



MU ACC WORKSHOP

THEME

KENYANS ABROAD – OR, THE WORLD “AS A PLACE”

Thursday 17th March - Friday 18th March 2022

Sirikwa Hotel, Eldoret - Kenya

**Programme &
Book of Abstracts**



Prof Isaac Kosgey
Vice Chancellor,
Moi University



Prof. Dr. Peter Simatei
Director,
African Cluster Centre Moi University

Moi University African Cluster Centre - Profile

This workshop is just one of the many planned research activities of the Moi African Cluster Centre of Excellence in African studies for the year 2022. The Moi University African Cluster Centre (Moi-ACC) is housed in the School of Arts and Social Sciences (SASS) of Moi University. The overriding objectives of the Moi University School of Arts and Social Sciences are to offer interdisciplinary teaching and research in the broad field of African studies and to act as the center where all other Africa-focused scholarship in Moi University coalesce. Within the context of these objectives, and building on the very strong tradition of exploring and interrogating diverse ways of knowing Africa that has developed in the School in the three and a half decades of its existence, the Moi-ACC is envisioned as a hub of outstanding inter-, multi- and transdisciplinary research and conversations that contribute to the greater understanding of Africa in ways that enable the addressing of significant issues affecting the continent. At Moi-ACC research is carried out under the following sections: Affiliations, Arts and Aesthetics, Mobilities, Moralities, Knowledges and Learning. The research projects that are currently on-going in these sections are: Regional integration in Eastern and Southern Africa: An appraisal of the frameworks for interactive markets, effective governance and human rights protection; East African Asian Writing and the Emergence of a Diasporic Subjectivity; Framing Identities from Human Agency Mobility on the Kenya-Uganda Highway; Changing Life Projects: African Identities, Moralities and Wellbeing; Pots, Fire and Gourds: A (Re)presentation of African Knowledge Systems; and Mediated and Mediatization of Islamic Knowledge in Kenya: Educational Institutions, Media Technologies and Performative Aesthetics.

Prof. Dr. Peter Simatei
Director,
Moi African Cluster Centre.

PREAMBLE

The *Kenyans Abroad – or the world “as a place”* workshop of the Moi University African Cluster Centre of the Africa Multiple: Reconfiguring African Studies (Moi-ACC) focuses on “the world as a place” in discourses as they appear in texts such as literary productions, music and public debates including media, irrespective of the chosen language, such as English, Kiswahili, Ekegusii, etc. Workshop participants from different disciplinary backgrounds explore how the relationship of Kenyan localities to other world regions and vice versa is imagined, reflected, conceptualised, researched and criticised in these discourses. They investigate how experiences of abroad manifest themselves in texts and elaborate common and but also differing ways and strategies to anchor local and global references. They explore how the relationship to the world, to processes of globalisation is shaped inside and outside Kenya on the grounds of how Kenyans have reflected, written and performed on experiences abroad. In biographical writing, for instance, this ranges from Liz Gitonga-Wanjohi's recording of the airlift program in *The 5th Columnist: A Legendary Journalist*, a program that took her subject, Philip Ochieng', and some 800 East African students to pursue university studies in the United States in the early 1960s, to Nanjala Nyabola's critical reflection of her experience as a Black African volunteer for a human rights organisation in Haiti in her recent book *Travelling While Black*. The investigation of the relationship of local and global references that are undertaken in the workshop is also relevant to understand the reading of global topics like the Black Lives Matter movement, the challenges of dealing with the Covid-19 pandemic and the impact of the global climate change, to name the most visible in our time.

