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EDITOR'S NOTE



Aleakwe ODIOR

"I must identify myself with Africa. Then I will have an identity." These words of the Afrobeat master, Fela Anikulapo Kuti indicate the path for the African renaissance we at correct connect Africa Foundation (CCAF) stand for, the return to the African roots, Sankofa.

The question who am I is an existential interrogation of self, an ontological question that brews within the consciousness of the human person and at a point in life, one becomes preoccupied, restless and unsatisfied void of an answer to the question. The search, discovery and affirmation of one's identity, is not just to satisfy a psychological necessity. It is first and foremost a social-cultural determinant of the human person.

I think it suffices to say that majority of modern Africans are at the crossroad of an identity crisis. Hence, the question who am I returns in countless scenarios in the dealings of the African. The question of who am I returns when the African looks beyond Africa for his social-economic, spiritual, and psychological emancipation. It returns when the African settles for an imported world view, rather than his/her immediate, concrete and existential African world view. It returns when the African scorns at and identify as local (a derogatory **connotation) his/her** African experience. The question who am I returns when an African considers his/her supposed successful life outside the shores of Africa and many more.

Africa is our home, and she is our root. However, there is a voyage to embark on, the journey of a socio-cultural discovery. The journey takes the African back to his/her roots, the journey of rediscovery, the journey to identity. When one authentically realises his/her identity, the awareness guides and directs his/her existence. Inversely, is a non-actualization of who one is, which results likely to a misguided, unaccomplished, and shallow existential experience. We are certain that the right education, information and awareness is **a *sine qua non*** to self-identity.

On this background, CCAF commits itself to providing and promoting awareness and reflections on African history, and Afro-related issues. To our readers, especially our young demographic, the Sankofa Youth Journal (SYJ) is specifically for you. For you to be relevant in this emerging and encapsulating global stage, you must be aware of your roots, (history, traditions, and culture). Doing so, you are asserting yourself in a world that needs and celebrates difference.

We have adopted scientific methodology in making the research of the articles. They are simple to comprehend, and they respond to the thirst for knowledge of the African. We chose to have the synopsis of each article written in an African language. It is our intention to promote African languages and to assert their place in scientific researches.

On behalf of CCAF, I present this issue of SYJ for your reading pleasure. Visit our website for information about CCAF. If there is a topic you would want us to research and reflect on, do send us an email and we will surely get back to you. Hotep!

AFRICAN HISTORY: A TOOL FOR EMANCIPATION

ALEAKWE ODIOR

Abstract in Ekphei

Fela oyor-i " e mha ghia ne wishi eza mhieche, la rkhi ma le gbe ma, ma li uku ni ma Lei ijebe tsa ghia abanajor." Fela o gwe ni mha aghia ne wishi, yor i e mha mie e node okhua mi. E mha mie e node oyor-i mi mha rhe le gbe mha la ge bi mhaye, enabe bi Cheikh Anita Diop ogwue nyor.

History is the methodological or systematic accounts of event related to a nation or people. It is equally the collective and shared memory of the same. These definitions presuppose people and events. That is, for there to be history there must be people and anywhere you find people, there must be occurring events. History becomes the memory of these shared events peculiar to a given people or nation. One cannot live without memory. Joseph Ki-Zerbo an African historian puts it this way: "unless one chooses to live in a state of unconsciousness and alienation, one cannot live without memory, or with a memory that belongs to someone else. And history is the memory of nations..." *(as cited by Supreme Understanding, When the World was Black, The Untold History of the World's First Civilization, Part one, Atlanta, Supreme Design, 2013, 29.)*

The importance of knowledge of the history of a people cannot be overemphasized. It lays the foundation for the individual and collective identity of a determinate people. The African historical consciousness sets the pace for self-confidence, pride, and accomplishment. It is the passport of self-worth and self-realization. Unfortunately for a very long period, the history of the African has been misrepresented. In most cases, it is easier for an African to relate to the slave trade than to relate to the fact that his/her ancestors were builders of civilizations. The ideology that whatever is black is backward and that which is white is good and positive has sunken deep into the marrow of the African. It is an Ideology, a socio-psychological construction to debase and relegate to the background the identity of the Black man/woman, the African.

The African has been constantly told that he/she is backward, stupid, primitive, savage, an inferior race that has given nothing to humankind in the way of the arts, the sciences, or civilization etc. I would like my readers to have direct contact with these utterances as taught by some influential philosophers and historians down through history. In 1753, the Enlightenment philosopher, David Hume wrote: "I am apt to suspect the Negroes to be naturally inferior to the white. There never was a civilized nation of any other complexion than white, nor even any individual eminent either in



action or speculation. No ingenious manufactures amongst them, no arts, no sciences."

In 1837 the German philosopher Hegel wrote in his History of Philosophy: "At this point we leave Africa, not to mention it again. For it is no historical part of the World; it has no movement or development to exhibit."

In 1902, John Burgess, in his

history of Reconstruction that American Slavery was the consequence of nature: "A Black skin means membership in a race of men which never created a civilization of its kind. There is something natural in the subordination of an inferior race, even to the point of the enslavement of the inferior race…"

In 1934, the historian Arnold



Toynbee wrote that "the only primary race that has not made a creative contribution to any civilization is the Black race." As recently as 1965, Professor Trevor-Roper, Royal Professor of History at Oxford University wrote: "undergraduates …demand that they should be taught the history of black Africa. Perhaps, in the future, there will be some African history to teach. But at present, there is none, or very little: there is only the history of Europeans in Africa. The rest is largely darkness, like the history of pre-Europeans, pre-Colombian America. And darkness is not a subject for history… The new rulers of the world, whoever they may be, will inherit a position that has been built up by Europe, and by Europe alone. It is European techniques, European examples, European ideas which have shaken the non-European world out of its past – out of barbarism in Africa, out of a far older, slower, more majestic civilization in Asia; and the history of the world, for the last five centuries, in so far as it has significance, has been European history. I do not think that we need to make any apology if our study of history is European-centric." (*Supreme Understanding, 20.*)

The above quotes are instances of what the world has been constantly and rigorously taught about Africa. Encountering texts of this nature creates uneasiness for those who know the truth and misleading for those who do not know. As the adage goes, "until the lion learns how to write, every story will glorify the hunter." As long as history has been written by Europeans, Africans have as well been written out of history. However, this is not true. The African has a history, not having a history presuposes not having existed. The audience of this composition is the African student, youth, teacher, professor, politician, every African for that matter and those who care about the truth. It is a call to historic consciousness; it is a call to arm oneself with science as the illustrious African Professor, Cheikh Anta Diop, would say; it is a call for the African to be the author and guardian of his/her narratives. What was written and taught about Africa is grossly misleading.

However, the African cannot remain in the sphere of "it's not true" and since it's not true, it will not hurt me. This kind of response according to Supreme Understanding, is truthfully a coward's response. Contrary to the inaccurate claims of the above scholars, Africa has contributed immensely to the world as a whole. Being the first humans on the planet earth, it suffices to say that the first discoveries and inventions were made by Africans. All the inventions attributed to the ancient Greeks were all learnt from ancient Egypt. For example, mathematics, astronomy, chemistry, medicine just to mention a few. These scholars where pupil to Egyptians and the Greeks attested to it: "It must be strongly emphasized that the Greeks never said that they were the



students of the Babylonians or the Chaldeans, their most reputable scholars will always boast about having been the pupils of the Egyptians …" *(Cheikh Anta Diop, Civilization or Barbarism, Lawrence Hills Books, 256).*

In fact, Herodotus one of the most celebrated Greek historian calls Pythagoras a simple plagiarist of the Egyptians; Jamblichus, the biographer of Pythagoras, writes that all the theorems of lines (geometry) come from Egypt. According to Proclus, Thales was the first Greek pupil of the Egyptians and that after his return he introduced science in Greece, particularly geometry. After teaching what he knew to his pupil Pythagoras, he advised him to go to Egypt, where he (Pythagoras) remained for twenty-two years in the temple, to learn geometry, astronomy, etc. *(Cf. Diop Civilization or Barbarism, 256)*

"it must be strongly emphasized that the Greeks never said that they were the students of the Babylonians or the Chaldeans, their most reputable scholars will always boast about having been the pupils of the Egyptians…"





"…he exhorted him to sail into Egypt and associate with the Memphian and Diospolitan priests. For he confessed that his reputation for wisdom, was derived from the instructions of these priests: - but that he was neither naturally, nor by exercise, endued with those excellent prerogatives, which were so visibly displayed in the person of Pythagoras. Thales, therefore, gladly announced to him, from all these circumstances, that he would become the wisest and most divine of-all men if he associated with these Egyptian priests." *(Jamblichus' Life of Pythagoras, London, J. M. Watkins, 1818, 6.)*

The African will remain alienated without historical continuity.

"An Egyptian priest told Diodorus of Sicily that all the so-called discoveries that made Greek scholars famous were things that had been taught to them in Egypt and which they called their own, once they went back to their country." *(Diop, Civilization or Barbarism, 257.)*

"Aristotle, who greatly profited from the plundering of the libraries of the Egyptian temples, acknowledges the essentially theoretical and speculative character of the Egyptian science and tries to explain its emergence not by land surveying, but by the fact that the Egyptian priests were free from material preoccupations and had all the time necessary to deepen theoretical thoughts." *(Aristotle metaphysics, A 1, 981 b, 23 as cited in Diop, Civilization or Barbarism, 257.)*

Furthermore, Herodotus attests that the Greeks learnt the art of measuring (geometry) from the Egyptians. *(Cf. Herodotus Book II, 109.)*

Evidence of Africa's contributions to the world is endless. One can liken it to the vastness of the ocean. It is immeasurable, profound and sublime. To achieve the right emancipation of the African (in all ramifications), and the African renaissance, Africans must learn their history and repossess the prestigious tutelage of humanity, entrusted from creation. The African will remain alienated without historical continuity.

