort Hare, South Africa) "(Self)Censorship and the Limits of Stand-Up Comedy in Post-Apartheid South Africa"

George Ogola (University of Central Lancashire) "Hashtags and memes as subversive acts in Kenya"

Discussants: Izuu Nwankwo, Chukwuemeka Odumegwu (Ojukwu University, Nigeria) & Johannes Gutenberg (University Mainz, Germany)

A-2 Censorship and the Sierra Leonean Imagination

Chair: Arthur Onipede Hollist (University of Tampa)

Joyce Dixon-Fyle (DePauw University) "Self-censorship and gendered violence in Rachel Massaquoi's *The Wind Within* and Hamitraoré's *Le Couteau brûlant*"

Elizabeth L. A. Kamara (University of Sierra Leone) "Self-censorship and the Poetic Imagination in *The Edge of a Cry*, *Manscape in the Sierra*, and *A little After Dawn*"

Mohamed Kamara (Washington and Lee University) "Self-Censorship in the Sierra Leonean Novel: The Case of *Canfira's Travels* by Eustace Palmer"

Abioseh Michael Porter (Drexel University) “Using the City and Other Areas as Arenas to Combat Censorship”

Arthur Onipede Hollist (University of Tampa) “African Literature in the Age of the Alexa, Siri, and Google Oracles: A Case Study of Digital Censorship in the Teaching of Sierra Leone’s Bakar Mansaray’s *A Suitcase Full of Dried Fish* and Chimamanda Adichie’s *The Thing Around Your Neck*”

A-3 Formes et modalités contemporaines d’autocensures dans les littératures francophones

Chair: Patrick Moneyang (Pacific Lutheran University)

Patrick Moneyang (Pacific Lutheran University) “De la sociologie à la littérature fictionnelle: autocensure des homosexualités chez Charles Gueboguo”

Awah Mfossi Sidjeck (Lyon College, Arkansas) “De l’autocensure identitaire à la censure de la mondialisation”

Sandra Mefoude (Dartmouth College) “The Banality of Censorship : Resisting Readers and the Immigrant Writer”

Discussant: Charles Gueboguo (Washington International School)

A-4 Censorship, Resistance, Critical Perspectives on Social Media

Chair: Tunji Azeez (Lagos State University, Nigeria)

Tunji Azeez (Lagos State University, Nigeria) “Film Censorship, Classification and Piracy in the Digital Age: An Assessment of the National Film and Video Censors Board and the Nigerian Copyright Commission”

Adewale Ajayi (Federal Polytechnic, Nigeria) “Weaponizing Fiction, Arming the Law: Critical Perspectives on Social Media Use and the Proposed Social Media Law in Nigeria”

Loretta Opara (Alvan Ikoku Federal College of Education, Nigeria) “Censorship: The positive effects on Nigerian books and movies”

Omotola Okunlola, (University of Wisconsin-Madison) “#SayNoToSocialMediaBill: Resistance in African Literature and the New Media”

A-5 Carceral Imaginaries

Chair: Henrietta Okafor (University of Nigeria-Nsukka)

Hillary Kowino (University of Minnesota-Duluth) “Rethinking Dissidence and Resistance to Censorship: A Tribute to the Fallen Activists”

Chiji Akoma (Villanova University) “Self-as-Archetype in Wole Soyinka’s Prison Memoir”

Luana Souza / Marinei Almeida (Mato Grosso State Department of Education / Mato Grosso State University) “Prison Cell: a Pain in Jose Craveinha’s writing”

Henrietta Okafor (University of Nigeria-Nsukka) “Prison Notes as a form of Protest against Censorship in African Literature”

A-6 Censorship and Subversions

Chair: Blair Watson (Eastern Illinois University)

Blair Watson (Eastern Illinois University) “On Ngugi wa Thiong’o: A Writer’s Conflict with the State over Performance Space”

Kimathi Muthee (University of Wisconsin-Madison) “The Freedom Mirage: John Kiriamiti’s *Son of Fate* and the Elusive Dream of Independence in Kenya”

Judith Okoro & Chukwudi Kalu (University of Nigeria-Nsukka) “Writing and Civility: Self-Censorship in Chukwuemeka Ike’s Novels”

A-7 Women and Censorship: Bugul, Ogot, and Dangarembga

Chair: Modupe Olaogun (York University)

Mouhamedoul A Niang (Colby College) “The Couple, Body Politics, and Modernity: The Writing of Secular Heterodoxy as Post-Censorship”

Eunita Ochola (Allen university) “Messages of Intentionality or Self-Censorship? A Socio-Pragmatic Analysis of Grace Ogot’s Depiction of the Role of the Woman in Marriage in the Traditional Luo Culture”

Mary Jane Androne (Albright College) “The Mournable Body: Tambu’s Victory or Defeat?”

Modupe Olaogun (York University) “Tsitsi Dangarembga’s Tambudzai Trilogy as an Exploration of the ‘Censored Nation’”

A-8 Language, Sexuality, Censorship in Nigerian Film Production and Social Media

Chair: Olosegun Soetan (Pennsylvania State University)

Olosegun Soetan (Pennsylvania State University) “Censored Sexuality: Nollywood Auteurs and Queer Narratives”

Rasaq Ajadi (University of Ilorin, Nigeria) “The Language of Censorious Forces in the Nigerian Context: Legitimation and Delegitimation in Yoruba and Nollywood Films”

Aminat Bisiriyu (South Ural State University, Russia) “Political Censorship in Nigerian Virtual Spaces”

A-9 This Woman’s Work: Examining the contributions of Omofolabo Ajayi Soyinka to African Literature, Theatre and Dance

Sponsored by PATCALA

Chair: Joy Wrolson (unaffiliated)

Akachi Ezeigbo (Alex Ekwueme Federal University Ndufu-Alike) “When hope is all you've got: Migration and Integration in Omofolabo Ajayi-Soyinka's Short Fiction”

Bosun Adekogbe (Obafemi Awolowo University, Ile-Ife) “Female Nigerian Musicians and Omofolabo Ajayi-Soyinka’s Black Feminist Criticism: Onwenu, Essien–Igbokwe, and Ogoli”

Modupe Olaogun (YorkUniversity) “From Our Mothers’ Backcloth: Imagining Ajayi-Soyinka Choreographing a Drama of the Egba Women’s Revolt of the 1940s”

Pelumi Folajimi (Louisiana State University) “Postcolonial Precarity and the Travail of the Nigerian Woman: “Double Patriarchy” and the Nigerian Film”

Morufu B. Omigbule (Obafemi Awolowo University) “Yoruba Ritual and Gender Relations: Assessing Black Feminists’ Reception of Patriarchy”

Discussant: Adeola Adijat Faleye (Obafemi Awolowo University)

A-10 Exile and Self-censorship in Hispanophone and Lusophone African writings

Sponsored by LHCALA

Chair: Dorothy Odartey-Wellington (University of Guelph)

Mahan Ellison (Bridgewater College) “Writing Nature from Exile: Narration, Distance, and Nature in Hispano-African Literatures”

Beatriz Celaya-Carrillo (University of Cincinnati) “Juan Latin: Within and Beyond Paradox”

Dosinda Alvite (Dennison University) “Perteneencia, alienación, neocolonialismo y supervivencia cultural en la literatura de Guinea Ecuatorial”

Joanna Boampong (University of Ghana) “Cartooning and Blogging beyond Censorship: Readings on Two Actors of Equatorial Guinean Letters”

Estelle Finley (Spelman College) “Mediation of the Voice of the Writer in Equatorial Guinean Reality Presenter”

A-11 The Complexities of Silence and Speaking Out: Narratives about Sexual and Domestic Violence in African Writing

Chair: Heather Hewett

Nafeesa Nichols (Western Norway University of Applied Sciences) “Intimate Violence and Sexual Assault in Kopano Matlwa’s *Coconut*: Carving Spaces of Feminist Liberation in Post-Apartheid South African Literature”

Joyce Abla Sango (University of Bayreuth) “Rethinking Neo-Colonialism and Sexual Violence in *Trafficked* by Akachi Adimora-Ezeigbe (2008)”

Monica Agena (Makerere University) “Harnessing cultural resources through anthropological writing to avert Gender Based Violence”

Heather Hewett (State University of New York -New Paltz) “Theorizing “Toxic” Masculinity across Cultures and Nations: The Case of Achebe’s *Things Fall Apart*”

SESSION B Panels 2:15 - 3:45 pm.

B-1 Decolonizing African Literary Studies

Chair: Bhakti Shringarpure (University of Connecticut, Wesleyan)

Moradewun Adejunmobi (University of California, Davis)

Mukoma wa Ngugi (Cornell University)

Tsitsi Jaji (Duke University)

Lily Saint (Wesleyan University)

Cajetan Iheka (Yale University)

B-2 Cultures of Censorship in Senegal: Gender, Sexuality and National Identity

Chair: Ayo Coly (Dartmouth College)

Maramé Gueye (Eastern Carolina University) “*Maîtresse d’un homme marié*: When Censorship Backfires”

Babacar M'Baye (Kent State University) “Afropolitanism in *Maîtresse d’un homme marié*”

Ayo Coly (Dartmouth College) “Censorship and literary treatments of LGBTQ Rights in post-2008 Senegal”

Monica Popescu (McGill University) “Radical Writing/Writing Radicalism”

B-3 Homecoming: In the Indelible Spaces Between Censorship and Success. Celebrating Toni Morrison as Ancestor through her Works and Contributions to African American and African Diaspora Literature

Chair: Maureen Eke (Michigan State University)

P. Jane Splawn (Livingstone College) “Black Self Love and Healing in Toni Morrison’s *Beloved*”

Kate Harlin (University of Missouri, Columbia) “Swim, Run, Jump: Black Feminist Grammars and the Afterlives of *Song of Solomon*”

Otymeyin Agbajoh-Laoye (Monmouth University) “Reburials and Memorials: Returning the Dead: Toni Morrison and Africanisms”

Discussant: Ayebia Clark (Ayebia Clarke Publishing Limited)

B-4 Censorship in/and Contemporary African Fiction

Chair: Patoimbasba Nikiema (University of Pittsburgh)

Patoimbasba Nikiema (University of Pittsburgh) “Are We Out Yet? An Exploration of Africa’s Postcolonial Situation in Mabanckou’s *Les Cigognes Sont Immortelles*”

Comfort Azubuko-Udah (UCLA) “Censored Identities: Navigating Secular and Religious Censorship in Akwaeke Emezi’s *Freshwater*”

Vincent Odamtan (Hamilton College) “Writing and Reading Beyond Censorship: Provisional Strategies”

B-5 African Eco-criticisms

Chair: Isaac Joslin (Arizona State University)

Isaac Joslin (Arizona State University) “The Language of Colonialism and the Implicit Censorship of Subalterity”

Mary Okolie (University of Nigeria-Nsukka) “Entangled Spaces: Politics and the Environment in Helon Habila’s *Oil on Water*.”

