

UFAHAMU
JOURNAL OF THE AFRICAN ACTIVIST ASSOCIATION
JAMES S. COLEMAN AFRICAN STUDIES CENTER
UNIVERSITY OF CALIFORNIA
LOS ANGELES, CALIFORNIA 90024-1130

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UFAHAMU accepts contributions from anyone interested in Africa and related subject areas. Contributions may include scholarly articles, political-economic analysis, commentaries, review articles, film or book reviews and poetry. Manuscripts must not exceed 30 pages and must be clearly typed, double spaced, with footnotes on separate pages. We currently use Microsoft Word 4.0 and request that articles be submitted on one 3.5 inch diskette if possible. Contributors should keep copies of their manuscripts. The Editorial Board reserves the right to edit any manuscript to meet the objectives of the journal. Authors must submit two copies of their manuscripts and a brief biographical note, including position, academic affiliation and recent significant publications, etc. All correspondence—manuscripts, subscriptions, books for review, inquiries, etc.—should be addressed to the Editor-in-Chief at the above address. We regret that once submitted, materials cannot be returned.

Articles appearing in this journal are abstracted and indexed in HISTORICAL ABSTRACTS and AMERICA: HISTORY AND LIFE.

Partial funding for the publication of *UFAHAMU* is provided by the Graduate Students Association of UCLA.

Cover: Stool. Carved Wood. Akan; Asante Ghana. Length 58.4 cm, Height 37.2 cm, Depth 24.1 cm. Fowler Museum of Cultural History, X85.268. This man's stool of a Bedford Lorry denotes prestige and power.

**UFAHAMU:
JOURNAL OF THE AFRICAN ACTIVIST ASSOCIATION**

Volume XXIII Number 1
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Carol Sicherman teaches in the English Department of Lehman College, City University of New York. She has published reference books and articles on Ngugi wa Thiong'o, as well as articles on and interviews with such African writers as Timothy Wangusa, Zoe Wicomb, and Charles Mungoshi.

EDITORIAL

A quick browse through the table of contents of this issue of *Ufahamu* will reveal that literary analysis is a primary theme of many of the articles. As literary representations of Africa are some of the most powerful methods for conveying ideas about Africa, critical analysis of African literature has become an important subject for scholarly research. The works included in this issue touch on a number of pertinent ideas regarding African literature and politics.

What is the influence of colonialism on African literature? While colonialism has been a dominant theme in African writing, how did the interaction with Western education systems and paradigms of literary theory impact the way in which African authors write, and not just what they write about? Carol Sicherman addresses this question in her article, "The Leeds-Makerere Connection and Ngugi's Intellectual Development." She queries whether the Leeds University education received by Ngugi wa Thiong'o and a number of other promising Makerereans indoctrinated them into a Western literary paradigm, or assisted them in challenging their colonial education. From a similar perspective, Matthew Christensen analyzes the travel narratives of an African woman visiting the United States, turning the tables on the long established tradition of Victorian travel writing about Africa. His article, "Strategies of Placement/Production of Identity: Adelaide Smith Casely Hayford as African Victorian Traveler," highlights the methods of self-representation employed by the author, Casely Hayford, in her continual "negotiation to thwart and undermine their conceptions of her as an African," in reference to her American audience.

Politics and literature are similarly intertwined in Augustin Okere's essay on Wole Soyinka's *Season of Anomy*, a novel inspired by the Nigerian crisis of 1966. Okere illustrates how Soyinka is concerned not only with the events of the crisis, but particularly with the human spirit as agent and victim. Finally, Hussein Adam's contribution, entitled "C.L.R. James and Richard Wright: On Ghana, Nkrumahism, and Democratization," provides a comparative analysis of the works of Pan-Africanist scholars and novelists, C.L.R. James and Richard Wright. Addressing each author's interpretations of Nkrumah and Ghana with respect to decolonization, modernization and democratization, Adam's essay analyzes the political agenda in the nonfiction works of these authors.

Individually, these articles inform us about specific critical theories and literary works as well as the confluence of politics and text. As a collective, however, they paint a broader picture of the general discourse on African literature and politics and help to illustrate the dynamics that have shaped African writing.

I would like to note that this is the last issue of *Ufahamu* that I will work on as Editor-in-Chief. My tenure at *Ufahamu* has been extremely rewarding and, I should say, very educational. I am pleased that I have been able to assist in the publication of scholarly works that I believe contribute to some of the fundamental debates in Africanist scholarship. This experience has helped me to better understand African studies and to see with greater clarity my own place in the present discourse on Africa. *Ufahamu* is a unique vehicle for furthering debate about Africa because it is organized and run by students who are engaged in a learning activity first, and the production of a publication second. While this can at times lead to a rather chaotic production schedule, it allows for flexibility in what we can publish, a freedom that is not found in other, more rigidly orthodox, journals. It was a pleasure to have been associated with this ongoing process.

In my place you will see the names of Lezlee Cox and Matthew Christensen listed as Co-Editors. I have worked with both Matt and Lezlee for several years and have the greatest respect for their intellectual and analytic skills. They truly represent the best that young Africanist scholars have to offer and I am excited to see what new directions they will choose to take *Ufahamu*.

Kier Riemersma
Editor-in-Chief