The Afrobeat icon, Fela Anikulapo Kuti, said in one of the tracks of his 1971 album, *Why Black Man Dey Suffer,* that "We nor know ourselves, we nor know our ancestral heritage." That is, Africans don't know themselves, they don't know who they are.

The African does not know his ancestral heritage. Knowledge confers a special and different kind of power; this power can also lead to freedom. Dear Africans know thyself and embrace freedom.

IGBO KWENU: Salutation, Blessing and Concordance!

OBALLA S. IGWEBUIKE

Abstract in Igbo

Ndi Igbo aburula ndi amaara amara n'ihi usoro ha si ekele ekele nke puru iche. N'uzo niile ndi Igbo ji ekele ekele, nke kachasi puo iche bu "Igbo Kwenu". Otutu mmadu bu ndi ona amasi ijikwa otu a were kelee ekele ma na ha amachaghi ihe ekele a putara. N'ime obere ihe edemede nkea, anyi na akowaputa na ekele Ndi Igbo nkea puru iche bu ihe na emejuputa oru n'ato n'ime otu. Di ka nna nna anyi ha siri choo ka odi, "Igbo Kwenu: si na mbido were buru akara Ekene nke puru iche, ma burukwa Ngozi, ya na nkwekorita.

As a little boy, growing up in the Omambala river basin of Anambra State Nigeria, I had the privilege to carry my father's "Oche Mgbo" (The Bullet Seat) to the village square for him whenever the elders convened to discuss important village matters. The 'Oche Mgbo' is a three-legged traditional seat specially carved, and customized with the elder's traditional title. It is the seat of the elders which they usually took along when they had important matters to discuss in the village square. As I trod the short path from our house to the village square, my father would usually follow behind gently with the Nza (cow tail hand-fan) in hand. Often brought along by the youngest boy in the family to the meeting venue, the 'Oche Mgbo' is an attestation to the solemnity of the gathering.

However, what remarks such gathering for us who were children was not the stool of the elders, as elegant as most of them were, but the greetings and responses that accompanied the deliberations.

The salutation "Igbo Kwenu" or any of its many



igbo_kwenu_creative_tee-r10ee2d4c55

adaptations could be heard from any audial distance within time intervals of different speakers. Although this appellation has been popularized by the Nigerian Nollywood, it has far too often been appropriated without an understanding of what it signified to our fathers and their fathers in turn.

The words 'Igbo Kwenu' is at one and the same time, a salutation, blessing and concordance. Literally, it means Igbo People Respond! It essentially calls the people to consensus. It activates affirmation from the people who usually respond 'Iyeaa' to the appellation. It is an indicator of the unity of minds and hearts in a common course of life and reality. Basic to this famous greeting is the belief that 'onye kwe, chi ya ekwe' (when one agrees, his god agrees as well).

This is such that man essentially paves his own way by what he believes, for as a man believes so he thinks and speaks and lives. By this therefore, the man becomes the object of his own reality and his god, the subject. This is such that to suffer ill-luck in life is best described as 'onye kwe, ma chi ekweghi' (when one agrees and his god disagrees).

It is therefore fundamental to our fathers, that to enunciate the blessings of God and their ancestors, the living themselves must agree.

This is one element of the republican dimension of Igbo communities at a time when monarchy was the default style of leadership almost all over the world. Agreements at Umunna (Kindred) meetings are usually reached after a vibrant communal debate. The salutation Igbo Kwenu precedes every public speech and concludes it. Anyone who stands to address the people may proclaim it since no one is exempt from proclaiming positivity on the clan and kindred.



Couresy: google.com

According to settings and circumstances, this greeting can be adapted for various purposes and to proclaim a variety of blessings. One may find variants of this greeting, depending on the elements of the prayer the speaker wishes to evoke on the community. It was for the elders, not a mere greeting but one that binds them to act for good of the Umunna. Every Igbo man prays that *Nna na amu nwa ka oka ya. Oburo m ga eni nwam, kama nwam ga akwa m.* (A father's supreme wish is for his son to exceed him in greatness and that he does not wish to bury his children but that his children would bury him). Our fathers when they rose in the morning, facing the sun, with Kolanut in hand, proclaimed blessings on themselves and their families, particularly asking God for long life, protection from harm and increase in their households and communities. As a young adult today, reflecting on the lived realities of our fathers, who mostly were not Christians, and as one who has lived the two worlds of the evangelisation setting and the post-evangelisation setting, it is my opinion that our fathers were deeply spiritual people who wanted good for themselves and their children to come.

Hence, the labelling of our forefathers as devilish and evil by modern charismatic Christianity is not only false but unkind. Furthermore, no one has the capacity to state whether our forefathers, as good as they were within their times and reality, are damned to hell.

There is no civilization or religious system wherever, that actively supports the repayment of good with evil. Our forefathers, willed good for us their children. It is only human and natural, that we also speak well of them and consider them within the standards of the society in which they lived. In our times therefore, as often as we hear that greeting Igbo Kwenu, either as raised by Igbo Indigenes or as appropriated for a motion picture story, let us return to the roots of the greeting and understand that it is at once a prayer, blessing and concordance.

To that extent then, we are bound to pray for one another, bless one another and act in concord so as to bring down the blessings of God on our families and communities.

Revisiting Our Roots: A close look at the past and present marriage traditions among the Yoruba People of West Africa

BIMBO ABIODUN

Abstract

Marriage is one familiar institution among every culture of the world, although traditions may differ. The focus today seems to have shifted from the marriage itself to the wedding day, which might account for the rise in divorce rates among cultures of the world. This article focuses on the marriage traditions among the Yoruba people of West Africa. It compares these traditions from the past to what is attainable in the 21st century and also highlighting their symbolisms.

Keywords: Marriage, Yoruba, Tradition, Root, Africa.

If you ask a young Yoruba person to describe traditional marriage among their people today, they are most likely to tell you what the wedding day looks like: the fancy clothes, expensive gifts, extravagant spending, venue, number of guests, food, dance, and how spectacular the bride and the groom looked. Somehow, the focus has shifted from the marriage and our attention is now on the wedding day. Most people no longer understand what it means to be married beyond the fact that there was a party. In light of this, people born in this generation may find it difficult to believe that someone is married if they never threw a big party. In the past, marriage among the Yoruba people is a sacred bond that is never taken lightly. As such it is not just a union of two people but a union of two families. Therefore, it takes more than a few steps from the day a man decides he has found love to the wedding day, unlike what is now the current tradition. There are at least 5 basic steps that must happen before a union between a man and a woman can take place in old Yoruba tradition. They are:

(1)The Search (Ifojusode): There is a saying among the Yorubas that goes "ti omode ba to l'oko, a a fun l'oko." which translates to "when a child is old enough to wield a hoe, you give him one." Yoruba people believed that when a child has come of age, the next step for them is to get a spouse. A man is believed to be responsible and man enough to take his place among his kin when he has become the head of his household. Considering this, once a male child can successfully manage his own means of livelihood (mostly his farm), he starts to lookout for a woman to marry. In his search, he visits streams (where laundry is done), marketplaces, village squares etc. and begins to hang out in these places where he is likely to spot and observe eligible spinster(s). In some cases, his family, and his friends (who may have sisters) might also help in his search for a well-behaved girl from a reputable home. Once he has found a woman, he begins to court her, first through a go-between (alarina), and after she has accepted his proposal, more openly. The next step is to inform his family. The significance of this stage is that a man must be emotionally matured and financially stable before he can embark on the marital journey. In this age, the traditional ways of meeting people are fast disappearing, to be replaced by online dating and singles bars. A reflection of how little the effort is that youngsters are willing to put

into getting to know each other.

(2) Background investigation (Iwadii): Once a man has informed his family, they set out to carry out background investigation on their prospective daughter-in-law. The lady's family also does the same. It is the duty of both families to know certain things like the kind of home the spouse-to-be comes from, the history (if any) of illnesses or diseases that run in either of the families, scandals that any member of either families might have been involved in, whether or not the spouse is born with any congenial disease/disorder and so on. When investigations have been completed and the outcomes are satisfactory, the next step is to officially ask for the wife's hand in marriage. This is very symbolic in that no one goes into a marriage with half-truths, ignorant of necessary information. Nowadays, parents have little or nothing to say in their children's choice of partners. The Yoruba people say that what an adult sees sitting down, a child may not see even if he climbs the tallest tree. The wisdom and experience of our elders is no longer sought in such matters; so, young people stumble into marriage, making their own mistakes which can sometimes be fatal.



Picture from "The Wedding Party " a 2016 Nigerian romantic comedy drama film directed by Kemi Adetiba

(3) Introduction/bethrothal (Itoro): This is the first time both families will meet. The husband and his kinsmen (a selection of elders among his relatives) go to pay a visit to the bride's kinsmen bearing gifts usually of fruits and wine. The purpose of this visit is to officially ask for the lady's hand in marriage. After the guest party have made their intentions known, the bride is called upon to verbally give a response. The spokesperson for her family must ask her in the presence of everyone and she must consent (what is known as ijohen in Yoruba, meaning acceptance). Her family may then accept the gifts brought by the groom's family and all other negotiations may proceed. This is where the bride price is set, as well as other gift items that the husband's family is expected to bring in order to marry the wife. The bride's family is expected to feed their guests, so this can be considered a mini party of some sort. Attendees usually range from 8 to 15 or more depending on the size of each family present. It must be noted that family in this sense includes relatives and members of the extended family. The woman is now betrothed to the man, or in current terms, engaged to him. This is symbolic in the sense that the consent of the bride and her family

is sought thereby removing the idea of forced marriage. It also means that the lady is no longer available for other men who might be interested in her. Although in most cases, nowadays, people still observe this stage of the marriage tradition. It is a common phenomenon to find people turn this into a great party and equate it to the wedding ceremony itself. It is often done with all the flares of a traditional wedding ceremony and the highlights range from the outfits to the food, thereby drawing attention away from the intended purpose of the occasion.