Kufre Usanga (University of Alberta) “Revoking The Status Quo: Slow Violence in Contemporary Northern Nigerian Fiction”

Frank Merksamer (University of Nevada, Reno) “Political Liberation in Botswana: Representations of Land in Fiction by Bessie Head and Unity Dow”

B-6 Chris Anyanwu and Helon Habila

Chair: Sara Faradji (University of Maryland-College Park)

Isabel Schroeder (Humboldt University, Berlin) “Chris Anyanwu: Un/Writing Silence”

Henry Akem / Emilia Mbonda (University of Buea) “Towards a Rehabilitation of (ex) War Men and Women: A Study of Abety Ngwandi’s *Traded for A Trifle* and Helon Habila’s *Measuring Time*.”

Ayila Orkusa (University of Ngaounda) “Trappings of Censorship in Helon Habila’s *Waiting for an Angel* and *Oil on Water*.”

Sara Faradji (University of Maryland-College Park) “The Griot’s Reawakening: Radical Narrations of Injustice in Helon Habila’s *Waiting for an Angel*”

B-7 Mongo Beti and Cameroonian Censorship

Chair: Janice Spleth (West Virginia University)

Ngozi Ogbodo & Marinus Yong (University of Nigeria-Nsukka) “A Sociocritical Analysis of the Censorship of the Creator and his Creation: Mongo Beti and *Perpetua*.”

Eyiwumi Olayinka (University of Ibadan) “In The Labyrinth of Decay: A Cross-sectional and Comparative Reading of Mongo Beti's and Calixthe Beyala's Post-Independent Writings”

Janice Spleth (West Virginia University) “Reclaiming Cameroon’s “Hidden War”: Mongo Beti’s Remember Ruben and Hemley Boum’s *Les Maquisards*”

Giftus Ntambo (Independent Scholar) “Internal Colonialism: State Responses to the Quest for Autonomy in a Multi-Nations State”

B-8 Censorship, Self-Censorship and its Impacts

Chair: Hiwot Walelign (Addis Ababa University)

Yewulsew Endalew (University of Oregon) “Gains and Losses of Transmediation in Mitigating Censorship Challenges”

Hiwot Walelign (Addis Ababa University) “The Impact of Censorship in Ethiopian Literature: Be'alu Girma's last novel *Oromay* as a Case Point”

Ousseynou Traore (Independent Scholar) “Censure and Self-Censure in Wolof Griot Birayim Sekk Ngor”

Nestor Dzenchuo (Independent Scholar) “Censored Nation - Cameroon.”

B-9 The Sea is History

Chair: James McCorkle (Hobart and William Smith Colleges)

James McCorkle (Hobart and William Smith Colleges) “Poetics of Migration and Memory: Josue Guebo’s *Songe a Lampedusa*”

Meghan Gorman-DaRif (San Jose State University) “Pirates any other name: indeterminacy as resistance in contemporary East African Literature”

Philomina Mintah (Central University) “Censorship of Forgotten? A Study of the Treatment of Slavery in selected Ghanaian Novels”

Sherean Shehada Hader (University of Puerto Rico-Rio Piedras) “The Politics of Censorship in Margarita Engle's *The Poet Slave of Cuba: A Biography of Juan Francisco Manzano*”

B-10 Theater and Dance in South Africa: Choreographic Activism and Choreopolitics

Chair: Ketu Katrak (University of California-Irvine)

Ketu Katrak (University of California-Irvine) "Jay Pather's Spatial Politics in Selected Works"

Juanita Praeg (Rhodes University) "Choreopolitical Thresholds in Inner Piece, and The First Physical Theater Company (FPTC), South Africa: A Meditation on Aesthetic and Ethical Risk"

Pelumi Folajimi (Louisiana State University) "Morena and the South African Postcolonial Predicament: Reflections on Woza Albert!"

B-11 Roundtable: Enseignement et pratiques de la littérature dans les universités africaines face à la censure : de l'époque des indépendances à l'ère du Covid

Chair: Ruth Bush (University of Bristol)

Marie-Clémence Adom (Université Félix Houphouët Boigny)

Roger Fopa (Université de Maroua)

Romain Dédjinnaki Hounzandji (Université Abomey-Calavi)
Fernand Nouwligbéto (Université Abomey-Calavi)
Albert Jiatsa Jokeng (Université de Maroua)
Bacary Sarr (Université Cheikh Anta Diop)

4:00-6:00 Meeting of the Executive Committee

THURSDAY, MAY 27

SESSION C panels 9:00 - 10:30 am.

C-1 Bearing Witness: War, Trauma and Literature

Chair: Joyce Ashuntantang (University of Hartford)

Dibussi Tande (Poet, Independent Scholar) "Perspective on ongoing armed conflict in Cameroon, 2017-present"

Chiji Akoma (University of Villanova) "Perspective on the Nigerian-Biafran civil war, 1967-1970"

Onipede Hollist (University of Tampa) "Perspective on civil war in Sierra Leone, 1992-2002"

Discussant: Victor Gomia (Delaware State University)

C-2 Career Trajectories and the Job Market in African Literary Studies

Sponsored by GSCALA

Chair: Tembi Charles (Pennsylvania State University)

Stephanie Newell (Yale University)

Alexander Fyfe (American University of Beirut)

Stéphane Robolin (Rutgers University)

James Yeku (University of Kansas)

Maha Marouan (Pennsylvania State University)

C-3 The Asian Presence in East Africa: History, Community and Identity (I)

Chair: James Ocita (Makerere University)

Peter Simatei (Moi University) "Diasporic Interventions: Contestations of Colonial and National Histories in Moyez Vassanji's Fiction"

Saima Nasar (University of Bristol) "Unity in Diversity? Re-thinking East African Asian identities"

Susan Nalugwa Kigali (Makerere University) "The Other Voice: Performing Tensions in Luganda Popular Songs on the 1972 Asian Expulsion"

May Joseph (Pratt Institute) "Nyerere, Dar es salaam, Affect Theory"

C-4 The Fate of the Novel in the State of the Field

Chair and Discussant: Jeanne-Marie Jackson-Awotwi (Johns Hopkins University)

Madhu Krishnan (University of Bristol) “Markets, Readers and Positions: Contemporary African Literary Production and the Question of Scale”

Magali Armillas-Tiseyra (Penn State University) “Terms of Engagement: World Literature, the Contemporary African Novel, and the ‘Shadow’ of the Latin American Boom”

Ashleigh Harris (Uppsala University) “Form, language, genre and the intractability of the English novel in South Africa”

Ainehi Egoro (University of Wisconsin) “Novel Archive”

C-5 Exile and Self-Censorship

Sponsored by the LusoHispanophone Caucus

Chair: Dorothy Odartey-Wellington (University of Guelph)

Mahan Ellison (Bridgewater College) “Writing Nature from Exile: Narration, Distance and Nature in Hispano-African Literatures”

Beatriz Celaya-Carillo (University of Cincinnati) “Juan Latino: Within and Beyond Paradox”

Dosinda Alvite (Denison University) “Pertinencia, alienación, neocolonialismo y supervivencia cultural en la literatura de Guinea Ecuatorial”

C-6 Self-Censorship and Women Writing

Sponsored by WOCALA

Chair: Elinettie Chabwera (Independent Author)

Margaret J. Simms Maddox (Livingstone University) “Why Women Writers Deprive Themselves of Freedom of Expression”

Elinettie Chabwera (Independent Author) “Self-Censorship and Women Writers: The Case of Malawi”

Virginia Phiri (Independent Author) “Liberated Voice”

C-7 Roundtable. African Literary Studies as A Cross-Disciplinary Enterprise

Chair: Jeanne-Marie Jackson-Awotwi (Johns Hopkins University)

Cajetan Iheka (Yale University)

Nathan Suhr-Sytsma (Emory University)

Tosin Gbogi (Marquette University)

Lindsey Green-Simms (American University)

Jeanne-Marie Jackson-Awotwi (Johns Hopkins University)

C-8 Freedom, Self-Censorship, Moral Policing on Social Media

Chair: Daniel Mengara (Montclair State University)

Daniel Mengara (Montclair State University) "Political Writing and Censorship in Africa in the Era of Facebook, YouTube and Other Social Media"

Asante Mtenje (University of Malawi) "Public Prudery and Self-Censorship on Social Media in Malawi"

Alex Nelungo Wanjala (University of Nairobi) "The Billingsgate Genres in Kenyan Popular Culture: A Critical Survey"

David Lukhachi (University of Wisconsin-Madison) "Moral Policing: Media Freedom, Language Mutation, and the Changing Urban Spaces"

C-9 South Africa I

Chair: Kokouvi d'Almeida (University of Lomé)

Kokouvi d'Almeida (University of Lomé) "Alex La Guma: Challenging Censorship in South Africa"

Emmanuel Duncan (University of Cape Coast) "The art of telling the truth: Exposing the man's dilemma in *Disgrace*"

Lisa Propst (Clarkson University) "Reconciliation, Social Transformation and Creativity in Yewande Omotoso's *The Woman Next Door*"

C-10 Translations

Chair: Ghirmai Negash (Ohio University)

Vivan Steemers (Western Michigan University) "The translator as activist: the case of Dorothy Blair as a promoter of francophone African literature in English translation."

Ghirmai Negash (Ohio University) "The Untranslatables: A Case from African Writing"

Keith Phetlhe (Ohio University) "Translation as Censorship in Colonial Translation Practice: A Case for Anthropological and Missionary Translations in Setswana Literatures"

Bernard Oniwe (Dominican University-Ibadan) "World Literature, Circulation and Minority Language Fiction: From Soyinka to Smith"

C-11 Theatre and Censorship I

Chair: Luis Madureira (University of Wisconsin-Madison)

Juliana Daniels (University of Education, Winneba) "Censor Writing Censorship in South African Apartheid Literature"

Omeh Ngwoke (University of Port Harcourt) "Putting the Right Foot Forward: Self-Censorship and Characterisation in Elechi Amadi's *The Road to Ibadan* and *The Woman of Calabar*"

Luis Madureira (University of Wisconsin-Madison) "Angolan Revolutionary Theatre and the *Liberation Script* and: Political Praxis of Censorship?"