PROGRAMME

DAY ONE		
08:30 – 09:00	Registration	
09:00 – 10:00	Session 1 Chair: Tom Michael Mboya	
09:00 – 09:30	Opening Ceremony	
	Remarks	Prof. Tom Michael Mboya Academic Coordinator Moi-ACC
	Remarks	Prof. Peter Simatei Director Moi-ACC
	Remarks	Prof. Mary Wahome Dean School of Arts and Social Sciences Moi University
09:30 – 10:00	Keynote Address Thinking about place in the study of African literatures	Martina Kopf University of Vienna, Austria
10:00 – 10:15	Health Break	
10:15 – 11:45	Session 2 Chair: Godwin Siundu	
10:15 – 10:40	Paper 1 Minor(ity) cosmopolitan articulations: imaginations and negotiations of place among diasporic Kenyans in selected memoirs in <i>Kwani 07: Majuu</i>	James Odhiambo Ogone Jaramogi Oginga Odinga University of Science and Technology, Kenya
10:40 – 11:05	Paper 2 The airlift programme and the making of a “glocal” citizen: exploring the nomadic in Philip Ochieng’s biography <i>The 5th Columnist: A Legendary Journalist</i> by Liz Gitonga-Wanjohi	C.J. Odhiambo Moi University, Kenya
11:05 – 11:30	Paper 3 Disabled Afropolitan universalism: the Kantian legacies in Nanjala Nyabola’s <i>Travelling while Black</i>	Denish Odanga University of Potsdam, Germany
11:30 – 11:45	Question and Answer	
11:45 – 13:15	Session 3 Chair: Peter Simatei	
11:45 – 12:10	Paper 4 Experience of Kenyans abroad and the construction of Kenyan space as narrated by Mwenda Mbatiah in the Swahili novel <i>Watoto wa Melusi</i>	Collins Kenga Mumbo Moi University, Kenya

12:10 – 12:35	Paper 5 “The South in the North”: worlding Kenyanness in Alex Chamwada’s TV series <i>Daring Abroad</i>	Stephen Mutie Kenyatta University, Kenya
12:35 – 13:00	Paper 6 Kenya’s travelling intellectuals and emergent ideas of literature	Godwin Siundu University of Nairobi, Kenya
13:00 – 13:15	Question and Answer	
13:15 – 14:00	Lunch	
14:00 – 16:00	<p style="text-align: center;">Session 4 Chair: Daniela Waldburger</p>	
14:00 – 14:25	Paper 7 The “Happy Valley”: <i>White Mischief</i> in British heritage films	Boneace Chagara Humboldt–Universität zu Berlin, Germany
14:25 – 14:50	Paper 8 Against white supremacism: whistle blower Kylie Thomas and Open Stellenbosch movement	Wafula Yenjela South Eastern Kenya University, Kenya
14:50 – 15:15	Paper 9 “The prison from which Europeans speak”: Sketches of Europe in Caryl Phillips’ essays	Peter Simatei Moi University, Kenya
15:15 – 15:30	Question and Answer	
DAY TWO		
08:30 – 10:00	<p style="text-align: center;">Session 5 Chair: Caroline Mose</p>	
08:30 – 08:55	Paper 10 <i>Gotab Gaa</i> and <i>Gotab Koloo</i> : the search for identity by Kalenjin speakers settled in America	Kiprotich E. Sang’ Koitaleel Samoei University College, Kenya
08:55 – 09:20	Paper 11 Negotiating cultural translation from a dislocated identity in Imam Verjee’s <i>Who will Catch Us as We Fall?</i>	Makhakha Joseph Wangila Jaramogi Oginga Odinga University of Science and Technology, Kenya
09:20 – 09:45	Paper 12 Kenya as home and elsewhere in the memoirs of Barack Obama	Denis Waswa Barasa Masinde Muliro University of Science and Technology, Kenya/ Anne Lanoi Keton University of Nairobi, Kenya
09:45 – 10:00	Question and Answer	
10:00 – 10:15	Health Break	