(4) Wedding Ceremony (Idana): the time between the betrothal and the wedding day itself varies from a few months to a year. During this time, the courtship continues while the bride and the groom continue to get to know each other as well as each other's families. The wedding ceremony is often the day when the union is made official. The groom and his family present items of social and spiritual values as gifts to the bride and her family. These items are symbols of good wishes for the new family. These items are presented one after the other as prayers are offered for the bride and groom asking for blessings upon their union. Some of these items are:

- Honey (oyin) - symbolizes sweetness; to pray for sweetness in the union.
- Alligator pepper (atare) - known for its many seeds, that the union may be blessed with children.
- Groundnut cake (aadun) - signifies blessing and a prosperous future for the couple.
- Palm wine (oti/emu, represents water, which is known for its multiple use, and since no one could ever detest water, that the couple may live a peaceful life free of hate
- Kola nut (obi) - this ranges from 42 to 100 pieces. It symbolizes fertility.
- Bitter kola (orogbo) - the number of this also ranges. It represents old age and prosperity, that the couple may live long to see their grandchildren in good health.
- Palm oil (epo) – sometimes used as antidotes to poisonous ingestions, that the evil may not befall the couple.
- Salt (iyo) – used as a preservative and to improve the taste of food, that the couple may live a worthwhile life.
- Yam – between 42 to 100 or more tubers depending on the socio-economic status of the groom. Other items include clothes, jewelries and so on.

Prayers are said by all present. This ceremony legitimizes the union and neither party can back out from this point on. The crowd in this ceremony is usually larger than that of the previous stage. While guests are limited to a few selected family members for the betrothal, the guests present at the wedding usually include extended relatives, friends, neighbors, well-wishers and acquaintances. There is no limit to the guest list and food is prepared in excess. There is also a lot of music and dancing and presentation of gift. Guests often bring gifts as part of their contribution to the new family. The gift items range from money to household equipment and kitchen utensils. It is important to note that the families of both parties are involved from the onset. The couple can always count on their families for support unlike the independent world we live in today, where children believe their parents are not "woke" enough to offer any meaningful contribution. Also, the whole idea of wedding ceremony in our culture today has departed greatly from this norm.

Present day Yoruba people have traded this for the white wedding culture. And even when it is celebrated, it is watered down, and its significance downplayed. (5) Taking the Bride Home (Igbeyawo): after the ceremony, the groom returns home to await the coming of his wife. Later in the evening of the same day, the bride is sent off with an earful of advice on how to be a good wife, along with prayers from her mother and other women in her household. The parting is in most cases tearful as she is never expected to return unless it is to visit. She is escorted by her friends, sisters, cousins and so on to her husband's house amid singing and dancing. Her escorts help to carry her belongings as well as her wedding gifts to her new home. On reaching the house, the groom's mother washes her feet in front of the house. This is done to wash away any bad luck that she might be bringing with her. She is then given a calabash to break. The number of pieces she breaks the calabash into is believed to be a representa-

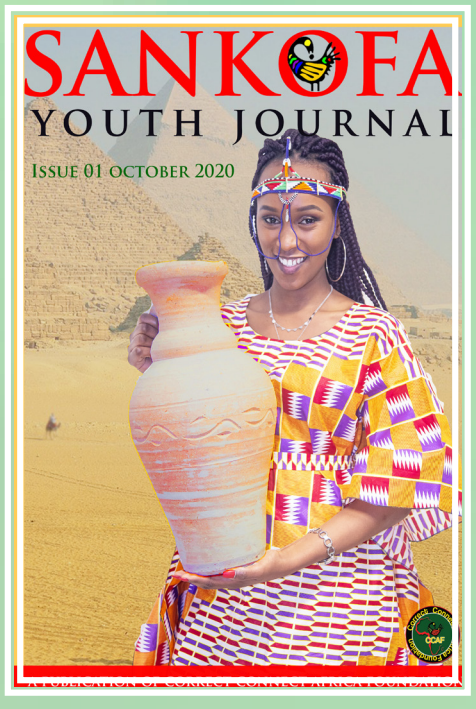
tion of the number of children she will bear. Once these rituals are completed and all the gifts have been brought in, all escorts depart, and the bride and groom are left alone to consummate their union and begin their life. The Yoruba word for marriage, igbeyawo, is derived from this last stage of the marriage tradition. This is important because the bride and groom must remain celibate until this day.

There is no consummation until the bride has been brought home to her husband. This sense of abstinence is as old as man in Yoruba culture and it helps in understanding the dignity of sex and that it is reserved solely for marriage. This explains why the Yoruba culture frowns at any case of rape or abuse of the female gender. In today's world, celibacy is no longer the ideal, it has become the unpopular choice and men and women already have countless sexual encounters (in some cases with various partners) before they're married. This could account for increase in the statistics of infidelities in marriages of today, which in turn accounts for a large proportion of the divorce rate. In conclusion, in the remote past, marriage traditions among the Yoruba people is a long-enduring process that prepares both parties for a lifetime of togetherness with families on both sides providing moral, emotional, financial and spiritual support whenever needed.

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Black is Beautiful:
Embracing the Vitality Of The African Silk Skin

STELLA VIVIAN AIGBEBEMEN

Abstract:
Nji Abu ulie,orbu ifene eme ekpu.Nji bu ngozi chukwu yeni umuaya noni orshishi equator.Yegolu ucha bu ye gogbu Nji, Yasini nji kali ucha nma...

Black is beautiful! Behind the rhetoric of the above phrase lies its enviable truth. The African skin tone, black, brown, or a mix of both is an epitome of unmatched beauty bustling with so much vitality.



portrait-people-adult-fashion-royalty-free-thumbnail.jpg

A well-known fact that hasn't been admitted enough, is that, the African silk skin is richly beautiful. The black skin, endowed by its richness of melanin, is quite unlike any other. The skin embodies strength; reputed to be strong and less susceptible to breakouts or cracks. Unlike some other skin tones, the black skin does not require expensive beauty routines to maintain its glow; it glows naturally and is a perfect template for any shade or color of makeup.

Superstar singer and songwriter Beyonce Knowles in her rendition of her chart-topping single "Brown Skin Girl" spoke of the beauty and glory of the black skin. She likened the dark melanin tone to pearls, extolling its virtue and resilience. A well-received anthem across black communities and the world at large. The bubbly song speaks to young black girls who covertly or overtly have been long taught to hate their skin color. It speaks of the kingly heritage of the black skin tone and admonishes these girls to appreciate their color and embrace it with pride. The black skin is strong, resilient, protective, contains

"I don't know who needs to hear this, but for young black girls and women reading this piece, you are beautiful just the way you are!"



SENEGALESE DARK-SKIN-MODEL-MELANIN-GODDESS-KHOUDIA-DIOP

anti-aging properties, beautiful to behold, and silky under the palm. Why then would anyone want to change that? The question of changing skin tone shouldn't arise for an African woman who understands the richness of her heritage. While we can adduce that the desire to change skin tone stems from low self-esteem, it is crucial for black women to become aware of the negative implications of this choice.

Besides the resulting loss of identity, there are other health disadvantages to bleaching away the melanin off your skin. Toning, bleaching of the black skin, or whatever fancy name it goes by, indicates first of all, a loss of identity; causes the skin to lose its vitality, and exposes the individual to the risk of developing skin conditions, some of which are irreversible.

Individuals who engage in practices of bleaching away their skin color stand a higher risk of developing skin cancer. I don't know who needs to hear this, but for young black girls and women reading this piece, you are beautiful just the way you are!

Promoting our African Fashion With Afrocentric Wears

BAMMIE'O AFRIC

Abstract in Yoruba

Aso wìwò áti ésò ara jé òkan nínú àwon àsà àti ìse wa ní ilé Yorúbà. Aso Òkè jé aso tí ó se àfihàn ipò olá àti orò ní ayé àtijó. Aso òkè jé aso pàtàkì tí àwon l'òba l'òba, ìjòyè àti àwon ènìyàn pàtàkì má n wò. A sì tún ma ñ lo aso òkè fún ayeye ñlá bíi ìgbéyàwó àti béèbéè lo. Sùgbón nìgbátí òlàjú dé, a ri wípé Aso òkè di oun tí àwon ènìyàn kò náání mó. Nítorí náà ni a se bèrè sií lo aso òkè pèlú aso ìgbàlódé (tí a féràn láti wò) láti jé oun ìrántí fún wa gégé bí omo Yorùbá, kí a lè màa rántí orìsun wa àti àwon oun àmúye tí ó so mó àsà àti ìse wa gégé bí omo Yorùbá tòótó.