Stella Omonigho (University of Benin) “Censorship in Francophone African Drama versus mental slavery of the people: The battle of ideology and political Hostility”

SESSION D panels 10:45 am - 12:15 pm.

D-1 Panel I for Tejumola Olaniyan. In Theory, or the Necessity of Generalization

Chair: Adélékè Adéèkò (Ohio State University)

Akin Adéşòkàn (Indiana University) “Making a Living in the Interregnum”

Tolulope Akinwole (University of Wisconsin-Madison) “The Interstitial, the Postinterstitial: Tejumola Olaniyan’s Method of Reading the American Racial Ecology”

Oladipupo Oyeleye (University of Wisconsin-Madison) “Rereading the Post-Global Age in the Afropolitan Novel”

Phyllis Taoua (University of Arizona) “Tejumola Olaniyan on Freedom and the African Diaspora”

D-2 Radical Writing/Writing Radicalism

Chair: Monica Popescu (McGill University)

Christopher J. Lee (Lafayette College) “The Proletarian Humanism of Alex La Guma

Rachel Sandwell (McGill University) “Can a Mother Make a Metaphor? Radical Women’s Memoirs & the Narration of Motherhood”

Monica Popescu (McGill University) “Pens and Guns: The Committed Writer during the Cold War”

D-3 Roundtable on Keguro Macharia’s *Frottage: Frictions of Intimacy across the Black Diaspora*

Chair: Carli Coetzee (*Journal of African Cultural Studies*)

Lindsey Green-Simms (American University)

M. Neelika Jayawardane (SUNY-Oswego)

Keguro Macharia (Unaffiliated)

Khwezi Mkhize (University of Witwatersrand)

D-4 Literature, Voice and the African Writer’s Imagination

Chair: Anthonia Kalu (University of California, Riverside)

Utifon Inyang (University of California, Riverside) “At Home Abroad: The Censored Archive and the African Critic”

Chantal Eyong (University of California, Riverside) “Social Censorship and Identity: The Authentic African Storyteller”

Glaydah Namukasa (University of California, Riverside) “Authenticity and Changing the African Narrative: The African Writer and the Censored Imagination”

D-5 Popular Comedy and the Limits of Evading Censorship II

Chair: Nohayer Lotfy (British University in Egypt)

Robin Crigler (Michigan State University) “‘A Joke Is Like Heart Surgery’: Money and Mockery in Contemporary South African Stand-Up”

Ken Lipenga Jr. (University of Malawi, Blantyre) “Transgressing Taboo: Stand-up Comedy as Platform for Subverting Censorship in the work of Mr. Jokes”

Ebtesam El-Shokrofy (Damanhour University, Egypt) “Female Stand-up Comedians: A Dance Between Respectability and Crossover”

Izuo Nwankwo, Chukwuemeka Odumegwu (Ojukwu University, Nigeria) and Johannes Gutenberg (Universität-Mainz, Germany) “For Fear of Offense: African Comedians and the Limits of Permissive Foolery”

Charles Kebaya (Machakos University, Kenya) “Strategies for Surviving Censorship in Kenyan Stand-Up Comedy”

Discussant: Charles Kebaya (Machakos University, Kenya)

D-6 Is African Literature in the Post-Censorship Era?: National Policy on Education, Modernity, and Yoruba Literature-

Sponsored by Afriphone Caucus Panel

Chair: Olusegun Soetan (Penn State University)

Olusegun Soetan (Penn State University) Changing Format: “Yoruba Literature in the Post-Censorship Era”

Gabriel Ayoola (University of Georgia, Athens) “Yoruba Literature in Translation”

Akinloye Ojo (University of Georgia, Athens)

Discussant: Akinyemi Akintunde (University of Florida, Gainesville)

D-7 Apartheid

Chair: Simon Lewis (College of Charleston)

Kontein Trinya (University of Education, Port Harcourt, Nigeria) “Poetic Survivalism: Dennis Brutus's Metaphorical Obliquities under Apartheid Censorship”

Aaron Bartels-Swindells (University of Pennsylvania) “Alternative Realisms and the Everyday in Es'kia Mphahlele's *Lesane Stories* and Nadine Gordimer's *World of Strangers*”

Savannah Hall (Indiana University) “Sizwe Bansi Lives!: Images of Township Style Under the Radar”

Simon Lewis (College of Charleston) “The Meaning of Mandela: Nelson Mandela as Poetic Trope”

D-8 Ngugi and Censorship

Chair: Ayodele Bamidele (Federal University, Lokoja, Nigeria)

Denis Waswa (Louisiana State University) “On Ngugi wa Thiong’o: A Writer’s Conflict with the State over Performance Space”

Ayodele Bamidele (Federal University, Lokoja, Nigeria) “The Audacity of Dissidence: Ngugi and his Narrative of the Post-Colony”

Ameth Diallo (Université Gaston Berger) “From the Voice of the Ruler to the Voice of the People: A study of the struggle over the control of the public sphere in Ngugi wa Thiong’o’s *Wizard of the Crow*”

D-9 Consumption and the Censor

Chair: Taiwo Oloruntoba-Oju (University of Ilorin)

Omotayo Oloruntoba-Oju / Taiwo Oloruntoba-Oju (Adekunle Ajasin University, Akungba-Akoko, Nigeria /University of Ilorin) “Censorship and the Revolution in Nigerian Drama, Music and Public Media across Generations: Assessing the Threat Paradigm”

Fiona Farnsworth (University of Warwick) “It isn’t all just swallow and soup: Contemporary West African Food Narratives in the UK

Uchechukwu Agbo (University of Michigan) “Sexism in Nigerian Contemporary Music: the Tragedy of an Uncensored Industry”

Olatunbosun Samuel Adekogbe (Obafemi Awolowo University, Ile-Ife) “Female Nigerian Musicians and Omofolabo Ajayi-Soyinka’s Black Feminist Criticism: Onwenu, Essien-Igbokwe, and Ogoli”

D-10 Performance and the Censor

Chair: Tom Olali (University of Nairobi)

Tom Olali (University of Nairobi) “There is no work permit for you! Betrayal? Or routine depiction of the Kenyan Government censorship on John Ruganda’s *Echoes of Silence*”

Mekwanent Tilahun Desta (Addis Ababa University) “I Sing, So I Liberate My People: An Anti- Oppression Rhetoric in Oromo Art Forms”

Oluseun Tanimomo (University of Bremen) “Arise, o compatriots: National Anthems and Censored Citizenship”

12:15 - 1:15 pm. Lunch Break

SESSION E Panels 1:30 - 3:00 pm

E-1 Roundtable. “No choice but to erase”: 10 years of Christina Sharpe’s *Monstrous Intimacies*
Chair: Mlondi Zondi (Northwestern University)

Delali Kumavie (Northwestern University, University of Virginia)
Tyrone Palmer (Columbia University)
Mandisa Haarhoff (University of Cape Town)
Zamansele Nsele (University of Johannesburg)
Kwame Otu (University of Virginia)
Mlondi Zondi (Northwestern University)

E-2 Lilyan Kesteloot and the Emergence of African Literary Criticism.

Chair: Kandoura Dramé (University of Virginia)

Kandoura Dramé (University of Virginia) “The Fortunes of A Foundational Book: Lilyan Kesteloot’s *Les Ecrivains noirs de langue française: naissance d’une littérature*”

Mouhamedul Niang (Colby College) “Identity Politics, Identificatory Criteria and the Constitution of A Literary Canon: The Negro-African Anthology in Lilyan Kesteloot’s Works”

George Joseph (Hobart and William Smith Colleges) “Conjuring up Historical Space through the Word: Hommage to Lilyan Kesteloot”

Oumar Cherif Diop (Kennesaw State University) “Lilyan Kesteloot: The Epic Battles of a Trailblazer”

E-3 Tropes of the Unsaid

Chair: James Yékú (University of Kansas, Lawrence)

Uchechukwu P. Umezurike (University of Alberta) ““That Other Thing”: Reworking the Scripts to Perform/Affirm the Unnameable”

Adetayo Alabi (University of Mississippi) “Tropes of the Unsaid in Auto/Biographical Texts”

Omofolabo Ajayi-Soyinka (University of Kansas) “Missing Words in Action: Body, Space and Rhythms of Identity”

Adélékè Adéèkó (Ohio State University) “Poetics of Interdiction”

E-4 Immigrant Voices in Short Stories

Chair: H. Oby Okolocha (University of Benin, Nigeria)

Arthur Onipede Hollist (University of Tampa) “Mami Wata’s Daughters Silenced My Authority”

Tomi Adeaga (University of Vienna) “The Winden Blues”

Ada Uzoamaka Azodo (Indiana University, Northwest) “Are We Not All Homeless?”