10:15 – 11:45	Session 6 Chair: C.J. Odhiambo	
10:15 – 10:40	Paper 13 Cultural analysis of the media: the West media culture hegemony perspective	Patrick Mulinge Kabarak University, Kenya
10:40 – 11:05	Paper 14 Dunia kama mahali pa fujo mintarafu ya <i>Bin-Adamu!</i> ya K. Wamitila	Ijeiza Halima Kimani Moi University, Kenya
11:05 – 11:30	Paper 15 e-Artistes?: local productions and global remakings of East African hip-hop	C. Kipng'eno Rono Moi University, Kenya
11:30 – 11:45	Question and Answer	
11:45 – 13:00	Session 7 Chair: Tobias Otieno Odongo	
11:45 – 12:10	Paper 16 Character development, gender wars and other stories: examining “glocal” Kenyan twitter spaces	Caroline Mose Technical University of Kenya, Kenya
12:10 – 12:35	Paper 17 “Back home in the States”: the Kenyan been-to as a Kenyan abroad in Kenya in <i>Chains of Junkdom</i> by Okiya Omtata Okoiti	Tom Michael Mboya Moi University, Kenya
12:35 – 13:00	Paper 18 <i>Nostalgia</i> – here/there and home/abroad – a conceptual contribution	Daniela Waldburger University of Vienna, Austria
13:00 – 13:15	Question and Answer	
13:15 – 14:00	Lunch	
14:00 – 15:00	Session 8 Chair: Martina Kopf	
14:00 – 15:00	Plenary Discussion	
15:00 – 16:00	Session 9 Chair: Tom Michael Mboya	
15:00 – 16:00	Closing Ceremony	

Keynote Address: Thinking about place in the study of African literatures

Martina Kopf

University of Vienna, Austria

In this lecture I am going to explore the ideas behind this workshop by connecting two lines of enquiry. First, I will reflect with Julien and Jeyifo on the “locations and dislocations” of African literature. In the same titled volume, the two scholars interrogate the conditions that enabled the constitution of African literature as a field of knowledge in the Western academy. Secondly, I will sketch a personal reading history of “Kenyans abroad”. This reaches from Parmenas Githendu Mockerie's account of his studies in Europe (1931-1933), which he travelled as one of two delegates of the Kikuyu's Central Association to represent the people of Kenya before a Parliamentary Select Committee on Closer Union in East Africa to Nanjala Nyabola's essays in *Travelling While Black* (2020). My focus is on how these authors make us recognize and acknowledge plurality in places and stories in- and outside Africa and confront the hegemonies of white, nationalist and masculinist narratives. The question I am going to pose is, how do these moments of interpretation of worlds “abroad” by Kenyan writers help us rethink the location of African literature in academic discourse?

Paper 1 - Minor(ity) Cosmopolitan Articulations: Imaginations and Negotiations of Place among Diasporic Kenyans in Selected Memoirs in *Kwani? 07: Majuu*

James Odhiambo Ogone

Jaramogi Oginga Odinga University of Science and Technology, Kenya

Millions of Kenyans are currently domiciled in various places across the world for diverse reasons. In most cases, the allure of life abroad is fueled by extravagant imaginaries of prosperity and bliss. However, the migrants soon come to terms with the reality of their otherness in the host nations in ways that subject the global idea of cosmopolitanism to question. Spatially dislocated from their original homelands, life abroad exerts immense pressure on the diaspora individual thus demanding creative strategies for negotiating one's place in the world. This is evident in attempts by migrants to navigate the unfamiliar epistemic terrains in terms of their familiar knowledge structures. With their difference at risk courtesy of the hegemonic conceptions of cosmopolitanism, Kenyans in the diaspora experience ambivalence between the simultaneous desire for total immersion into the host cultures and the need to retain visibility. This amounts to a nuanced performance of cosmopolitanism as evident in the memoirs in the volume *Kwani? 07: Majuu* (2012) edited by Billy Kahura. To critically frame the diaspora experiences of Kenyans, this paper intends to rely on the related theoretical concepts of minority cosmopolitanism (Koshy, 2011) and minor cosmopolitanism (Burton, 2020). It is hoped that the 'minor(ity) cosmopolitanism' notion espoused here would account for the unequal power structures embedded within mainstream conceptions of cosmopolitanism while paying attention to the paradoxical relations of intercultural encounter, its disruptions, asymmetries, and transformative possibilities. This would engender a comprehensive understanding of how Kenyans abroad make sense of their place in the world as portrayed by authors in the selected memoirs.