There's a Yoruba Adage that Says "Nání nànì nání, oun aní làn nání" Meaning "We cherish, value, and make good use of what we have". Africa has such a beautiful and diverse cultural heritage, yet most of our values are gradually fading off "especially when it comes to Fashion", all thanks to vague understanding of Civilization. Bammie'O Afric was born out of passion for creativity and our precious colourful and diverse fabrics which are only accepted as ceremonial wears. With our Collections, we hope to merge African fabrics into our everyday fashion life-style, from the regular casual wears to the Corporate



World. Imagine wearing a Suit infused with Aso Oke, Ankara, Kente, Akwete, Adire, Kanga, Chitenge etc. If you've ever been to a Nigerian wedding, then chances are you've seen the mesmerizing handwoven fabric known as Aso Òkè. Aso Òkè is a hand-woven cloth created by the Yoruba people of West Africa. Aso Òkè means "top cloth" in the English language, denoting cloth of "high status". Usually woven by men and women, the fabric is used to make men's gowns, called Agbádá and hats, called Fìlà, as well as women's wrappers, called Ìró and head tie, called Gélé. Over the years, Aso Òkè has stood in a prestigious space in the Nigerian fashion sphere. Earlier worn by only Yoruba royals and elites, it is presently accessible to anyone who wishes to have it.

Although it is synonymously worn by Yoruba's on special occasions, Before the advent of the Europeans to the Yoruba land, only hand-woven clothes were available. The most common and official hand-woven fabric of the Yoruba is "Aso Òkè", which is a hand loomed cloth of different patterns and colours sewn into various styles and which comes in different colours and patterns.



Ayobami Osakuade Owoyemi C:E:O of Bammie'O Afric

In the 1960s and 70s, Aso Òkè was the popular fabric used in important gatherings, Aso Òkè as of this day cuts across the different cultural communities in Nigeria. More peoples are being enticed by the ever-rising elegance of the coveted fabric. One notable and intriguing aspect of the Aso Òkè fabric is its style relevance for several decades. In recent times, local fabric had been relegated to the back and not being showcased except on special occasions and also the western form of dressing does not accommodate our fabrics as it's a mind set that you don't look corporate wearing Ankara, Aso Òkè and the likes. As time pass, wearing Aso Òkè has continue to go into extinction, especially with the younger generation who loves something casual. Our aim is to project our locally made fabric to a wide and diverse audience who appreciate art and culture. Especially to the younger generation in a bid to promote and sustain our

"Our aim is to project our locally made fabric to a wide and diverse audience who appreciate art and culture."



African culture. Also, to give Aso Òkè a new look in ready to wear pieces for casual and corporate friendly wears. We make use of 100% cotton of Aso Òkè to give us the desired result we want to achieve. Aso Òkè is one of our most precious cultural heritage. Integrating this fabric into our designs is a reminder of who we are and what we stand for whether At Work or in Casual Events. We are proudly Yoruba and We're Proud of our Roots. With the Evolve Collection, we're starting another fashion cycle, by bringing back the Aso Òkè into the modern sphere. Asides the Aso Oke, Bammie'O Afric also concentrates on promoting other African attire such as Ankara. We want people to "Wear Culture with Confidence". We are integrating Ankara fabric which is 100% cotton fabric filled with vibrant patterns and African motifs with plain Western fabrics to achieve Corporate Casual Outfits. Ankara is commonly referred to as Dutch wax or Holland wax, African print, or African wax prints.

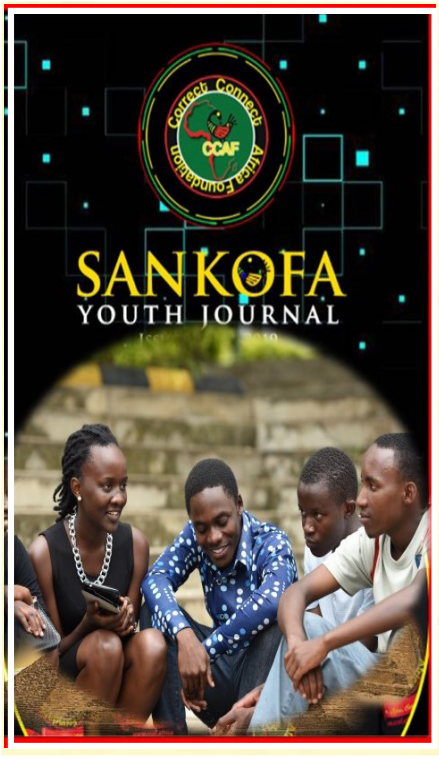
These fabrics can be worn for both regular outings, and some people wear it as "aso ebi" for special occasions such as birthday celebrations, weddings and so on. Aso ebi is a Yoruba word which means "clothes of the family". Family members, relatives and close friends usually dress up in the same print for a special occasion. Bammie'O Afric has been able to redefine the old concept of both Ankara and Aso Oke, making it more accessible and comfortable to the younger generation. This help sustain our heritage and culture as a people, and also promote our values as Nigerians.

See some of our Casual collections on Instagram @bammieo_afric

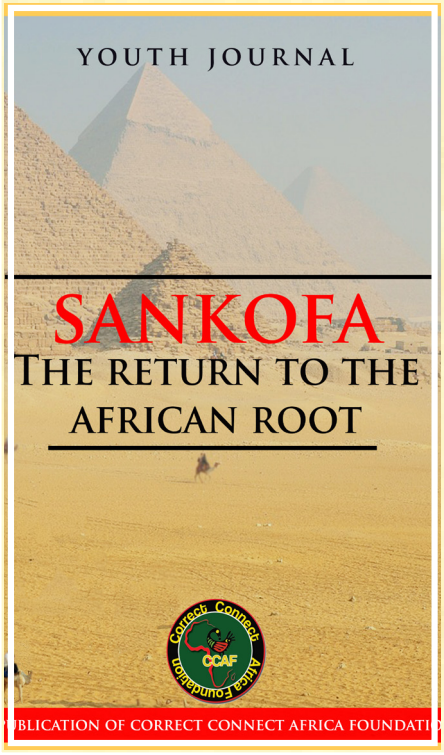
As we work our way into coming up with our collection to be launched into the Corporate world with Exciting designs for both genders.

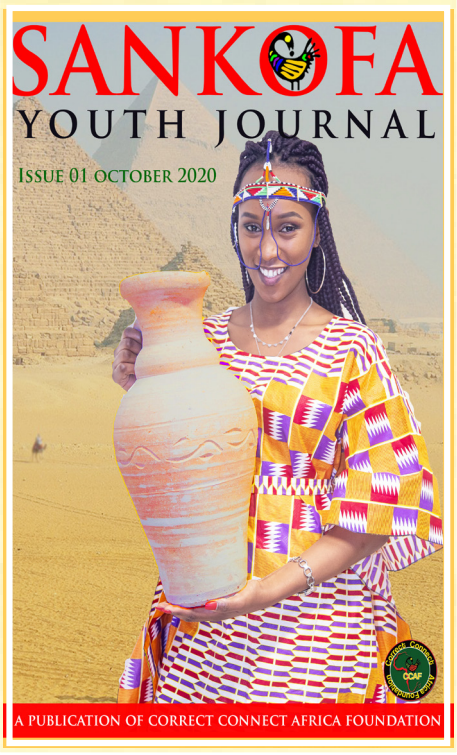














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FINTECH: FINANCIAL TECHNOLOGY AND ARTIFICIAL INTELLIGENCE

FRANCIS KADUKI

Abstract in Swahili:

Jitihada za Afrika katika utenda kazi wa teknolojia katika sekta za fedha na za kimatibabu.

From an outside (Global) view, the African technology sector has experienced minimal focus regarding the day to day occurrences that come up in its various countries. On the other hand, there is understandable reasoning that comes with this, regarding the correlation that exists between technology and internet or rather, network coverage of which Africa on a general note seems to be lagging. Nevertheless, there have been several progressive milestones recorded in various sectors, be it in telecommunication, health, finance, security (cybersecurity) and many more.

Necessity has been a strong motivator of invention and innovation. With a strong focus on Information Technology and the various facets, it pertains that there are concrete advancements, realized over time especially in the recent past as Africans and Africa continue to strive to catch up with the rest of the world. Technology does not exist in isolation; there is always a linkage with a specific sector. In general, it is not only seen as a connecting tissue but one that also holds together most, if not all sections of the economy. Despite the known internet network challenges facing the continent, there has been a rise in the development of hybrid systems of networks that bring together both the digital and the analogue modes of communication, data transfer and storage, thus enabling subsidiary sectors to develop and branch out. To bring this into a better perspective, let us talk about the African cashless money industry.

There is an advantage in making the most of the power and uniqueness of a mobile number. That is, the ten (10) or so digit number code one uses for communication is both used as a form of identification and a way of personalizing of one's data. Together with the help of well-placed government support policies, there has been reduced ease in shifting from one phone number to another, thus maintaining authenticity in the data collected. For instance, in the finance sector, when one acquires a phone number, he/she is obliged to register it with the national identification documents, thus tagging him or her to this specific number. With the introduction of M-Pesa in 2007 (M for mobile, Pesa a Swahili word for money) a mobile phone-based money transfer service, payments and micro-financing service, by Vodafone Group plc and Safaricom (Kenyan telecommunication company), users are allowed to deposit, withdraw, transfer money, pay for goods and services (Lipa na M-Pesa), access credit and savings, all with a mobile device. The service also allows users to deposit money into an account stored on their cell phones, to send balances using PIN-secured SMS text messages to other users, including sellers of goods and services, and to redeem deposits for regular money.

Users are charged a small fee for sending and withdrawing money using the service. Whether one is to use the analogue or outdated

systems (as shown in the picture) or the most digitally advanced smartphone types (iPhone); there is a guarantee in the transactions by using simple SIM toolkit (STK) or the USSD that provide handset menus for accessing the service. M-Pesa is a branchless banking service; whose customers can deposit and withdraw money from a network of agents that includes airtime resellers and retail outlets acting as banking agents.