H. Oby Okolocha (University of Benin, Nigeria) “LongJohn – The Neighbourhood Gentleman”

Theodora Akachi Ezeigbo (Alex Ekwueme Federal University, Nigeria) “Standing on the Promises of Love”

E-5 Formes de censure en Afrique postcoloniale

Chair: Alexie Tcheuyap (University of Toronto)

Gilbert Doho (Case Western Reserve University) “Poétique de l’oblique, autocensure en néocolonie: Le Cas du Cameroun”

Dorothee B. Ndoumbe (ESSTIC, Yaoundé) “Censorship and Media in Cameroon”

Alexie Tcheuyap (University of Toronto) “Écrire malgré la censure: usages du pseudonyme dans la presse camerounaise”

Edgard Sankara (University of Delaware) “Figure de l’étranger dans les fictions africaines”

E-6 Aesthetics, Poetic forms, and Vulgarity in the Era of Social Media

Chair: Susanna Sacks (College of Wooster)

Adewale Ajayi (Federal Polytechnic, Nigeria) “Guerilla Press as Strategic Response to Censorship and Repression in Nigeria”

Susanna Sacks (College of Wooster) “Algorithmic Aesthetics: African Poetic Forms in the Social Media Era”

Jason Buchea (The Ohio State University) “The Aesthetics of Vulgarity in Senegal: The Resonance and Ephemerality of the Vernacular Critic’s Online Archive”

Aaron Agorsor (Arizona State University) “Hate Speech as a New Force of Censorship in Ghana”

E-7 The Regime of Digitalization

Chair: Gloria Ernest-Samuel (Imo State University, Nigeria)

Ogochuku Anigala and Anthonia O. Eguwwebere (Delta State University, Nigeria) “Socio-cultural Intimidation, or Societal Censorship: Censorship under the Regime of Digitalization”

Gloria Ernest-Samuel (Imo State University, Nigeria) “Interrogating Censorship in Social Media Groups: Issues and Challenges”

Omofolabo Ajayi-Soyinka (Independent Scholar) “For the Sake of National Security: Censorship, the Creative Artiste and Social Media”

E-8 Rhetoric, Political Censorship, and the Space of Freedom in Social Communication

Chair: Bayo Omolola (Howard University)

Bayo Omolola (Howard University) “Africans’ Resistance to Political Censorship: Rhetorical Devices in Digital Media”

Ifeoma Nwosu-Okoli (Alex Ekwueme Federal University, Nigeria) “A Contrastive Analysis of Censorship in Selected Nigerian Communication Outfits”

Okello Ogwang (Makerere University, Uganda) “New Censorship Issues in Current Social Media”

Darlington Elo Ejezie (George-August University, Germany) “The Threatened Space”

E-9 Trauma

Chair: Edgar Fred Nabutanyi (Makerere University)

Jason Price (University of North Alabama) “Trauma, Traditional Healing, and the Water Snake in Mohale Mashi

Edgar Fred Nabutanyi (Makerere University) “The Trauma of the war on terror in Yvonne Owuor’s *The Dragonfly Sea*”

Juan Zhong (The University of Hong Kong) “The Critical Engagement with Censorship in Yvonne Adhiambo Owuor’s *Dust* and Binyavanga Wainana’s *One Day I Will Write About This Place*”

Laura White (Middle Tennessee State University) “Expanding Narratives of Extinction: Genocide and Generations in Okorafor’s *Who Fears Death?*”

E-10 African American Authors and Censorship

Chair: T. Obinkaram Echewa (West Chester University)

Ousseynou Traore (Independent Scholar) “ ‘Sugar Girl, Don’t Leave Me Here’: Toni Morrison Homegoing”

Abdulazeez Jatto (Federal University Lokoja, Nigeria) “Censorship in the Creative Imagination in African American Literature”

T. Obinkaram Echewa (West Chester University) “Censorship and the African Immigrant in the USA: Come & See Amerika Wonda”

E-11 Nigeria and Censorship

Chair: Christopher Anyokwu (University of Lagos)

Christopher Anyokwu (University of Lagos) “Speaking Truth to Power: Playing Dangerously in Niyi Osundare’s *Midlife* and *The Word Is An Egg*”

Oluwatomisin Onabanjo (Brown University) “The Other Observes the Other: An Analysis of Third World Encounters in Nigerian Literature”

Oseloka A. Sawyer / Grace Adinku (Independent Scholar / Texas A&M) “Bullshit Censorship: The Nigerian Experience, 1999- 2019”

SESSION F Panels 3:15 - 4:45 pm.

F-1 The Asian Presence in East Africa: History, Community and Identity II

Chair: Gaurav Desai (University of Michigan)

James Ocita (Makerere University) "Postcolonial (re-)envisioning of space: exile and ideas of home in the aftermath of the 1972 Asian Expulsion"

Dan Ojwang (University of Witswatersrand) "The Intellectual Afterlives of Small Things: Mahmood Mamdani's *From Citizen to Refugee: Ugandan Asians Come to Britain*"

Danson Sylvester Kahanya (Makerere University/Stellenbosch University) "Remembering and Re-Membering the 1972 Expulsion of Asians in Four Ugandan Novels."

Susan Andrade (University of Pittsburgh) "How does Pan-Africanism Understand Ugandan 1972?"

F-2 Film Video Media Sponsored panel

Chair: Cara Moyer-Duncan (Emerson College)

Felisa Reynolds (University of Illinois) "Combatting Censorship on film: Pally and Peck's *A Dry White Season* and *Lumumba*"

Tama Hamilton-Wray (Michigan State University) "Global African Visions of Black Queer Desire in Tchaiko Omawale's *Solace* and Wanuri Kahiu's *Rafiki*"

Olivier J. Tchouaffe (Southwestern University) "*Rafiki*: Thoughts on African Cinema and the Pursuit of Happiness"

Cara Moyer-Duncan (Emerson College) "Messy Stories, the National Imaginary and Censorship: Jahmil X.T. Qubeka's *Of Good Report*"

F-3 Mongo Beti à l'épreuve de la censure

Chair: Yvonne-Marie Mokam (Denison University)

Yvonne-Marie Mokam (Denison University) "Mongo Beti: censure et déni d'hospitalité"

Arnaud Tcheutou (Louisiana State University) "Littérature africaine, pensée interdite et le politiquement correct"

Ambroise Kom (College of the Holy Cross, Worcester) "Dictature et censure en ménage"

F-4 South Africa II

Chair: Joya Uraizee (Saint Louis University)

Joya Uraizee (Saint Louis University) "Vulnerable, Not Censored: Aher Arop Bol's "The Lost Boy" as Cultural Artifact"

Mandisa Haarhoff (University of Cape Town) “From Kaffirland to Promised Land: Farm Novels and the Politics of Land in South Africa”

Paul Ugor (Illinois State University) “Creative Imaginaries of Truth and Reconciliation: Nation and Narration in Antjie Krog’s *Country of My Skull*”

Khadidiatou Diallo (Gaston Berger University) “Undrying the White Season: The White Writer and Censorship in the Apartheid Regime.”

F-5 Genre Fiction

Chair: Onyeka Iwuchukwu (National Open University of Nigeria)

Tyler Ball (York University) “For Private Eyes Only: Crime Fiction and the Limits of Censorship”

Ouissal Harize (Durham University) “Brave Blasphemous Worlds: Boualem Sansal’s Uncensored Speculative Fiction”

Onyeka Iwuchukwu (National Open University of Nigeria) “Beyond Censorship: The Fate of Soyayya Women Novelists in Kano State Nigeria.”

F-6 Censoring Sexual and Gender Expressions

Chair: Marina Vlahaki (University of California, San Diego)

Marina Vlahaki (University of California, San Diego) “Queering Nationalism: The Politics of Labor, Gender and Sexuality in *The Hairdresser of Harare* by Tendai Huchu”

Bernie Lombardi (Rutgers University, Newark) “Transnationalism and Chinelo Okparanta’s Feminist Reimagining of Queer Africa”

Elzbieta Binczycka-Gacek (Jagiellonian University) “Black Queer Voices Uncensored. Uzodinma Iweala’s “Speak No Evil” and Randall Kenan’s “A Visitation of Spirits” “

Lafleur Cockburn (The University of the West Indies-Cave Hill) “The Approach to Sexuality In H. Nigel Thomas’ Novels”

F-7 Speaking from Exile

Chair: Alain Lawo-Sukam (Texas A&M University)

Alain Lawo-Sukam (Texas A&M University) “The Language of Dictatorship and Exile in African Spanish Literature”

Rebecca Samaila (Ahmadu Bello University) “Echoes Across the Borders: An Essential Alternative for defying Censorship against Black Writers in Apartheid south Africa”

Ofure O. M. Aito, (Federal University Lokoja) “Home and Exile: Belonging/’Unbelonging’ Identities in Nwosu’ A Gecko’s *Farewell*”

F-8 The Diaspora returns: Negotiating the American presence in the African Imagination

Chair: Stéphane Robolin (Rutgers University)

Emmanuel Ogwu (University of the Witwatersrand) “Regaining Control of Self-Definition: The Case of Africanfuturism”

Anbegwon Atuire (University of Colorado, Boulder) “Heritage Tourism in Ghana: Censoring Indigenous Memory”

Xavier Lee (Yale University) “On Silence, Amnesia and the Tongueless African Slave”

Stéphane Robolin (Rutgers University) “Un/Banning *Meridian* and Stereoscopic Reading in Apartheid South Africa”

F-9 Religion as Censor

Chair: Adwoa Opoku-Agyemang (University of Michigan)

Adwoa Opoku-Agyemang (University of Michigan) “The Trickster and Religious Humor”

Anouar El Younssi (Oxford College of Emory University) “The Politico-Religious Establishment and Its Assault on Literary Freedom in the Arab World”

Foluke Aliyu-Ibrahim (University of Ilorin) “Censorship in Islamic Religious Films: The Experience of the Second Chance”

F-10 The Play is the Thing: Scandalous Drama

Chair: Bosede Afolayan (University of Lagos, Nigeria)

Bosede Afolayan (University of Lagos, Nigeria) “Drama and Dissidence: Censorship and the Literary Imagination in Shaw and Ngugi's Plays”

Jill Planche (Unaffiliated) “Displacing the Paranoid Act of Censorship: The Fluid, Social and Political Space of Zakes Mda's *Our Lady of Benoni*”

Edward Efuet Fomin (The University of Buea, Cameroon) “Arts as Commitment: A reading of Bate Besong's' *Beasts of No Nation*”

F-11 African Cinema and Censorship

Sponsored by FVMCALA

Chair: Tara Hamilton-Wray (Michigan State University)

Cara Moyer-Duncan (Emerson College) “Messy Stories, the National Imaginary and Censorship: Jahmil X.T. Qubeka's *Of Good Report* (2013)”

Tara Hamilton-Wray (Michigan State University) “Global African Visions of Black Queer Desire in Tchaiko Omawale's *Solace* and Wanuri Kahiu's *Rafiki*”

Felisa V. Reynolds (University of Illinois) “Combatting Censorship on film: Paley and Peck's *A Dry White Season* and *Lumumba*”

Olivier J. Tchouaffe (Southwestern University) “*Rafiki*: Thoughts on African Cinema and the Pursuit of Happiness”

KEYNOTE

5:00 - 6:30 pm.

Yaa Gyasi, Author of *Homegoing*

Caucus meetings

7:30 - 9 pm.

GSCALA, FVMCALA, WOCALA, LHCALA, NACALA

FRIDAY, MAY 28

SESSION G Panels 9:00 - 10:30 am.

G-1 Roundtable. African Literature as African Studies?