Paper 2 - The airlift program and the making of a 'glocal' citizen: Exploring the nomadic in Philip Ochieng's biography *The 5th Columnist: A Legendary Journalist* by Liz Gitonga-Wanjohi

C. J. Odhiambo

Moi University, Kenya

The story of Kenyans who travelled to study in the United States of America, in what is known as the airlifts program and, its resultant implications on the project of the nation building, is so well known. So much has been extensively written and documented in various forms on this subject from multiple and multi-layered dimensions and perspectives. However, my entry into this subject is through a critical encounter with Philip Ochieng's life's story, who happens to be one of the airlift beneficiaries to the United States of America, as reconstructed by Liz Gitonga-Wanjohi. I am especially interested in the way that his (Ochieng's) life-story in this reconstruction is proliferated with aspects of nomadism. I discern nomadism in this discussion in a plural sense. As both literal and figurative, manifested through his practices of the everyday rituals of life. I argue that, the nomadic tendencies, exhibited in his total lifestyle, define him as a glocal citizen: always oscillating between and betwixt the local and global spaces, languages and ideologies. In reading the nomadic subject, that is Ochieng, I consciously and cautiously, rely on Rosi Braidotti's ideas of nomadic subjects as accentuated in her book *Nomadic Subjects*, being aware that her ideas are largely inspired by contemporary feminist theory and therefore my reliance on her ideas, are limited to the generalities of the conceptualization of nomadic.

Paper 3 - Disabled Afropolitan Universalism: The Kantian Legacies in Nanjala Nyabola's *Travelling While Black*

Denish O. Odanga

University of Potsdam, Germany

The rapid globalisation and mobility across world cultures have now, more than ever, brought a sharp focus on cosmopolitanism. The underpinning philosophy of cosmopolitanism is premised on the idea of universalism anchored on the spirit of shared belonging and responsibility. Put differently; cosmopolitanism champions the idea that all humans, regardless of their inherent differences, are entitled to equal consideration and treatment under the surface of the earth. However, the more people of African origins have become mobile, the clearer it has become that Africans, having been racialised and colonised, are not part of this egalitarian project. Their border crossing to the Global North has continued to be characterised by the white gaze and ways of being put under Eurocentric lenses. As a result, Afropolitanism was birthed and imagined to bond with African mobilities and ways of being in the world. Focusing on Nanjala Nyabola's travelogue, *Travelling While Black*, I argue that while Afropolitanism was thought to address the feeling of Africa being excluded in the conceptions of cosmopolitanism, myriad challenges disable its universalism vision. Nyabola addresses the ambiguous space that mobile Africans confront outside and inside the African continent. Her muse over the experiences of Africans inside Africa shows how intra-African mobilities, socio-political and economic engagements continue to expose Africa as profoundly fragmented, and factors that Afropolitan philosophy seeks to address manifest themselves in multiple ways. Issues such as racism, elitism and Eurocentrism that put the African down in the Kantian cosmopolitan vision are equally haunting African universalism whenever it engages with itself. I read Nyabola alongside Mbembe's Afropolitan focus on mobilities and encounters within the African continent. The essay demonstrates that even though Afropolitanism has provided a platform for understanding African

universalism, replication of the Kantian tradition of racism, elitism and Eurocentrism challenge its complete bonding with African mobilities and forms of being. Reading Nyabola alongside Afropolitanism contributes to a nuanced understanding of the nexus between philosophy and literature.

Paper 4 - Experience of Africans Abroad and the Construction of Kenyan Space as Narrated by Mwenda Mbatiah in the Swahili Novel *Watoto Wa Mwelusi*

Collins Kenga Mumbo

Moi University, Kenya

The paper explores life experiences of exiled African scholars abroad as expressed in Mwenda Mbatiah's Swahili novel; *Watoto wa Mwelusi*. The novel traces the history of Africa's under-development and oppression from the era of slave trade through the period of colonization up to neocolonialism and globalization. During the period in question, Africans were either forcefully taken to Europe, America and Asia as slaves or voluntarily found themselves in the global North under different circumstances. There are those who went abroad in search of higher education, others as refugees who were displaced in their home countries due to civil wars, and others sort political asylum. In this novel, the role of *Mzungu's* hidden hand in the perpetual conflicts and civil wars in Africa, and impoverished economies will be examined. However focus will be on those African scholars who take refuge in the global North, their adventures and tribulations as reflected in Mbatiah's *Watoto wa Mwelusi*. In this paper the life experience of the protagonist Prof Mukangu will be interrogated. Prof Mukangu who is a professor of history, happens to be very critical of his country's leadership, as a scholar he uses the barrel of a pen and not the barrel of a gun to advocate for change in his home country of Zangi. He writes several articles which are published in a local daily criticizing the system of governance, as expected he is arrested and detained without trial. Later he is released, then goes on exile abroad (Ng'ambo). While out there he lands on a lecturing job as a professor of history, and the struggle continued. Using Prof Mukangu's experience abroad as reflected in *Watoto wa Mwelusi*, I will discuss how the Swahili novel has been utilized creatively in constructing the Kenyan space abroad. Mbatiah combines the theory of realism and that of magical realism; borrowing a lot from African mythology to articulate the challenges facing "African Children" *Watoto wa Mwelusi* (the African people) in the twenty first century.

