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**Ufahamu: A Journal of African Studies**

**Title**

Editors' Introduction

**Permalink**

<https://escholarship.org/uc/item/5sq4z294>

**Journal**

Ufahamu: A Journal of African Studies, 35(2)

**ISSN**

0041-5715

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**Publication Date**

2009

**DOI**

10.5070/F7352009565

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On behalf of everyone at *Ufahamu*, we would like to thank all of our readers who have taken advantage of our new online format. It has been quite a transition, and with this issue, our second online, we look forward to continuing the mission of accessibility and serving as a space for voices traditionally marginalized in the academy. We are excited that *Ufahamu's* online manifestation has been so successful.

The two poems to start this issue highlight the work of the African Activist Association and their members. At this year's annual conference, *Narratives of Now: Visual and Performance Art in Africa*, two of the organization's leaders opened up the conference with poetry. Nebila Abdulmelik's "Mother Africa," initially performed as spoken word, appears here as written poetry and offers a tribute to the strength and beauty of the continent despite her marginalized history. Cassandra Tesch's "African Mosaic," a unique collaborative piece, brings together the voices of many AAA's members and explores different notions of what "Africa is". Using the tools of online social networking, Cassandra guided this collaboration and presented it on opening night of the AAA conference. We are extremely proud to publish these works.

Another recent graduate of the African Studies Master's program, Felton Perry, offers insight into the untold stories of the involvement of Africans in the history of African enslavement. Using accounts of slave traders, Perry explores the motivations of Africans who participated in the trade of other Africans.

Abel Mac Diakparomre's "Artifacts as Social Conflict Resolution Mechanism in Traditional Urhobo Society of Nigeria's Niger Delta" identifies and evaluates the social conflicts prevalent in traditional Urhobo society and the resolution mechanisms employed. Illustrating the Urhobo's uses of visual symbols and dramatic rituals for the resolution of social conflicts, Diakparomre includes both analysis and imagery.

Nelson Fashina's piece, "Alienation and Revolutionary Vision in East African Post-Colonial Dramatic Literature," explores social alienation and exile in African societies as seen through the perspectives of African postcolonial writers, paying particular attention to the work of Ngũgĩ wa Thiong'o. Fashina engages a sociological theoretical framework to conduct literary critiques to analyze the theme of alienation as revealed in economic, social, and political distance, as well as nostalgia and dissonance in postcolonial literature.

Katharine Stuffelbeam offers a review of Kassim Mohammed Khamis's *Promoting the African Union* and critiques the author's practical manner of problematizing African politics, especially the efforts to decolonize and unify the continent.

Allison DePasquale provides an excellent review of David Keen's *The Benefits of Famine: A Political Economy of Famine and Relief in Southwestern Sudan 1983-1989* and discusses the correlation between Keen's findings regarding the 1980s famine and the ongoing genocide in Darfur due to similarities in neglected development, politically marginalized groups, and stakeholders at the government and international level.

We hope you enjoy this and future editions of *Ufahamu* as a window into the local and global issues that face Africa historically and currently. As always, we showcase the social, political, economic, and artistic undertakings of the continent from marginalized and multiple voices in order to inspire critical and progressive movement forward.