The operation is by mobile network operators (MNO) (Safaricom and Vodacom) not classed as deposit-taking institutions, such as a bank. The service enables its users to:

- deposit and withdraw money
- transfer money to other users
- pay bills
- purchase airtime
- save money in a virtual account (Mshwari)
- transfer money between the service and, in some markets like Kenya, a bank account
- Borrow money to complete the transaction when you have insufficient cash (Fuliza)
- Partnerships with various Kenyan banks institutions to offer expanded banking services like interest-bearing accounts, loans, and insurance.

With such advancements in technology, accessing essential amenities such as health, government services, business assets, and other facilities has been made easier via the tap of your phone. Putting the health sector into perspective; it is worthwhile to recognize the relation between medicine and other sectors; in that, they help lay down a foundation for ease of operation be it through technology, artificial intelligence, finance (m-pesa), insurance etc. With the recent outbreak of the Covid-19 pandemic, African countries and the world, in general, have had a first-hand experience on the importance of connectivity. During this pandemic, we saw the health sector rise to an essential status, a top priority as the rest of the world came to a standstill. More and more investments have been put in place to improve and enhance the health system and its supporting sectors. Zooming in to Rwanda, a small country in the East of Africa, the introduction of robotic nurses brought about a great leap of advancement in the medical and technological sectors.

In a bid to minimize contact between Covid-19 patients and medical practitioners, these robots have come in handy in many ways, for instance, by carrying out simple tasks of taking temperatures and monitoring patients. The sleek white robots, with big bright blue eyes with human appearance, are helping frontline workers tackle the Covid-19 crisis in the East African nation. By relaying messages to doctors and helping the team assess the effectiveness of their clinical decisions, the robots have significantly cut down the number of bedside visits that doctors should have made. The robots continue to show more potential in offering even more support to medical teams. As one medical practitioner puts it "these machines don't replace the tasks the doctors are supposed to do, they're just complementing their efforts." Rwanda already uses drones to deliver blood and enforce restrictions designed to slow the spread of Covid-19. It is the understanding that shortly these robots may be programmed to perform more tasks like measuring blood pressure and blood sugar level.

In conclusion, it is an undeniable fact that Artificial intelligence has played an essential role in advancing medicine through surgery, medicine development, analysis, etc. These and many other activities attributed to the precision it brings in the various line of work they are put to use, thus reducing the error of man. There is still a great room for improvement both in the health sector and its support systems, e.g. finance.
That is the use of technology to create an economy where medicine is much cheaper, safe and accessible to all. For example, the 1-dollar Corona Virus Complete Test Kit that was developed by a Senegalese scientist and which is already in use. As previously stated, there is interconnectivity between all the sectors of the economy. Hence as witnessed during the outbreak, a drag in one has a ripple effect on the rest. Since technology is here to stay, let's make the best out of it both for us and to newer generations.

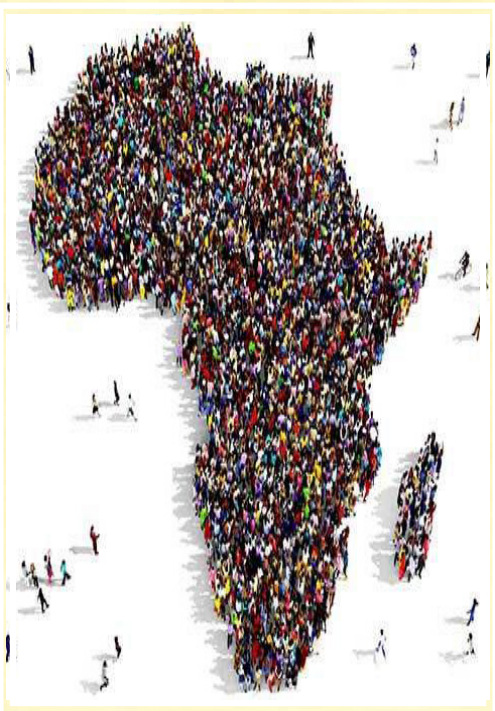
L'INTÉGRATION AFRICAINE SELON KWAMÉ N'KRUMAH

MAWUTON D. SOSSA

Abstract in Fon

Ghana sin togan xóxó é e nó ylɔ́ ɖɔ́ Kuame Nkluma e ɔ, é ɖó mɛ é ɖò linlin jɛnukɔn ɖo mɛwi gbéjí bo tunwun ɖɔ mewi sín tó ɔ́ bĭ sésé ná kplé ɖó glo ɖòkpó ɔ́ mɛ ɔ, é ɖò mɛ mɔkɔtɔn lɛ́ mè. Bɔ nŭ e vɛ́ adɔ́ ni títewungbé ɔ wɛ nyí ɖɔ: è ní sixú nɔ̀ gbenɔkpɔ́ mɛ́, bó nú Afrika tó ɔ́ ni nyí to ɖòkpó ɔ́. Nŭ é zɔ́n bɔ é ɖó linlin mɔnukɔtɔn ɔ wɛ nyí ɖɔ̀ é e yovó hwan wá bó wá gbà mɛwí tó ɔ̀ é zɔ́n bɔ́ mɛ́ ná hŭn e mĭ nyí ɔ́ mĭ wá ba acɛ̀ tɔn kpò. Gbénɔkpɔ́ é e ɖŏ ná nyí mĭtɔn ɔ́, mí sɔ́ wá ɖó ă. Jlò kókómɛ́ mĭtɔn ɔ́ é sɔ́ ɖò mĭ sí ă. E lin nŭ bó bló, b'ɛ́ nyí ɖɔ̀ mɛɖésúnɔ sín nú é wá wè é ɖe ɔ́ mĭ sɔ́ wá ɖó títomɛ mɔkɔtɔn ă... nu hú mɔ́ ɔ́, nú é nyí dɔkùn mĭtɔn ɔ́, yovó lɛ́ wè wá kp'acɛ́ ná bó ɖò zĭnzán wɛ bɔ́ mĭdĕ ɔ́ mí ɖò yamè bó ɖò ɖɔkùn ɔ́ kɔ̀n. Mĭ ɖò zìnkpo, siká zìnkpo ɔ́ jí bɔ̀ mɛ ɖevó lɛ́ nɔ́ wá kán bó nɔ́ yí sà, bó nɔ́ mɔ́ lè tɔn ɖù. E nyí dɔ mĭ ká ná tɔ́n sín títo mɔnukɔtɔn mɛ ɔ́, mɛdaxó nɛ́ wɔ́ mɔ ɖɔ: é na nyɔ́ ɖɔ̀ Afrika to ɔ́ ná nɔ̀ kpɔ́, bó ná ɖó gbé kpɔ́, bɔ gbé na nɔ kpɔ́ nu yĕ bɔ yĕ ná yí nukɔn. Fí é nyí ázĭnkan tɔn títéungbe bɔ̀ é lin ɔ́ wɛ nyí: toxó ɖídɔ́, támɛlin bó dɔ̀n nŭ wá alɔ e nyí akpáwxé é na kɛ nù dó toxó ɖídójí. É sɔ́ ná nyí mɛɖé ɖó hú mɛ́ɖé, ~~bɔ́~~ mɛɖé ɖò yamè bɔ́ mɛdé ɖo ɖɔkun mɛ à. E lɛ vɔ lín ɖɔ̀ è ná bló bɔ́ nŭ é nyí núkɔ́n yiyi sín nŭ, ~~bɔ́~~ nŭ è e nɔ́ wá nŭ ná ɔ́ bisĕsĕ ná nyí tɛkiniki nú, éé ná dɔ̀n to ɔ́ yì nukɔ̀n.

La question de l'unité africaine reste une thématique d'actualité et un projet politique majeur pour l'Afrique encore aujourd'hui. Elle suscite en effet passion, intérêt et/ou engouement dans les débats de l'Union Africaine, dans les opinions publiques, comme chez les intellectuels et les leaders politiques africains . C'est aussi une des préoccupations majeures de la jeunesse africaine qui rêve d'une libération immédiate du continent africain du joug du néocolonialisme. Mais avant d'être une préoccupation actuelle, elle a été d'abord et avant tout un désir ardent des panafricanistes africains dont Kwamé N'Krumah, un véritable théoricien du panafricanisme politique. Dans cet article nous voulons faire ressortir les grandes lignes de la pensée de Kwame Nkrumah sur la question de l'union africaine qui selon lui passe nécessairement par l'intégration africaine. Considéré comme le théoricien « le plus puissant de la libération continentale » , Kwame Nkrumah affirmait en son temps que « l'unité des pays d'Afrique est la condition sine qua non d'un développement complet et rapide, non seulement de la totalité du continent, mais aussi de chaque pays » .



Sa pensée renaît parmi les jeunes générations africaines et influence tous ceux qui croient fermement que l'Afrique doit se tourner vers ses propres valeurs et se libérer du complexe occidental pour être libre et forte. Pour le premier président ghanéen, le retour d'une Afrique « déniée », « dépersonnalisée » et « spoliée » sur la scène internationale passe inévitablement par l'édification des « États-Unis d'Afrique » fondée sur la re-construction d'une identité socio-politico-culturelle propre.