Paper 5 - “The South in the North”: Worlding Kenyanness in Alex Chamwada's TV series *Daring Abroad*

Stephen Mutie

Kenyatta University, Kenya

In the recent past, there has been a proliferation of narratives that recount the daily experiences of Africans in the white spaces. However, the scholarship on how black people navigate predominantly white spaces has remained scanty. This article wedges in this lack by interrogating how Kenyans abroad negotiate and reimagine their Kenyanness, especially in Euro-American metropolises. The article argues that *Daring Abroad* episodes by Alex Chamwada re-images and deconstruct the understanding of home (Kenya) as a geographical place, reinventing it as a state of mind. The question pursued in the article is how the selected Chamwada Episodes in *Daring Abroad* reimagines, re-situates and worlds Kenyanness through retention and continual use of Kiswahili language, Sheng' and Kenyan food. The paper locates itself within Afropolitanism theory in interpreting the understanding and retention of Kenyanness through Kiswahili and Sheng' languages and Kenyan food in Euro-American metropolis worlds Kenyanness. Employing a lit-crit methodology, the paper mines data comprising running motifs, tropes, themes found in narrations of Kenyans abroad in these episodes. The selected episodes were fifteen (15) of *Daring Abroad* in 2020 and were interpreted thematically. The argument developed is that Chamwada's show *Daring Abroad* is not just about what Kenyans are doing *Majuu* (abroad); it has evolved to showcase linkages between abroad and home. Through the narrations, the people in *Daring Abroad* are caught between the North and the South, occasionally returning to Kenya, mentally through Kiswahili language, Sheng' and Kenyan food. These tropes are caught within the themes of home and return. The article isolates these diaspora voices, interrogates how they refuse to be silenced, and crafts a worlding of Kenyanness in the globalized world that threatens and constantly ignores its existence. Through the voices of the Kenyans featured in these episodes, this article repatriates Afropoilitanism and locates it as a robust canvas of worlding Kenyanness.

Paper 6 - Kenya's Travelling Intellectuals and Emergent Ideas of Literature

Godwin Siundu

University of Nairobi, Kenya

Over the past thirty years, many Kenyans have sojourned mainly in southern African, western European and North American institutions of higher learning, primarily as graduate students who later serve as faculty members who still retain strong attachments to Kenya its institutions. Among these travelling intellectuals, a seemingly discernible pattern in their scholarship has been a desire to extend a revolutionary outlook to literature, perhaps following in the footsteps of the disciplinary reconfiguration that began at the University of Nairobi in the late 1960s, following the initiative to decolonize the then Anglo-centred literature curriculum. The revolutionary spirit, associated with the Ngugi-Taban-Anyumba triumvirate that flipped the narrative authority of residual Englishness, remains conceptually and politically problematic, given the passions evoked by any reference to the specific moment when curricula decolonisation began. Whether the events of the 1960s exacerbated the exodus of literary intellectuals from Kenya or not is hard to tell; what is clear, however, is that the echoes of that moment continue to feature in varying tones in the literary contributions of Kenya's literary intelligentsia in the diaspora. And yet, the extent of their contribution to an emergent idea of literature in their various locations, and arising out of what may well be epistemic dislocations from Kenya, remains unclear precisely because no concerted long-term project exists to audit and evaluate the collective contributions of these scholars. In fact, it is difficult to tell how and how far the post-Ngugi generation Kenyan literary intellectuals in the diaspora have had on the idea and practice of literature as a discipline. Against this background, and in acknowledgement of the enormity of such a project, I

propose to undertake a provisional survey of the impact that these scholars have had in creating an idea of literature that somewhat extends the revolutionary agenda of the Ngugi-Taban-Anyumba imagination, but which also accommodates more contemporary notions of radical discursive transformation of ways of seeing and thinking about literature.

