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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 and book reviews and poetry. Manuscripts must be between 20-30 pages, clearly typed, double spaced, with footnotes on separate page(s). 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.

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Editorial

This is an interdisciplinary issue. N. Frank Ukadike's article focuses on "Lorang's Way" by the MacDougalls. The film was part of a trilogy the filmmakers had on the Turkana of Kenya. It is Ukadike's contention that the film misrepresents Turkana life. In short "Lorang's Way" is far from being *Lorang's Way*. In "Cement Funerary Sculpture", Toothman concerns herself with the African representing himself in cement sculpture. The piece is a clear testimony to man's pre-occupation with immortality.

Moammar El Kadhafi has eluded both friends and foes alike. If a man's words are any testimony to his actions then Makidi's analysis of the Libyan leader's *Green Book* will shed some light on our understanding of the man. One salient characteristic that Kadhafi shares with his fellow African Leaders is their creation, after coming to power, of an apparatus which "allows [them] to mobilize and effectively control the population..." The newly-formed apparatus assumes different names in different countries. Nowhere is the apparatus called a political party even though it functions as one.

Buchi Emecheta is considered by some as a female writer who has taken up the cudgels for Women's Rights. We ran an interview with her in Vol. 16:2. Chimalum's article is a kind of rejoinder questioning Ms. Emecheta's portrayal of the plight of African women. While we don't agree with the production of any literature which doesn't take into consideration the dialectics of human relationships, we certainly believe that the predicament of African women transcends easy solutions. Chimalum's solutions emanate from an existentialist point of view which expects, among other things, the emergence of an *upermensch*. Individual freedom which does not draw from the collective ethos of the community is only a mirage. Jean Paul Satre has shown the futility of such a venture in his play, *No Exit*.

The plight of women in the world is also the subject of Udobata's piece. She engages in an analysis which is synchronic as it is diachronic. She states, that Africa had produced female warriors and priestesses of immense stature. She acknowledges that African traditions, patriarchal as they are, have also produced various forums for women and men to seek redress of injustices. The advent of colonialism with all its attendant problems onto the African soil has resulted in the emergence of a sordid state of affairs for all people in the colonies. Women, however, took the brunt of the distortions wrought by the new order. This statement does not in any way attempt to gloss over decadent aspects of African traditions which subscribe to rigid patterns of patriarchy.

The maiming and derailment of African traditions has resulted in the emergence of a deformed monster. The monster has placed, as the final piece by Keita explains, "the state apparatus beyond the reach of the masses. . . ." Keita's piece is a tribute to two griots who have refused to add to the moral turpitude surrounding them. Africa's future lies in the honesty and moral integrity of its citizens. Foremost in the struggle for re-generation and progress are intellectuals of the calibre of Sissoko and Diabaté. Let the clarion call be heard all over the continent: the time has come for both ends of the "indigenous intelligentsia" to come together and forward the struggle.

Ali Jimale Ahmed

As we begin volume seventeen with this issue the Editorial Board of Ufahamu bids farewell to two cherished friends who have done more than their share of keeping this journal a prestigious one: These are Mike Ssali and Mark Eckert. Ndugu Dr. Mike Ssali is now assistant to the Director of the Academic Advancement Program, UCLA. Ndugu Mark Eckert teaches at a high school in Los Angeles. We wish them well.