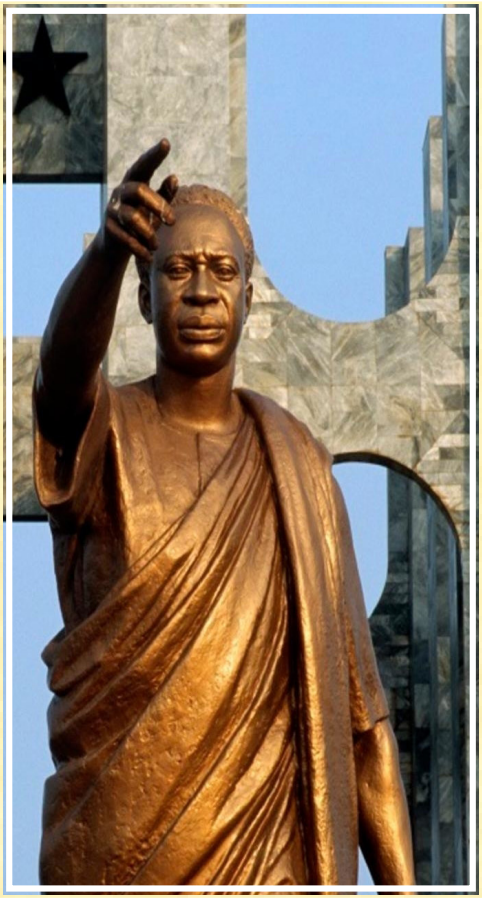
Pour construire sa théorie du panafricanisme, il fonde sa réflexion sur le passé africain et sa restauration. Il considère en effet les colonialismes comme le lieu de la dépersonnalisation et de la dépossession de l'Africain.

Autrement dit, les logiques d'asservissement et de domination esclavagiste et coloniale européennes ont induit un déni d'identité, une perte de liberté et d'initiative, de même qu'une spoliation des richesses africaines. Il prône à la fois une intégration culturelle et une intégration économique et politique. L'intégration culturelle La domination coloniale européenne qui débute à partir du milieu du XIXe siècle constitue une épreuve traumatisante pour l'Afrique, en ce sens qu'elle induit la prise de possession et l'exploitation des ressources économiques au profit des métropoles.

L'assujettissement des masses « indigènes » et l'usage du travail forcé et de la ségrégation s'accompagnent d'une politique assimilationniste qui a pour effet d'empêcher l'accès à la connaissance de ses propres valeurs culturelles et de son identité propre. Nkrumah tente de valider l'idée selon laquelle la lourdeur de la tâche de reconstruction inhérente à l'ampleur des héritages sociaux, économiques et culturels coloniaux nécessite la restauration de la culture et de l'histoire propres des Africains. Cette reconstitution/ restauration du passé est d'ailleurs conçue comme le préalable à la création de la personnalité africaine « qui doit être la base intellectuelle de notre avenir pan-africain ».

Il propose une méthode de libération culturelle et de décolonisation totale centrée sur le concept de « consciencisme » défini comme une philosophie et une idéologie devant permettre à la société africaine « d'assimiler les éléments occidentaux, musulmans et euro-chrétiens présents en Afrique et les transformer de façon qu'ils s'insèrent dans la personnalité traditionnelle africaine » .

Il admet l'idée d'une Afrique culturellement et religieusement diverse du fait des vicissitudes de l'histoire . Selon le leader ghanéen,



cette diversité façonne ainsi « la vision des choses tout en déterminant le développement politique » . L'affirmation de la « personnalité africaine » suppose pour Nkrumah, non seulement la libération totale du continent, mais encore et surtout la formation d'une solidarité et d'une coopération interafricaines .

Il propose donc l'élaboration d'un « socialisme africain », qui serait une idéologie élaborée par et pour les Africains, et susceptible de contribuer, d'une part, à parachever l'indépendance et, de l'autre, à forger une identité collective centrée sur la « personnalité africaine» Intégration politique et économique Selon Kwame Nkrumah, « l'essence du néocolonialisme, c'est que l'Etat qui y est assujetti est théoriquement indépendant, possède tous les insignes de la souveraineté sur le plan international. Mais en réalité, son économie et, par conséquent, sa politique, sont manipulées de l'extérieur » .

Il s'attaque à l'argument de la supériorité de la civilisation occidentale en soulignant que l'élargissement de l'écart économique entre nord et sud ne se fonde que sur l'exploitation : "La véritable explication de la lenteur du développement industriel en Afrique réside dans la politique de la période coloniale. Pratiquement toutes nos ressources naturelles sans parler du commerce, de la navigation, de la banque, de la construction, etc. sont tombées et restées dans les mains d'étrangers cherchant à enrichir les capitalistes de leurs pays et soucieux de freiner l'initiative économique locale" .

L'édification d'un Etat continental africain devrait se faire autour d'un socle idéologique et institutionnel centré sur le triptyque non-alignement, socialisme et fédéralisme .

Nkrumah estime que les réalités économiques de la seconde moitié du XXe siècle exigent des unités territoriales de grande dimension, recélant de surcroît des ressources naturelles variées et une population dense dont il serait possible de tirer le plus grand bénéfice dans la perspective d'une industrialisation Il fait un inventaire des richesses naturelles du continent tout en tentant de fixer la voie vers le développement par le biais de l'industrialisation à marche forcée.



S'il préconise une industrialisation commune de l'Afrique, il n'en rejette pas moins toute subordination de celle-ci à l'Occident. À ce titre, il récuse l'idée d'une association de pays africains au Marché commun européen, considérant qu'elle contribuerait à les cantonner au rôle de fournisseurs de matières premières Pour lui, les pays africains doivent régler l'urgente question du sous-développement à travers «l'acquisition d'une infrastructure économique et sociale du XXe siècle industriel », qui leur permettrait de « rattraper leur retard du point de vue du développement des forces productrices», d'où l'idée de la création d'une fédération d'États socialistes. Jusqu'à sa chute, Nkrumah ne manqua presque jamais lors des réunions de l'OUA de plaider avec passion et obstination pour la transformation de l'organisation en un gouvernement d'union continentale, les Etats-Unis d'Afrique. Mais aussi circonstanciés et émouvants que fussent ses discours, il n'obtint pas de satisfaction auprès de ses paires . Nous pouvons considérer Kwame Nkrumah comme un des « ancêtres de l'avenir » c'est-à-dire un homme capable de produire une véritable « rupture épistémologique » avec le passé. La nouvelle Afrique préconisée par le leader panafricain à travers une identité politique commune se trouve fortement influencée par le socialisme, le principe de non-alignement et l'idée d'une industrialisation à la lumière des modèles de développement américain et soviétique. En définitive, le cadre politique, culturel et institutionnel socialiste proposé par Nkrumah comme soubassement del'intégration panafricaine ne semble pas avoir trouvé un écho favorable auprès de la majorité des chefs d'Etats africains d'hier, car il remettait en cause de facto les identités micro-nationalistes en construction au sein même des nouveaux États-nations en émergence.

Fatou Diome et sa vision d'une nouvelle Afrique

PASCAL M. MBOTE

Abstract in L'ingala

Artikle oyo ekomami mpo ya kotalisa lolenge kani ndeko muasi na kombo ya Fatou Diome oyo azali elenge muasi wa Afrika, mingi mingi kuna o mboka Senegal, kasi azuami o mboka Fransa. Ye atalisi tee biso baindo ya Afrika tokobika bobele soko tobongoli lolenge ya kosala politiki mpe kokamba bikolo bya biso na bosembo, mpe lisusu soko totiki bizaleli ya kotelelaka bobele ba noko mpo ya kondima mokumba ya kobongisa bikolo bya biso ndenge biso moko tolingi, kasi te lokola ba noko balingi.

Dans le premier numéro de notre Sankofa Youth Journal, la rubrique Africa Unity nous a présenté deux principales figures, de surcroit Pères fondateurs du Panafricanisme moderne, à savoir Julius Nyerere, dit Mwalimu, et Kwame Nkrumah. Actuellement beaucoup d'autres leaders ont emboité leurs pas en enrichissant le courant politico-économique de leurs pensées. Parmi eux nous pouvons citer à juste titre Kemi Seba, Julius Malema, Kalala Omotunde, Aminata Dramane Traoré et tant d'autres. Mais dans ce numéro, nous voulons vous proposer, une figure non emblématique mais pertinente du nouveau visage du panafricanisme politico-économique. Fatou Diome, puisqu'il s'agit d'elle, est écrivaine et comme elle l'a si souvent bien dit dans ses interviews : « ma plume, mon arme ». Parmi ses romans, nous pouvons citer *Le Ventre de l'Atlantique ; Inassouvies, nos vies ; Celles qui attendent ; Le Vieil Homme sur la barque ; Impossible de grandir et Les Veilleurs de Sangomar.*



Fatou Diome: un écrivain sénégalais

Cette liste n'est pas exhaustive. La pensée de cette native du Sénégal peut être résumée en sept points saillants :

Le premier concerne le changement de la représentation de l'Afrique. Ce changement concerne en premier l'Occident qui a eu un regard de mépris vis-à-vis de l'Afrique et des Africains. A titre d'illustration, lorsqu'un Américain ou un Chinois débarque en Europe, il y est accueilli comme un expatrié, peu importe les motifs de son exode ; cependant lorsque c'est un Africain arrive en Occident, peu importe les raisons de son exode, il y est considéré comme un immigré.

Ce regard biaisé de l'Occident stigmatise la représentation péjorative qu'il se fait donc de l'Afrique et des Africains. Il se plaint de ne pouvoir accueillir toute la misère du monde – une misère par ailleurs qu'il a si souvent provoquée. En considérant les ressortissants de l'Afrique comme des mendiants, l'Occident se méprise lui-même. Il se représente comme le continent qui place le pain au-dessus de toute autre chose. Quid de la culture ?

Le deuxième point saillant c'est justement celui de savoir pacifier les mémoires. Il est vrai que l'Afrique ne se développera pas en restant là à ressasser son histoire et ses rapports douloureux avec l'Europe dans le passé. Il est vrai que cette histoire est faite de colonisation, d'esclavage, d'exploitation violente et sanglante ; c'est une évidence. Mais il est aussi vrai que l'Afrique victimisée n'évoluera pas. Il convient donc que l'Afrique pacifie sa mémoire et sorte des clivages noir-blanc. C'est à cette condition qu'elle pourra imaginer un nouveau rapport stratégique avec l'Occident, un rapport décomplexé.