Chair: Carli Coetzee (*Journal of African Cultural Studies*)

Moradewun Adejunmobi, (University of California, Davis)

Naminata Diabate, (Cornell University)

Akachi Ezeigbo (Alex Ekwueme Federal University Ndufu-Alike)

Juliana Nfah-Abbenyi (North Carolina State University)

Ghirmai Negash (Ohio University)

G-2 Power, Gender and Censorship in the Maghreb: Literatures, Arts, & Public Discourse

NACALA sponsored

Chair: Naïma Hachad (American University)

Lamia Benyoussef (Birmingham-Southern College) “To the Male Twice the Share of the Female”:

Ancient and Post-revolutionary Technologies of Censoring Public Discourse on Gender Equality in Inheritance in Tunisia”

Naïma Hachad (American University) “Transgressive Sexualities in Moroccan Women’s Contemporary Cultural Productions”

Fatima Radhouani (University Tunis El-Manar, Tunisia) “The Truth and Dignity Commission (IVD):

Tunisian Women Victims of Dictatorship Stumbling over a Betrayed Truth”

G-3 History, Fiction and their Intersections: Namwali Serpell's *The Old Drift*

Chair: Robert Cancel (University of California, San Diego)

Stephanie Santana (University of California, Los Angeles) “ ‘ The Sum of These Parts’: Reading “The Sack” in *The Old Drift*”

Ranka Primorac (University of Southampton, UK) “*The Old Drift* and Zambian Literature, or Canon as Censorship”

Robert Cancel (University of California, San Diego) “Between Mosquitos and Moskeetoze: Refashioning the African Technology Revolution in Namwali Serpell’s *The Old Drift*”

Susan Andrade (University of Pittsburgh) Analysis of *The Old Drift*

Discussant: Deborah Nyangulu (University of Muenster, Germany)

G-4 Poetry in Times of War: Critical Readings of Giftus Nkam’s *Melodies of Lament*

Chair: Gilbert Shang Ndi (University of Bayreuth)

Gilbert Tarka Fai (University of Bamenda) “The Politics of Complicity and Duplicity in Giftus Nkam Ntambo’s *Melodies of Lament: Once Upon a Time in Abakwa*”

Emmanuel Akanwa (Duval High School, Maryland) “Hoping for the best: A Postcolonial Discourse Critique of Giftus Ntambo’s *Melodies of Lament*”

Bernard Oniwe (Dominican University of Ibadan) “Melodies of Liberation: Maccabean Revolt (or the lack thereof) in Giftus Ntambo’s *Melodies of Lament*”

Victor Gomia (University of Delaware) “*Melodies of Lament* and the Coming of Age of Southern Cameroonian Poetry”

Gilbert Shang Ndi (University of Bayreuth) “Between Popular Culture and Metaphysical Poetry: A Critique of Giftus Nkam’s *Melodies of Lament: Once upon a Time in Abakwa*”

G-5 Politique et philosophie en Afrique sub-Saharienne francophone contemporaine

Chair: Patricia S. Seuchie (Christopher Newport University)

Patricia S. Seuchie (Christopher Newport University) “Le tribalisme dans le paysage politique camerounais : une menace pour la cohésion nationale et la démocratie “

Elie Michel Medjo (Université Virtuelle, Sénégal) “Le rôle de l’intellectuel dans les défis socio-politiques de l’Afrique sub-Saharienne postcoloniale: le cas du Cameroun”

Tedje Dieudonné Dogo (Univac-ENS) “L’échec des indépendances africaines et le rôle des élites : cas de *Les soleils des indépendances* d’Ahmadou kourouma sous les aspects socioculturels, économiques et politiques.”

G-6 Belonging and Censorship in Film

Chair: Kayode Odumboni (Ohio State University)

Kayode Odumboni (Ohio State University) “Contests of Belonging: Black Panther and the Re-Imagining of Africa(nness)”

Teferi Tafa (Norwich University) “Censorship and Ethiopian Films”

Dorothy Atuhura (Kyambogo University, Uganda) “Censoring the Artist: A Focus on the Uganda Film Industry”

G-7 Theater and Censorship II

Chair: Ketu Katrak (University of California-Irvine)

J. Coplen Rose (Acadia University) “A Silence from Below: Land, Memory, and Undocumented Mine Labour in Xolisa Ngubelanga’s *Pieces of an African Drum*”

Ketu Katrak (University of California-Irvine) “Censorship of the Creative Imagination: Ngugi’s Wrestling with the Devil”

Oluwafemi Atoyebi (Centre for Performing Arts and Film Studies in Education) “Beyond the Limit of Artistic Self-Censorship: A Critical Reading of *For the Love of Sisyphus* and *A Dance of Beasts*”

G-8 Prison literature

Chair: Romy Rajan (University of Florida)

Peace Sorocho Longdet (Federal College of Education, Pankshin, in Affiliation with University of Jos, Plateau State, Nigeria) “Stifling the Voice that Speaks Against the Odd: A Feminist Historical Reading of Nawal El Saadawi’s *Memoirs from the Women’s Prison* and *Eyes*”

Romy Rajan (University of Florida) “Producing Literature in Prison: Evading Censorship through Illegible Resistance in Ngugi wa Thiongo’s *Devil on the Cross*”

Nonyelum Mba (University of Abuja, Nigeria) “Prison Notes as Experience Outlets in African Literature: The Case of Wole Soyinka’s *The Man Died*”

Kingsley Brempong Ohene Adu (Akenten Appiah-Menka University of Skills Training and Entrepreneurial Development) “Revisioning Prison Trauma in James Matthews’ *Poems from a Prison Cell*”

Yomi Olusegun-Joseph (Obafemi Awolowo University) “Sub-Saharan African Orientalism: Interrogating the Afro-Atlantic Narrative of African Literature)

G-9 Witness and Censorship

Chair: Unionmwan Edebiri (University of Benin Nigeria)

Bashirat Hassan (Ahmadu Bello University) “Mediated Memory: Bearing Witness, Authenticity and Audio-Visual Testimonies”

Abdelbaqi Ghorab (Lancaster University) “If Not by Law, Then by Death: the Struggle of the Algerian Artists in Yasmina Khadra’s *A Quoi Reves les Loups*”

Martha Ndakalako-Bannikov (University of Oregon) “ ‘He Turned into Objects’: Orature, World Literature and Global History in Ellen Namhila’s *Kaxumba kaNdola*”

Unionmwan Edebiri (University of Benin Nigeria) “Diary as an Anti-Colonial weapon: A Note on bernard Dadie’s *Carnet de Prison*”

G-10 Yvonne Vera, Zimbabwe and Censorship

Chair: Magdalena Pfalzgraf (Saarland University Saarbrücken)

Gloria Ajami Makokha (Kenyatta University) “Self-Censorship: Yvonne Vera and the politics of Zimbabwe”

Ivana Ancic (Pennsylvania State University) “Censorship and the Novel: Recovering the Memory of Gukurahundi in Yvonne Vera’s *The Stone Virgins*”

Magdalena Pfalzgraf (Saarland University Saarbrücken) “Censored movement? Literary engagements with spatial orders in post-2000 Zimbabwean writing”

G-11 Censorship and the Question of National Identity

Sponsored by LHCALA

Chair: Dosinda Alvite (Denison University)

Dorothee Boulanger (Oxford University) “Absent fathers? Self-censorship and the representation of power figures in Angolan postcolonial fiction”

Dorothy Odartey-Wellington (University of Guelph) “The Filmmakers and the Filmed in Documentary Versions of the Western Sahara”

Arthur Hughes (Ohio University) “Fighting Censorship: Women’s Narrative in Paulina Chiziane’s *O Alegre Canto da Perdiz*”

Clément Akassi (Howard University) “Canonization/Censorship and Self-Representations/Identities: or, How to Decolonize the Imaginaries and Epistemologies in African/Diaspora Cultural Productions”

Gilbert Shang Ndi (University of Bayreuth) “Postcolonial Regimes of Censorship: The Interpolation of Dominant Visualities in the Novels of Ngugi wa Thiong’o and Sony Labou Tansi”

SESSION H Panels 10:45 am - 12:15 pm.

H-1 Panel II for Tejumola Olaniyan. Issues in Texts and Society.

Chair: Adélékè Adéèkó (Ohio State University)

Megan Cole Paustian (North Central College, IL) “Humanitarianism in Hiding”

Ndirangu Wachanga (University of Wisconsin-Whitewater) “Conversations with Teju – In Search of Soyinka”

Abioseh Porter (Drexel University) “On Teju: The Team Player and Ideas Promoter”

H-2 ALA Sponsored Event. A Conversation with Yaa Gyasi about *Homegoing*

Chair: Juliana Makuchi Nfah-Abbenyi (North Carolina State University)

Phyllis Taoua (University of Arizona)
Cilas Kemedjio (University of Rochester)
Lindsey Green-Simms (American University)
Yaa Gyasi (Author)

H-3 Roundtable. Teaching the Linguistic Diversity of North African Literatures and Cultures

Chair: Erin Twohig (Georgetown University)

Ziad Bentahar (Towson University)
Douja Mamelouk (Le Moyne College)
Naïma Hachad (American University)
Naglaa Hussein (George Mason University)

H-4 Nollywood, Islamic Films, and the Challenges of Censorship

Chair: Foluke Aliyu-Ibrahim (University of Ilorin, Nigeria)

Foluke Aliyu-Ibrahim (University of Ilorin, Nigeria) “Censorship in the making of Islamic Religious Films: The Experience of Second Chance”

Kayode Ogunfolabi (Obafemi Awolowo University, Nigeria) “Towards a New Nollywood”

Reuben Embu (University of Jos, Nigeria) “Home Video Productions in Nigeria and the Challenges of Censorship”

H-5 The Censor and Democracy

Chair: Oumar Cherif Diop (Kennesaw State University)

Oumar Cherif Diop (Kennesaw State University) “An Exploration of Structures of Silence in Selected African Novels”

Ngozi Chuma-Udeh (Chukwuemeka Odumegwu Ojukwu University) “Censorship in African Literature: a raging Battle against Intellectualism”

Ogbu Nwachukwu & Ifeoma Nwosu-Okoli (Alex-Ekwueme Federal University) ““Censorship, the Censored and the Figure of the Censor in the African Novel.”