Paper 7 - The 'Happy Valley': *White Mischief* in British heritage films

Boneace Chagara

Humboldt-Universität zu Berlin, Germany

The 1980s saw a resurgence of British heritage films, reminiscent of interwar years of empire (early 1920s-late 1930s), produced on location in Kenya. Seminal international collaborations such as *Out of Africa* (dir. Sydney Pollack, 1985), *White Mischief* (dir. Michael Radford, 1987), and *The Kitchen Toto* (dir. Harry Hook, 1988) became global audience staples. These films not only perpetuated western viewers' 'master-race' instincts, but also reproduced valorized images of an 'exotic' African locale. Based on a novel of the same title, by British Journalist James Fox, *White Mischief* foregrounds the debauchery of a Kenyan settler community between—the so-called 'Happy Valley Set'. The interwar period was characterized by tumultuous shifts that dramatically altered both the site and experience of empire as it was known. Tucked in the Wanjohi valley of Kenyan Highlands, overlooking the Aberdere mountain range, the 'Happy Valley' was an idyllic 'pleasure paradise' on the backdrop of interwar disenchantment and ennui. Life in the valley was punctuated by fleeting pleasures: endless balls, promiscuity, wife-swapping, drinking and drugging. This paper explores the depiction of Kenya's 'Happy Valley' and its ultra-privileged white hedonists (British and Anglo-Irish aristocrats) in *White Mischief*. Returning to an unadulterated site of empire—untouched by war and unfettered by the rigidity of British high society, the film re-enacts a fundamental desire to recover lost time, memory, and history. Engaging the filmic text from a realist-phenomenological perspective, I posit that 'materiality' of physical space is critical to the inscription of time. My analyses will show how temporal structures in *White Mischief* are unequivocally rendered in spatial dimensions. The 'Happy Valley' as it were, emerges as a 'transient space' of superfluous men and women. Its contours are neither finite nor predetermined by any ideological impedance, moral or otherwise.

Paper 8 - Against white supremacism: Whistle blower Kylie Thomas and Open Stellenbosch movement

Wafula Yenjela

South Eastern Kenya University, Kenya

Purpose – The purpose of this article is to underscore postcolonial approaches that undercut racial inequities as they foster racial equality and inclusivity at higher institutions of learning, especially in racialised spaces in South Africa.

Design/methodology/approach – This article dwells on whistleblowing as a channel of demythologizing Whiteness in South African universities. While the #RhodesMustFall movement at University of Cape Town enjoyed much critical attention, concurrent movements in other universities such as Open Stellenbosch movement did not. This could be attributable to the methods used, especially whistleblowing, an unorthodox method employed to radically question university symbols, to disrupt racial superiority. In revisiting the movement's campaigns, the article specifically highlights Kylie Thomas' whistleblowing to underscore the role of humanities in fostering social transformation beginning with spaces of knowledge production such as universities.

Findings – The research found that challenging apartheid murals and monuments on South African institutions of higher learning required aggressive but creative approaches. This called for unmasking foundations of White supremacism. Whistle blowing and activism against White supremacism boldly confronted apartheid legacies that appear to be well preserved.

Research limitations/implications –The research is limited to the 2015 South African student movements. The emphasis is on Open Stellenbosch movement which has received lesser critical attention compared to

#RhodesMustFall. It envisions equality, diversity and inclusion in learning institutions which is achievable only through robust activist approaches to institutional/systemic racism in the institutions, rather than armchair theorising.

Originality/value – This article examines ways in which unorthodox methods such as whistleblowing and activism work to disrupt regimented White supremacy in an institution of higher learning founded on racist ethos.