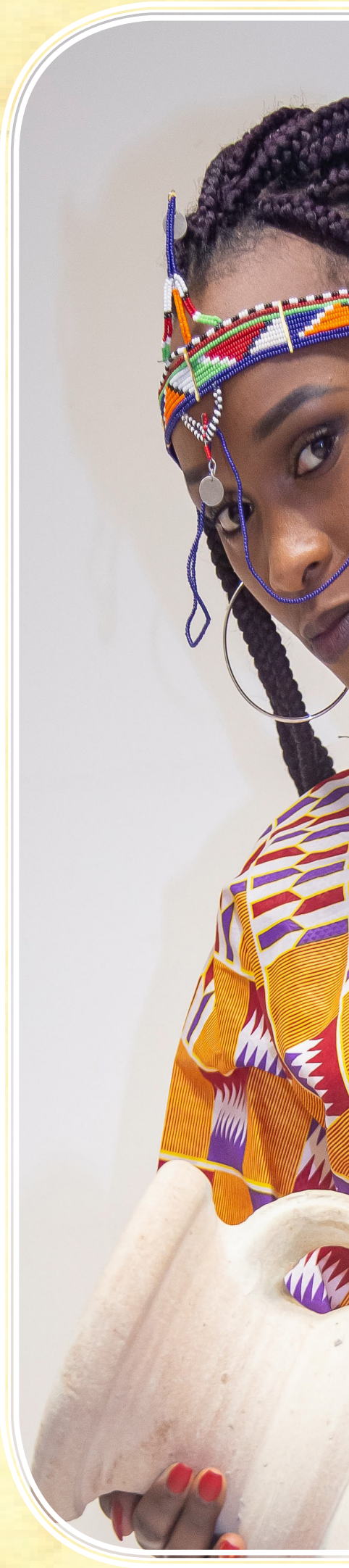
Le troisième pilier prône justement le décomplexe de part et d'autre. L'Occident doit guérir de son complexe colonial de supériorité et doit cesser de se considérer comme le « sauveur » de l'Afrique. De l'autre côté, l'Afrique doit sortir du complexe colonial et arrêter de considérer l'Europe comme l'El Dorado d'où viendra son salut, mais plutôt comme un partenaire quelconque. Cette libération du complexe colonial permettra aux Africains d'arrêter toujours d'accuser l'Occident comme cause de tous leurs malheurs et de se dédouaner à bon compte sous prétexte de la colonisation, oubliant qu'ils sont eux-mêmes ceux qui entretiennent la mauvaise gouvernance, la corruption et le clientélisme qui gangrènent le développement de tout le continent.



https://www.pinterest.co.uk/pin/337347828309547211/

Le quatrième pilier de la pensée de Fatou Diome, c'est le principe de la mondialisation. « Toute personne a le droit de circuler librement et de choisir sa résidence à l'intérieur d'un État. Toute personne a le droit de quitter tout pays, y compris le sien, et de revenir dans son pays » . L'application de cet article des Droits de l'homme n'est effective que chez les ressortissants des pays dits riches. La liberté de mouvement n'est consentie que pour les citoyens au « bon passeport » ; car beaucoup d'Occidentaux viennent en Afrique, y vivent, y investissent et parfois même au détriment des autochtones.

Mais le mouvement contraire est difficile à concevoir pour les Blancs dans leurs pays. Etre chez soi partout sur terre est bien un droit pour les uns et non pour les autres. Les Occidentaux sont chez eux chez les Africains, mais les Africains ne sont pas chez eux en





Occident. Il est temps qu'à l'heure de la mondialisation tout humain puisse jouir du droit de mobilité. Il n'y a aucune raison que les marchandises circulent et pas les humains qui les produisent.

Le cinquième point saillant est axé sur le refus de l'aliénation et du sectarisme. L'Afrique doit apprendre des autres sans se dénaturer. Car les autres ne se gênent pas de prendre en Afrique ses richesses. Il suffit d'observer attentivement pour voir dans certains objets d'art d'Europe les styles des arts africains. C'est pourquoi les Africains doivent être conscients de leurs richesses avec fierté et sans orgueil ou sectarisme et apprendre des autres sans se dénaturer.

Cette fierté interdit à l'Afrique de réclamer de quoi vivre aux autres. Qui dit "fierté" dit "se retrousser les manches", "se salir les mains et transpirer" pour faire fleurir sa propre vie, son propre continent. "Ne payons pas de tribut à l'Europe en créant des états, des institutions et des sociétés qui s'en inspirent. L'humanité attend autre chose que cette imitation caricaturale et dans l'ensemble obscène. Si nous voulons transformer l'Afrique en une nouvelle Europe, l'Amérique en une nouvelle Europe, alors confions à des Européens les destinées de nos pays.

Ils sauront mieux faire que les mieux doués d'entre nous. Mais si nous voulons que l'humanité avance d'un cran, si nous voulons la porter à un niveau différent de celui où l'Europe l'a manifestée, alors il faut inventer, il faut découvrir. Si nous voulons répondre à l'attente de nos peuples, il faut chercher ailleurs qu'en Europe. Davantage, si nous voulons répondre à l'attente des Européens, il ne faut pas leur renvoyer une image, même idéale, de leur société et de leur pensée pour lesquelles ils éprouvent épisodiquement une immense nausée. Pour l'Europe, pour nous-mêmes et pour l'humanité, camarade, il faut faire peau neuve, développer une pensée neuve, tenter de mettre sur pied un homme neuf" . Voilà le sixième pilier.

Quant au septième point saillant, il peut s'exprimer par un proverbe africain qui dit à juste titre: « Quand ta maison brûle, tu commences à éteindre le feu sans attendre que le voisin te vienne en aide ». L'avenir de l'Afrique est entre les mains des Africains et ils ne peuvent déroger au devoir de l'assurer pour le meilleur.

AFRICANS MOURN CHADWICK BOSEMAN: 'A GREAT TREE HAS FALLEN'

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INFEANYI NSOFOR

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Chadwick Boseman in 2018. The star of 'Black Panther,' who died on Friday at age 43, was beloved in Africa. Evan Agostini/ Invision/ AP The death of actor Chadwick Boseman last week at the age of 43 came as a shock to many Africans. I liken it to the death of a great African King. In my Igbo culture, when a great king passes on, we say, "Oke osisi adaala n'obodo," which means "a great tree has fallen in the land." It is a rare occurrence for great trees to fall. However, the fall is also not the end of the tree because its deep roots ensures it keeps sending out new sprouts.



Boseman's life is like that. Part of him will continue to live on through his films and inspire us, especially his role as King T'Challa in Black Panther. The 2018 film was a hit across Africa. The fictional country of Wakanda, which was depicted in the movie as the most technologically advanced society in the world, was the nation that Africans wish they had. The film reminded us of what is possible for African countries – and how our continent could be powerful and respected.

OBITUARIES

Chadwick Boseman In His Own Words I recall how excited Africans were to watch the film. In Ghana, people were dancing, drumming and wearing traditional clothing at the premiere. The former vice president of Nigeria took his family on a special outing to see the film. Others provided viewing opportunities to those who could not afford it. My friend Angela Ochu Baiye, a 2019 Mandela Washington fellow for the Young African Leaders Initiative, was so moved by Black Panther that she raised funds and took 200 children from poor communities to watch the movie at a cinema in Abuja, Nigeria. "To see yourself represented in fiction, especially through a lead character, is meaningful and profoundly empowering beyond words," she wrote on her social media.

Boseman's unexpected death has left Africans feeling as if we have lost one of ours. Indeed, he was

one of us. During a 2018 interview on The Late Show with Stephen Colbert, Boseman acknowledged his African lineage. His family is from the Yoruba people, one of Nigeria's largest tribes, and the Limba, who come from Sierra Leone. He said his African background was one of his influences for making Black Panther more human. He succeeded in making the character someone we all wish we knew. Africans have been sharing tributes to Boseman across social media. It's a reflection of how beloved he is on the continent.

Nigerian Stephanie Busari, CNN's supervising producer for Africa, tweeted, "Chadwick Boseman will never know how much we loved him. Battling colon cancer, shooting films in between bouts of chemo and surgery. What amazing strength. He once said: 'The struggles along the way are only meant to shape you for your purpose.' Rest on King. Long live T'challa!" South African activist Bele Nanotshe tweeted: "I would like to send my deepest condolences to Chadwick Boseman family and friends. On behalf of South Africa, I say we are proud of you and your achievements and the genuine manner in which you portrayed Pan Africanism in Black Panther movie. Rest in peace. We will indeed miss u my bro."

African corporations have also found ways to honor Boseman's death. On Aug. 31, the TV network M-Net Movies, in collaboration with Marvel Studios, aired Black Panther on one of its mainstream channels to share the film with a wide African audience. In Africa and beyond, Boseman's death also has brought global attention to colon cancer. Many are amazed how the actor handled the disease with superpower attributes.

Despite his diagnosis at age 39, he continued acting. I am hoping for a Chadwick Boseman effect that would lead to an increase in screenings for colon cancer, similar to the Jane Goody effect. After the British reality TV star died from cervical cancer in 2009, the U.K. saw a surge in cervical cancer screenings.

In mourning Chadwick's death, Dr. Zainab Shinkafi Bagudu, a Nigerian board member of the Union for International Cancer Control, reminds all that "Cancer is constantly in our faces; regardless of age, sex or ethnicity. It seems to beat even those with the best hospitals and access to care. We must not despair. We have to remain vigilant, watch for early signs and live a healthy lifestyle."