H-6 Global Diasporic Sexualities

Chair: Faith Ben-Daniels (University of Education, Winneba)

Faith Ben-Daniels (University of Education, Winneba) “The Baser Instincts--Discussing Sexual Censorship in Literature”

Augusta Atinuke Irele (University of Pennsylvania) “Restrictive Migrant Femininity in Chika Unigwe’s *On Black Sister’s Street*”

Kanika Batra (Texas Tech University) “Penury, Publication, Affect: Claude McKay and the Self-Censored History of Jamaican Sexuality”

Uchechukwu Peter Umezurike (University of Alberta) “ ‘That Other Thing’: Reworking the Scripts to Perform/Affirm the Unnamable”

H-7 Ngugi and Kenyan Censorship

Chair: Gichingiri Ndigirigi (University of Tennessee-Knoxville)

Getnet Alemayehu (Addis Ababa University) “The Representation of Resistance in Exile: Ngugi’s *Matigari* in Focus”

Vincent Ogoti (University of Wisconsin-Madison) “Space Traitors: The Politics of Narrating Structural and Strategic Censorship in Kenya, 1952-2002”

Minata Kone (Felix Houphouet Boigny University) “Immigration Theories in Ngugi’s *The Black Hermit*”

Gichingiri Ndigirigi (University of Tennessee-Knoxville) “Censors Who Couldn’t Read: Unpacking the Comedic turn in Kenyan Theater’s Dark Days”

H-8 Textualities and Censorship

Chair: Jordan Youssefzdeh Clementi (University of Oregon)

Ikechukwu Otuu Egbuta / Vivian Oko Chukwu (University of Nigeria-Nsukka / Abia State University) “Beyond Authoritarianism: Sir Philip Sydney’s “The Defence of Poesy” and Stella Nyanzi’s “The Rude Virginia Poem.” ”

Sue E. Houchins & Baltasar Fra-Molinero “Sor Teresa Chicaba, an eighteenth-century nun, and how censorship is an obstacle to her canonization”

Ama Boatemaa Appiah-Kubi (Ohio University) “ Gender performativities and identity Construction: Quest for Healing, Salvation, and Prosperity in an African Pentecostal Church”

Jordan Youssefzdeh Clementi (University of Oregon) “Life Without Ngungunhane: Reclaiming Mozambican History”

H-9 Censorship and Spaces—domestic, social, national

Chair: Utitofon Inyang (University of California, Riverside)

Utitofon Inyang (University of California, Riverside) “(En)Visioning Lagos: Visuality, Censorship and Spatial Politics in Chinua Achebe’s *No Longer at Ease* and Teju Cole’s *Everyday is for the Thief*”

Perpetua Woda (University of Calabar) “Assets or Liabilities? Configuring the Family and the School in Tackling Socio-Economic Securities: An Integrative Humanistic Study of Selected Nigerian Children’s Literature”

Mwikali Kieti (EconPolicy Research Group, LDA., Maputo. Mocambique) “Censored Nation: Kenya: A Case Study”

H-10 Empire and Censorship

Chair: Kyle Wanberg (New York University)

Kadija George (University of Brighton) “Black British Publishers: The Absence of Presence”

Christopher Foster (Colorado State University) “American Empire in Africa”

Kyle Wanberg (New York University) “The Power of Dreaming: Symbols of Currency Devaluation in Djibril Diop Mambéty’s film *Le Franc*”

LUNCH BREAK 12:15 - 1:00 pm.

KEYNOTE

Jihan El Tahri
1:00 - 2:30 pm

SESSION I Panels 2:45-4:15

I-1 New Book Forum: Naminata Diabate's *Naked Agency* (Duke University Press, 2020)

Chair: Lindsey Green-Simms (American University)

Marame Gueye (East Carolina University)
Obinkaram Echewa (West Chester University)
Adélékè Adéèkó (Ohio State University)
Kenneth Harrow (Michigan State University)
Naminata Diabate (Cornell University)

I-2 Roundtable. Academic Resistance in African Literary Studies

GSCALA sponsored panel

Chair: Fiona Farnsworth (University of Warwick)

Anne Gulick (University of South Carolina)
Madhu Krishnan (University of Bristol)
Uche Umezurike (University of Alberta)
Stephanie Selvick (University of Wisconsin-Whitewater)
Moradewun Adejunmobi (University of California, Davis)

I-3 Words, Silence, and War Stories: Language, Culture, and Revolution in the Maghreb

NACALA sponsored panel

Chair: Anissa Daoudi (University of Birmingham)

Anissa Daoudi (University of Birmingham) “Untold stories of Civil War in Algeria (1990s): Censorship of Women Voices”

Omar Qaqish (Le Moyne College) “Discursive Metacriticism and the Place of Arab(ic) Literature in Kamel Daoud's *Meursault, contre-enquête*”

Imen Bassalah (Manuba Faculty of Arts and Human Sciences, Tunisia) “The Dialectics of Censorship in Ouled Ahmed’s Poetry: The Tug of War between Containment and Confinement”

Ziad Bentahar (Towson University) “Yetnehaw Gaa3!”: Dialect Pride in the Algerian Hirak Movement”

I-4 Nawal El Saadawi: A Life in Writing Nawal El Saadawi—Creativity, Dissidence, Womanhood and the Challenges of Censorship

Chair: Ernest Emenyonu (affiliation)

Austine Akpuda (Abia State University, Nigeria) “Nawal El Saadawi and Five Decades of Resisting Censorship”

Iniobong Uko (University of Uyo, Nigeria) “Nawal El Saadawi and Religious Dissonance in *GOD RESIGNS AT THE SUMMIT MEETING*”

Rose Sackeyfio (Winston Salem State University) “Social Justice, Morality and Revenge in *GOD DIES BY THE NILE*”

Kalapi Sen (Raja Peary Mohan College, India) “Rape and Resistance in *Woman at Point Zero*”

Maureen Eke (Central Michigan University) “Nawal El Saadawi: Writing activism and Literature”

Discussant: Patricia Emenyonu (University of Michigan-Flint)

I-5 Kinshasa Undone in Recent Congolese Fiction and Film

Sponsored by the Francophone Caucus

Chair: Subha Xavier (Emory University)

Marion Tricoire (Grinnell College) “Kinshasa Makambo”: Translating the City in Richard Ali A Mutu’s *Mr. Fix-It*”

Guedayi Hayatou (Frostburg State University) ”Kinshasa espace « mondialisé » et envers de l’espace afropolitain : cas de Congo Inc. Le testament de Bismark d’In Koli Jean Bofane”

Hugo Bujon (Emory University) “How to turn the Earth into hardware: Globalization, digitalization and the voice of the surplus in Congo, Inc.”

Subha Xavier (Emory University) “Alain Gomis’ *Félicité*: An Ode to Woman in Kinshasa”

I-6 Roundtable. Celebrating a Feminist Icon : Molara Ogundipe 1940 – 2019

Chair: Chioma Opara (Rivers State University, Nigeria)

Ada Azodo (Indiana University, Northwest)

Folabo Ajayi-Soyinka (Kansas State University)

Omeh Ngwoke (University of Port Harcourt)
Pamela Smith (Nebraska University)
Ene Igbifa (University of Port Harcourt)

I-7 Temporalities

Chair: Matthew Omelsky (University of Rochester)

Ken Harrow (Michigan State University) “Time (in Cinema): The Past and the Present”

Alyssa Collins (University of South Carolina) “Speculative Futures and the Black Female Cellular Body”

Matthew Omelsky (University of Rochester) “Black Audio’s *Coming World*”

Babatunde Onikoyi (Adeleke University) “Time as Material Meaning and Motif in African Cinema”

I-8 Gendered Censorships

Chair: Shirin Edwin (New York University-Shanghai)

Shirin Edwin (New York University-Shanghai) “Censorship and Gender: Identities in Abdulrazak Gurnah’s Novels”

Peace Sorochi Longdet (Federal College of Education Pankshin) “Gagging the unbridled Tongue: Re(reading) Gender-Based Censorship in the Writings of Nawal El Saadawi and Amanda Hess”

Rose A.Sackeyfio (Winston Salem State University) “Gender Identity, Censorship and Human Sexuality in *Blessed Bodies* by Unoma Azuah”

Ebere Nweze (Sodertorn University, Sweden) “Subverting Racial and Gender Censorship in Chimamanda Adichie’s *Americanah*”

I-9 Self-Censorships

Chair: Obala Musumba (Humboldt University, Berlin)

Essah Díaz (University of Puerto Rico, Rio Piedras) “Voices of the Trans-Atlantic: Self-Censorship in Dannabang Kuwabong’s Poetry”

Obala Musumba (Humboldt University, Berlin) “The Art of Self-Censorship: Re-Negotiating Politics in Imbuga’s Nyayo Era Plays”

Amy Reid (New College of Florida) “Secrets Kept, Secrets Shared: (Self-) Censorship and Translation in Nganang’s *Empreintes de Crabe*”

Kehinde Akano (Kwara State University) “Censorship and Creative Imagination: What Manner of Censorship?”

I-10 Silence and Discourses: Hampate Bâ

Chair: Mohamed Kamara (Washington and Lee University)

Adrien Pouille (Wabash College) “Fertile Grounds: Detention in Amadou Hampate Ba’s *Amkoullel, l’enfant peul*”

Mohamed Kamara (Washington and Lee University) “Colonialism, Censorship, and Agency: The Case of Amadou Hampate Ba’s *L’Etrange destin de Wangrin*”

I-11 Censorship and Political Discourses

Chair: Gilbet Ndi (University of Bayreuth)

Leon Osu (Imo State University) “Censorship in African Literature: The Writers’ Travails and Legacies”

Chinasa Abonyi (University of Nigeria-Nsukka) “Bunyanic Progress: Censorship and Image-making in Chris Abani’s *Sanctificum C*”

Keith Phetlhe (Ohio University) “Democracy, Censorship and Colonialism in Enole Ditsheko’s *Wrestling Botswana Back from Khama*”

Gilbet Ndi (University of Bayreuth) “Deconstructing Postcolonial Scopic Regimes: Censoring Censorship in the Novels of Sony Labou Tansi.”

SESSION J Panels 4:30 - 6:00 pm.

J-1 Roundtable. African Electronic Literature and the Paradox of Digital Censorship

Chair: Bhakti Shringarpure (University of Connecticut)

Shola Adenekan (University of Bremen)

Kwabena Opoku-Agyemang (University of Ghana)

Amaritose Ede (University of Bahamas)

Bhakti Shringarpure (University of Connecticut)

J-2 Popular Comedy and the Limits of Evading Censorship III

Chair: Robin Crigler (Michigan State University)

Esther de Bruijn (King’s College, London) “Ambiguity or Censorship? Comic Unruliness in Ghana’s Market Fiction”

Charles Kebaya (Machakos University, Kenya) “Strategies of Surviving Censorship in Kenyan Stand-up Comedy”

Addisu Hailu (Addis Ababa University, Ethiopia) “Censorship and Theatre during the Derg Regime in Ethiopia”

Taiwo Oloruntoba-Oju (University of Ilorin, Nigeria) “Tales of the Uncensored: Language and Comic Drum Rivalry in African Music”

Discussant: Izuu Nwankwo

J-3 Limiting and Resisting Powers: Croisements, Hidden Transcripts, and Performance in African and Caribbean Spaces

Sponsored by the Performing Arts and Theatre Caucus (PATCALA)

Chair: Christian Flaugh (SUNY-Buffalo)

Pelumi Folajimi (Louisiana State University) “Prison Note and Biafran War: Soyinka in *The Man Died* and *The Beatification of Area Boy*”

Joy Wrolson (Independent Scholar) “Liveness and Gender: The Limits of Censorship and the Use of Live Streaming in Zimbabwean Theatre”

Christian Flaugh (SUNY-Buffalo) “Uncensoring Genders: Croisements in the Africana Caribbean Theatres of Gaël Octavia and Guy Régis Jr”

J-4 Humor and Censorship

Chair: Olabode Ibronke (Rutgers University)

Ikechukwu Otuu Egbuta & Awoyemi Lekan (Federal Polytechnic, Offa, Kwara State) “Throwing Stones Across Borders rereading Pius Adesanmi’s *Naija no dey Carry Last* in a Censored Society”

Maureen Amaka Azuike (University of Jos) “Scatological Humour and Censorship in African Literature: An Analysis of Shoneyin’s *The Secret lives of Baba Segi’s Wives*”

H. Oby Okolocha (University of Benin, Nigeria) “Artistic License and the Multi-Genre Nature of Nigerian Stand-Up Comedy”

Olabode Ibronke (Rutgers University) “Baba Sala: Comedy and the Uncensorable.”

J-5 Border Crossings: From the Colony to the Post-Colony

Chair: Lokangaka Losambe (University of Vermont)

Kandioura Drame (University of Virginia) “Nineteenth-Century Writers in French in Colonial Senegal”

Ena Vulor (University of Massachusetts-Amherst) “Influences and Interactions: Reconfiguring the Francophone Caribbean Literary Landscape (Reading Maryse Conde’s *Crossing the Mangrove* and Schwarz-Bart’s *The Bridge Beyond*)”

Majed Alenezi (Northern Border University) “Critique of Religious Discourse: Terrorism, Extremism in Fadia Faqir’s *Willow Trees Don’t Weep*”

Lokangaka Losambe (University of Vermont) “Translating Postcoloniality: Leila Aboulela’s *The Translator*”

J-6 Allegories

Chair: Kwaku Larbi Korang (The Ohio State University)

Cristovao Nwachukwu (University of Florida) “Contemporary Modes of Censorship: an Examination of Ken Bugul's *The Abandoned Baobab*”

Kwaku Larbi Korang (The Ohio State University) “Invoking Only to Suppress: Feminist Voicing and Afro-Patriarchal Censor-Effect in *Nervous Conditions*”

Henry Akem (University of Buea) “Dribbling Censorship: The Use of Allegory in *Across the Mongolo*”

Cary Campbell (Antioch College) “The Felt Glove of National Allegory: *Le Roi de Kahel* and Speaking Truth to Power”

J-7 Women and Censorship

Chair: Dorothy Lovia (University of Ghana-Legon)

Dorothy Lovia (University of Ghana-Legon) “Uber Driver: Sexual harassment in public transportation in Africa's Capital of Cool”

Remi Akujobi (Federal University Lokoj) “The Plague Named Censorship and the Plight of the Female Writer on Nigeria”

Molly Enz (South Dakota State University) “Unmuting and Amplifying Women’s Voices: Nafissatou Dia Diouf’s Visionary Literature and Afrotopos”

J-8 Ndibe and Okri

Chair: Ene Igbifa (University of Port Harcourt)

Ijeoma Ngwaba (Federal University Oye-Ekiti) “Censorship, Military and Political Brutality in Okey Ndibe’s *Arrows of Rain*”

Aisha Karim (Saint Xavier University) “The Possibility of Solidarity in Okri's *Famished Road*”

Ene Igbifa (University of Port Harcourt) “Resilience and Resistance in the Face of Censorship: The Intertextual Dialogue between Gabriel Okara’s *The Voice* and Ben Okri’s *The Freedom Artist*”

J-9 Activists in the Face of Censorship

Chair: Camille Dantzler (Howard University)

Xiaoxi Zhang (University of Michigan, Ann Arbor) “Translating Activism in Writing: A Comparative Case of Ngũgĩ wa Thiong'o, Werewere Liking, and Paulina Chiziane”

Amany Dahab (Western University) “A Space of Censorship or a Censored Space: Prison in Inji Aflatoun’s Paintings and Memoirs”

Camille Dantzler (Howard University) “The Rwandan Film Wave and Works by Women Filmmakers”

Kaitlynn MacEachern (Mount Royal University) “A Wife's Censorship: An Analysis of Winnie Madikizela-Mandela's Political Footprint in Apartheid South Africa”

J-10 Nigeria, Tradition and Oppression

Chair: Christopher Anyokwu (University of Lagos)

Christopher Anyokwu (University of Lagos) "Speaking Truth to Power: Singing Dangerously in Niyi Osundare's *Midlife* and *The Word Is An Egg*"

Foluke Aliyu-Ibrahim (University of Ilorin) "Censored free Creative Works for enhanced Democratic Institutions and Sustainable Development"

Gerard Keubeung (McDaniel College) "The African immigrant and the tyranny of tradition"

Olajide Salawu (University of Alberta) "Gatekeeping: The Nigerian Poets of Internet Tradition"

J-11 Roundtable: *At Penpoint: A Discussion with the Author*

Chair: Susan Andrade (University of Pittsburgh)

Tsitsi Jaji (Duke University)

Pallavi Rastogi (Louisiana State University)

Julie Tolliver (University of Houston)

Monica Popescu (McGill University)

TRACALA PERFORMANCE

7:30 - 9:00 pm

SATURDAY, MAY 29

SESSION K Panels 9:00 - 10:30 am.

K-1 "Storying Together" : Temporalities of the Human and More

Chair: Matthew H. Brown (University of Wisconsin-Madison)

Kirk B. Sides (University of Bristol) "Eco-Futurism: Mythopoeisis, Science Fiction, and the African Anthropocene"

Ainehi Egoro (University of Wisconsin-Madison) "Multispecies Futures: Nnedi Okorafor's Utopian Ecology and the Case for Human Extinction"

Madhu Krishnan (University of Bristol) "Temporality and Curatorial Practice: Chimurenga as Time Travel"

Matthew H. Brown (University of Wisconsin-Madison) "'What's Wrong with 419?': Fraud, Free Indirect Subjectivity, and the Mirror Stage in Nollywood"

K-2 "Arrest the Music"! Performance and Censorship, a Panel in Honor of Tejumola Olaniyan

Sponsored by the ALA Executive Committee

Chair: Catherine Cole (University of Washington)

George Bwanika Seremba (Independent Scholar and Artist, Toronto) Censorship, Protest and Resistance; signification as Survival in the Golden Age of Uganda's Theatre (1968-1978)

Laura Edmondson (Dartmouth College) Stella Nyanzi and the Acoustics of Autocracy

Catherine Cole (University of Washington) Free Speech, Hate Speech, and Live Art in South Africa

Discussant: Ayo Coly (Dartmouth College)

K-3 Suppressing Narratives in Francophone African Cinema

Chair: El Hadji Moustapha (Macalester College)

El Hadji Moustapha (Macalester College) Banned if You Do, Banned if You Don't: A Brief Historical Overview of Censorship Apparatuses in Francophone African Cinema

Ibrahim Odugbemi (Indiana University) Suppressing Polyvocal narratives from Postcolonies: France and the Censoring of *The Battle of Algiers* and *Camp de Thiaroye*

Maria-Gratias Sinon (University at Buffalo) Exploring Political Incompetence and Vulgarity in Ousmane Sembene's *Xala*

K-4 El Saadawi and Others

Chair: Fatima Seck (George Mason University)

Fatima Seck (George Mason University) "Modernity and Technology: The Illusionary Tools of a Post-Censorship Era"

Chinasa Abonyi (University of Nigeria-Nsukka) "Personified Identity, Dissilience and Dissidence in Nawal El, Saadawi's *Woman at Point Zero*"

Uchenna David Uwakwe & Chidumga UcheUwakwe "Censorship and the Crux of Life-Writing at the Four Poles of Africa "

Hanan Aly (Michigan State University) "Contemporary Arab American Literature: Censorship from Within and Without"

K-5 African Literatures Institutions New and Old

Chair: Bernth Lindfors (University of Texas-Austin)

Kristen Stern (University of Massachusetts-Lowell) "Institutional prizes, plagiarism sanctions, and suppressed speech in anglophone and francophone African literatures"

Matthew Eatough (Baruch College, City University of New York) "The Goethe-Institut and the Futurity of African Literature"

Bernth Lindfors (University of Texas-Austin) "Censorship of Public Discourse in the early years of the African Literature Association"

K-6 Chimamanda Ngozi Adichie: Critical Perspectives

Chair: Abha Sood (Monmouth University)

Abha Sood (Monmouth University) “Quiet Resistances in Adichie's *Purple Hibiscus*”

Solomon Chuks Ugwuanyi (University of Bremen) “Censorship Attributes of Funding in the Shaping and or Suppressing of Creative and Scholarly Output” (Adichie’s Story “Jumping Monkey Hill”)

Dina Yerima/Kwabena Opoku-Agyemang (University of Nigeria-Nsukka / University of Ghana-Legon) “Sometimes life begins when marriage ends: Hybridity and Female Empowerment in Adichie’s *Purple Hibiscus* and *Americanah*”

Megan Cole Paustian (North Central College) “Humanitarianism in Hiding”

K-7 Censorship and Nationalism

Chair: Debra Boyd (Independent Scholar)

Debra Boyd (Independent Scholar) “Political Discourse and the Evolution of Francophone Fiction in Chad “

Dorothee Boulanger (University of Oxford) “Cultural venues for Anti-colonial resistance in Lusophone Africa”