Runcie Chidebe, a Nigerian cancer control advocate sent me this statement: "The U.S. and global cancer control must consider reviewing the screening age for colon cancer. Chadwick's diagnoses at 39 is not unique. In Nigeria, we have seen 30-year-olds diagnosed of colon cancer."

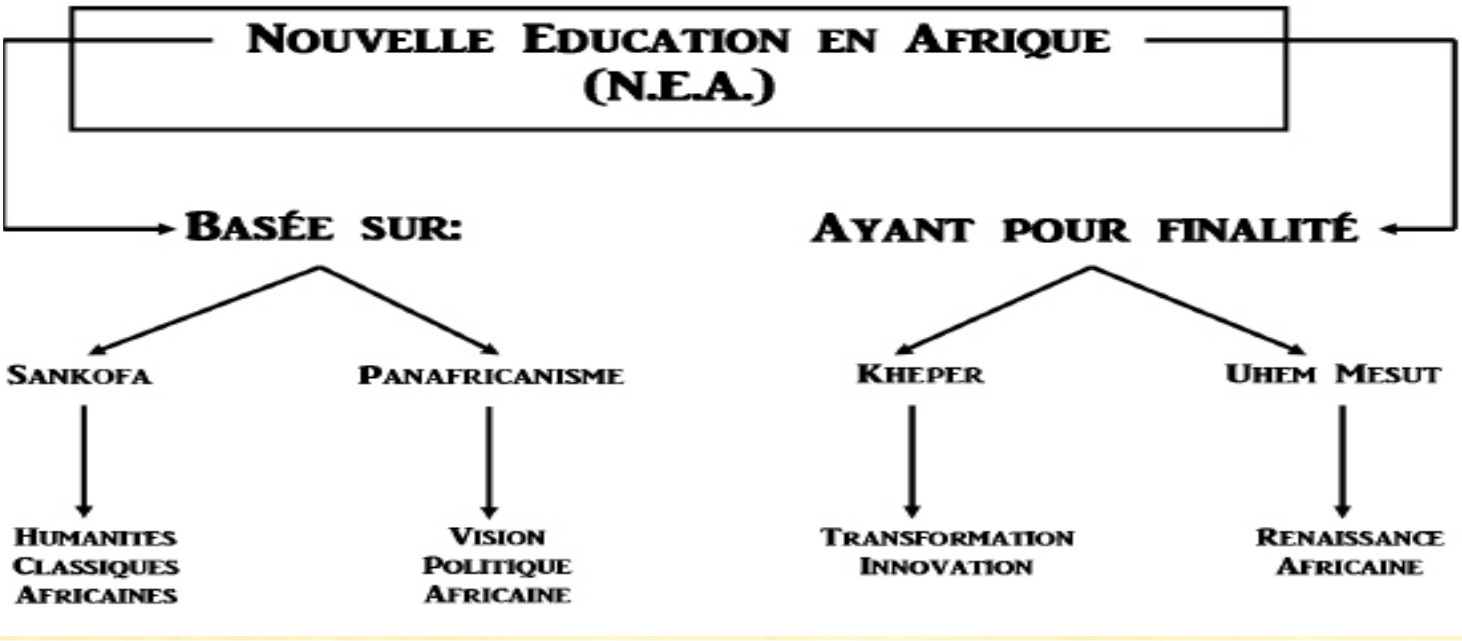
OPINION We Are Africans. Here's Our View Of Beyoncé's 'Black Is King' Indeed, the greatest tribute that Africa can give to Boseman is to ensure there are no more untimely deaths from colon cancer on the continent. African governments must increase access to preventative and curative services for colon cancer and other cancers. Sadly, the current access to prevention and treatment of cancers is abysmal in sub-Saharan Africa.

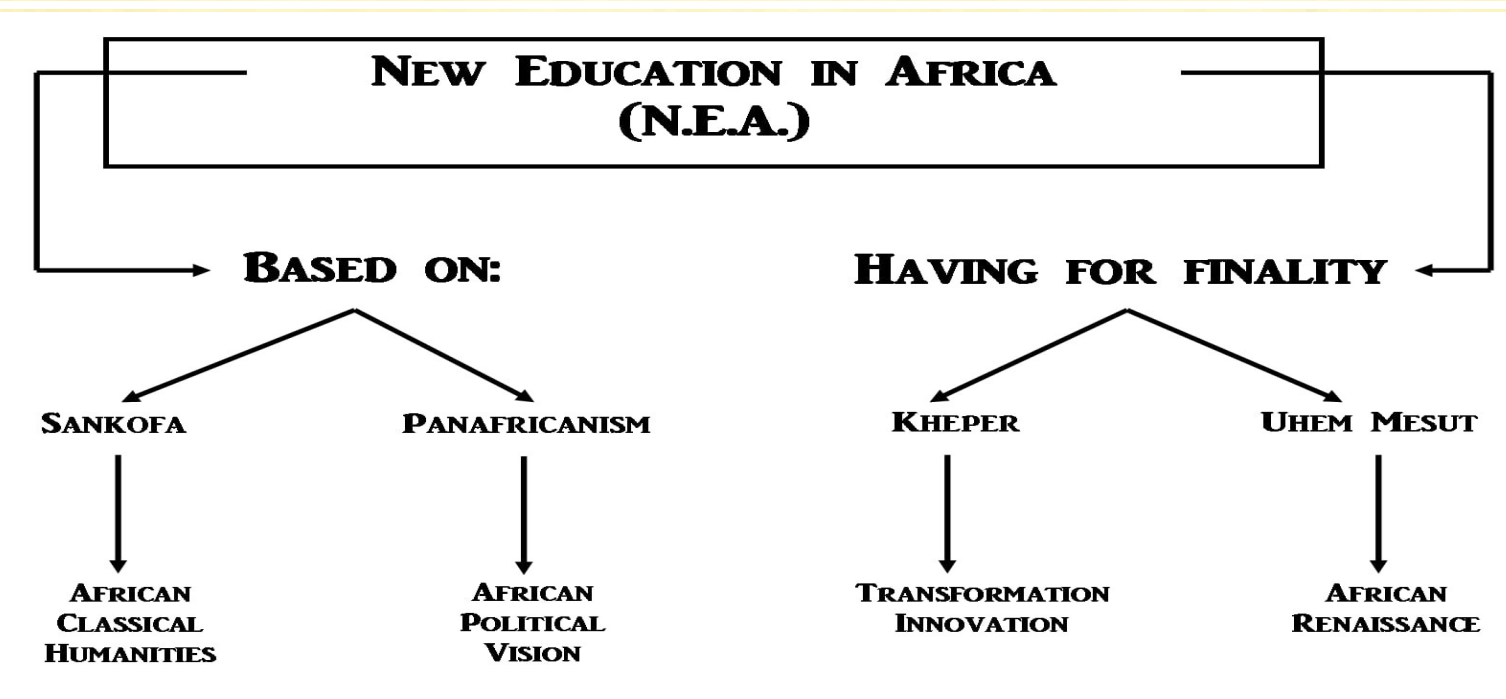
As of 2019, Nigeria had just 4 cancer treatment centers for an estimated population of 200 million. For this population, Nigeria would require at least 170 cancer treatment centers, according to the World Health Organization. As Africans, we have to hold our governments accountable to prevent and treat cancers. Moreover, with COVID-19 raging globally and cancers being risk factors for severe illness in those infected, there is no time to waste. As Africans, we take solace in what King T'Challa said in Black Panther: "In my culture, death is not the end." We believe he lives on. We are stronger now that such a great king has transited to become one of our ancestors, watching over us. We will be strong. We will live like the Black Panther.



CCAF MISSION







CCAF WEBSITE

It is our pleasure to announce to you, followers of Correct Connect Africa Foundation and the general public, that we have redesigned our website: www. ccaf.africa. We made this update having you, our followers, in mind. The new design looks good and feels good, with a simple layout, easy navigation and a responsive layout for all platforms. With the new design, we communicate a clear message of who we are and what we represent:simplicity,profoundness and clarity. Now, with just a click, you can easily share or repost articles from the site to any social media platform you belong to. Moving forward, we will continue to make improvements to ensure easy use of the website. We are proud of the new design and we are certain that it will grant you the experience you are looking for when you visit the website. We welcome constructive criticism as we strive to continue to improve on past developments. Visit us! www.ccaf.africa

CCAF APP

If the rhythm of the drumbeat changes, the dance steps must adapt, says an African proverb. Correct Connect African Foundation continues her quest to make the journey of SANKOFA – Return to your Root – ever closer just by clicking an icon on your android mobile screen. This development was made possible with the recent launching of the Android APP version of the Correct Connect Africa Foundation website. This App will enable users to receive notifications relating to posts and the various activities of the Foundation. According to the Movement's Coordinator, this is the first step towards bringing the recent activities of the foundation closer to members; hence, enable participation and contributions from members and then form a family where creative and innovative ideas can be shared easily amongst members. The use of the App would guarantee smooth and easy access to CCAF contents.

SANKOFA HYMN

Oh Sankofa, high on the Heavens you soar My soul is soon to follow you, back to yesterdays moon will it remember me?

Back to yesterdays sun, It will rekindle me Rekindle the spirit into tomorrow and high on the wind Sankofa flys again and again Oh Sankofa, high on the Heavens you soar My soul is soon to follow you, back to yesterdays moon will it remember me?

Back to yesterdays sun, It will rekindle me Rekindle the spirit into tomorrow and high on the wind Sankofa flys again and again.

W. CASSANDRA

YOUTH JOURNAL

SANKOFA

THE RETURN TO THE AFRICAN ROOT



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