Joanna Boampong (University of Ghana) “Confronting Censorship in Hispanophone Written and Visual Texts”

Derek Gideon (Pennsylvania State University) “Decolonizing Visions of Development in the Writings of Julius Nyerere and Shaaban Robert”

K-8 Theatre and Censorship III

Chair: David Mba Tambu (University of Yaounde I)

Kehinde S. Olukayode (University of Lagos) “The question of censorship on the road of adaptation; A study of Williams Shakespeares Hamlet and Ogbini Berand’s Oga Pinkin”

Anthonia E. Ezeugo & Ugochukwu J. Ezeugo (Chukwuemeka Odumegwu Ojukwu University) “Use of Imageries as Self- Censorship in Sam Ukala’s Three Plays”

Guillaume Yoboue (University of Buffalo) “Reconsidering Faith in the Contemporary Francophone Theater: Werewere Liking, *Un espoir dans le chaos*”

David Mba Tambu (University of Yaounde I) “From the Pulpit to the Shrine: Restoring Africa’s Indigenous Identity”

K-9 Humor, Stand-Up and Censorship

Chair: Danson Sylvester Kahyana (Makerere University)

Blossom Ottoh-Agede (Federal University of Lafia) “The Thing with Censorship: Stella Nyanzi’s Post-Birthday Poem to President Yoweri Museveni and her Prison Reward”

Cecilia Kyalo & Vincent Ogoti (University of Wisconsin-Madison) “Redykulass Nation: Strategic Innovations in Speaking Truth to Power”

Danson Sylvester Kahyana (Makerere University) “What Exactly Constitutes Humour? Instances of Failed Humour in Ugandan Stand-Up Comedy”

Babasinmisola Fadirepo (Louisiana State University) “Circumventing Censorship: Nigerian Standup Comedy and Nationhood”

K-10 Censorship and the Body Politic/Political Bodies

Chair: Naomi Nkealah (University of the Witwatersrand)

Kyra Koustrup (Mount Royal University) “Censorship, Jail, and Pathography: Winnie Madikizela-Mandela's 491 Days: Prisoner Number 1323/69”

Naomi Nkealah (University of the Witwatersrand) “The censorship of women’s bodies in South Africa: Gender violence, mobility and the quest for freedom”

Van Kelly (University of Kansas) “Wisdom and Folly, Censorship and Self-Censorship, in Malick Fall’s *La plaie* [The Wound], and Boubacar Boris Diop’s *Les petits de la guenon* [Doomi Golo: The Hidden Notebooks]

Melissa Root (Metropolitan State University of Denver) “Disability and Self-Censorship: Representations of HIV/AIDS in Anglophone Southern African Literature”

K-11 "Engaging the Multicultural Classroom: Pedagogy, Technology, and the Teaching of African Literature

ALA Executive Sponsored Roundtable (Research and Teaching Committee)

Chair: Pauline Uwakweh (North Carolina A&T State University)

P. Julie Papaioannou (University of Rochester)

Brenda Randolph (Howard University)

Lily Saint (Wesleyan University)

Blessing Diallo Ogamba (Coppin State University)

Matthew Brown (University of Wisconsin -Madison)

SESSION L Panels 10:45 am - 12:15 pm

L-1 Panel III for Tejumola Olaniyan. Issues in the African Popular-Literary

Chair: Adélékè Adéèkò (Ohio State University)

Omotayo Oloruntoba-Oju (Adekunle Ajasin University, Nigeria) & Taiwo Oloruntoba-Oju (University of Ilorin, Nigeria) Censorship and “the Revolution” in Nigerian Drama, Music and Public Media across Generations: Assessing the *Threat Paradigm*

Olúşégún Şòètán (Penn State University) Making Sense of Nollywood and the Literary Popular

James Yékú (University of Kansas) Taking “African Cartoons ” Seriously as a Digital Humanities Project

Adélékè Adéèkò (Ohio State University) Conviviality and Conation

L-2 Queering African Literature

Chair: Charles Nerom (Bates College)

Charles Nerom (Bates College) “In My Father’s House There Are Many Rooms: Chaos and the Homosexual Room in Uzodinma Iweala’s *Speak No Evil*”

Vincent Ogoti/ Tembi Charles (University of Wisconsin-Madison/The Pennsylvania State University) “Afro-Sonic Resistance: Creative Innovations in LGBTQ Discourse in Africa”

Josephine Delali Ofei (University of Cape Coast) “Censorship and the Creative Writer: Love Brewed *Under the Udala Trees*”

Cheryl Sterling (Penn State University) Regimented Visibility: Love' Stories in *Here Comes the Sun* by Nicole Dennis Benn and *Under the Udala Tree* by Chinelo Okparanta.

L-3 Formations of Race Across the Diaspora

Chair: Tony Haouam (New York University)

Delali Kumavie (Northwestern University) “Trapped in the Airport: Travel, Hauntings and the Myth of the Global Subject in Abdulrazak Gurnah’s *By the Sea*”

Tony Haouam (New York University) “Humor, Race, and French Colorblindness: Leeb's "L'Africain"”

Otymeyin Agbajoh-Laoye (Monmouth University) “Mine by Blood:Imagining Hidden/Untold Stories Beneath and Above the Spaces Between America’s Binaries in Ta-Nehisi Coates’ *The Water Dancer*”

Oluwadunni Talabi (The University of Bremen) “Examining Epistemes of Whiteness in Criticism of Black/Brown Safe Spaces”

L-4 Soyinka and Censorship

Chair: Lola Akande (University of Lagos)

Gilbert Taraka Fai (The University of Bamenda) “The Heritage of Censorship and Totalitarianism in Wole Soyinka's Literary Imagination”

Lola Akande (University of Lagos) “The Expanding Frontiers of Nigerian Creative Writing: E. E. Sula’s *Sterile Sky* and Edify Yakusuka’s *After They Left*”

Onyekchi Eni / Romanus Nwoma (Alex Ekwueme Federal University, Ndufu-Alike, Ikwo, Ebonyi State, Nigeria) “Writing as Resistance: An Exploration of the Contours of Repression in Wole Soyinka’s *The Man Died*”

L-5 South Africa III

Chair: Emeka Nwadiora (Temple University)

Emeka Nwadiora (Temple University) “Literature, Law and Psychology--Mandela's Global Liberation Gift”

Mark Libin (University of Manitoba) "Some Uncertain Wires": Prison Poetry as Ubuntu in Jeremy Cronin's *Inside*.”

Kontein Trinya (University of Education, Port Harcourt, Nigeria) “Poetic Survivalism: Dennis Brutus's Metaphorical Obliquities under Apartheid Censorship”

Mirandah Shereni (Mount Royal University) “Apartheid Censorship Laws Did Not Deter Steve Biko from writing *I Write What I Like*”

L-6 Achebe's Censors

Chair: Christopher Okonkwo (University of Missouri-Columbia)

Christopher Okonkwo (University of Missouri-Columbia) “Forty Years after the Attempted Censure in the Jungles of Florida: Revisiting the Historic Achebe-Baldwin Meeting at ALA Gainesville”

Ada Azodo (Indiana University Northwest) “ On Censorship: A Closer Reading of Chinua Achebe's *A Man of the People*.”

Aaron Eastley (Brigham Young University) “Achebe as Influencer: Anti-Censorship Arguments in His Talks, Essays, and Fiction”

L-7 African Musics

Chair: Scott Newman (Northwestern University)

Scott Newman (Northwestern University) “Echoes of the Past: Anticolonial Listening and the Inaudible Nation in Yvonne Vera's Writing”

Oladipupo Oyeleye (University of Wisconsin-Madison) “Afropolitan Soundscape: Rethinking African Sound (s) in the Age of Technocapitalism”

Joyce Agofure (Ahmadu Bello University, Zaria) “Censorship and the Critic: A New Historicist Assessment of Two Nigerian Musicians”

Dennis Eluyefa (Bishop Grosseteste University, Lincoln, UK) “Artistic Freedom of the Gangan: Practitioners versus Colonial Censorship”

L-8 Censoring History: Telling the Story of Biafra in Nigerian Literature

Chair: Louisa Uchum Egbunike (Durham University)

Sadia Zulfiqar, (Lahore University of Management Sciences) “The Politics of Censorship and Adichie's *Half of a Yellow Sun* (2008)”

Louisa Uchum Egbunike (Durham University) “Speaking into the Silence: Engaging the Nigeria-Biafra War”

Ojel Anidi/Obiora Anidi (Institute of Management and Technology (IMT), Enugu, Nigeria /Enugu State College of Education (Technical)) “Influence of Censorship on the Stylistics and Art of Two Nigeria-Biafra War Novels”

Abba Abba (Federal University, Lokoja-Nigeria) “Censored Nation: Biafra as a Forbidden Discourse in Postwar Nigerian Literature”

L-9 Beyond Censorship?: The Decolonial Strategy

Chair: Gabriel Bamgbose (Rutgers University-New Brunswick)

Gabriel Bamgbose (Rutgers University-New Brunswick) “Bebe-Noir: Annette Mbaye, Negritude Poetics, and Decolonial Pedagogy”

Anne Mutidjo (University of Illinois at Urbana-Champaign) “Beyond Censorship, Beyond Consciousness: Performance and Construction of the Experience in Gerty Dambury’s *The Restless*”

Elizabeth Obena Osei (University of Ghana) “ ‘She was hiding in the best possible way, masquerading as herself!’: Post-censorship and Afrofuturist elements in Nalo Hopkinson’s *Midnight Robber*”

Alexander Fyfe (University of Edinburgh) “Gabriel Okara’s *The Voice* and the Humanity of the Word”

L-10 Roundtable: The Ground on Which We Stand: Celebrating the Legacy of Omofolabo Ajayi-Soyinka

Chair: Elizabeth MacGonagle (University of Kansas)

Ann Schofield (University of Kansas)

Hannah Britton (University of Kansas)

Garth Myers (Trinity College)

Peter Ukpokodu (University of Kansas)

Nicole Hodges Persley (University of Kansas)

Lunch break 12:15 - 1:15 pm

Jihan El-Tahri’s film screening *Nasser*

2:00 - 4:00 pm. Awards, Election Results, and Annual Business Meeting

5:00 - 6:00 pm. Inaugural Address by Incoming President Mohamed Kamara

Sunday, May 30th

9-11:00am Meeting of the Executive Committee including newly elected members