Keywords: *Whistleblowing, White supremacy, Afrikaner nationalism, Open Stellenbosch, Racism*

Paper 9 - “The Prison from which Europeans Speak”: Sketches of Europe in Caryl Phillips' Essays

Peter Simatei

Moi University, Kenya

This paper reads Caryl Phillips' explorations of Europe's racialization of Black presence and how the cultural institutions that rationalize this racialization limit Europe's appreciation of an emergent new world order of cultural plurality imagined in the writings and presence of diasporic peoples. I argue that in these essays — (auto)biographical and non-fiction — Phillips' project entails not only a reversal of the colonialist European gaze at the 'Other' but more significantly the push to unsettle and reconstitute knowledges that prop relationships of domination. In this sense, this paper will explore the intersections of Phillips' project with other current interventions — such as the decolonial project — that unearth and contest configurations of spaces of inequality, exclusion, and social injustice. I will refer to Caryl Phillips' three non-fiction works, namely *The European Tribe* (1987), *A New World Order* (2001), and *Colour Me English* (2011).

Paper 10 - *Gotab gaa* and *Gotab koloo*: The search for identity among Kalenjin Speakers Settled in America

Kiprotich E. Sang

Koitaleel Samoei University College, Kenya

Gotaab gaa is an organization based in the United States of America. It brings together members of the Kalenjin speaking people living and working there. The organization is described as a networking and cultural society with a desire to assist new Kalenjin migrants to America fit into the new and alien American culture. *Gotab Koloo* is a group of Kalenjin settlers in America who hold regular live conferences on KassTv where they discuss issues of culture, both Kalenjin and American. The *Gotab gaa* holds annual conferences in different cities on rotation in America and at each conference Kalenjin musicians and speakers are invited from 'home'. This paper investigates the role of the two groups in affirming a new Kalenjin identity which is generated in the new land. The focus is placed on how the organization and *Gotab koloo* is employed by the Kalenjin diaspora to mediate and negotiate their identity by recognizing affinity and differences which are at the centre of their new identity.

Paper 11 - Negotiating Cultural Translation from a Dislocated Identity in Imam Verjee's *Who Will Catch Us as We Fall?*

Makhakha Joseph Wangila

Jaramogi Oginga Odinga University of Science and Technology, Kenya

This paper examines the Indian immigrants in Kenya and how they perceive as well as present the modern Kenya as home away from home. It looks at issues surrounding the reconstitution of identities in Kenyan-Indians and their significant interventions, which influence the presentation of narratives of dislocation and translocation in Imam Verjee's *Who Will Catch Us as We Fall?* The paper further examines how the experiences abroad manifest themselves in the text, influencing the interactions between the Kenyan-Indians and the natives. It also interrogates the resistance Kenyan-Indians encounter, both from their own community and the native Africans, while attempting to negotiate belonging through cosmopolitanism, many years since emigrating to East Africa. This aspect of cosmopolitanism reveals how Kenyan relationship to the outside world is imagined, reflected, conceptualized, researched and criticized, as written by the Kenyans who have been abroad. In this paper, I argue that the Kenyan-Indians present Kenya as a country that has embraced cosmopolitanism, with its positive and negative aspects such as cross-cultural relationships/marriages, corruption, murders and robberies. This study will contribute in the understanding of process of cultural translation as a form of identity formation.

Keywords: *cosmopolitanism, identity, Indians, globalization, negotiation*

Paper 12 - Kenya as Home and Elsewhere in the Memoirs of Barack Obama

Denis Waswa Barasa & Anne Lanoi Keton

*Masinde Muliro University of Science and Technology, Kenya
University of Nairobi, Kenya*

This paper seeks to explore the place of Kenya as a home and elsewhere, a place away from home in the works of Barack Obama, Michelle Obama and the songs of Daudi Kabaka and Rodger Whitaker. Postcolonial theorists have postulated about the status of citizens in previously colonised states or societies who have been under imperial rule or disenfranchised by others in whatever form. In this paper, we utilise ideas of hybridity and unhomeliness of home to understand the autobiographical writings of Barack and Michelle Obama and how they, being African Americans with African heritage navigate the notion of belongingness in relation to Kenya as well as how their Africanness or Kenyan's impacts on how they perform their nationality and citizenship in and away from Kenya. Daudi Kabaka's and Rodger Whitaker's songs are utilised to offer a comparative perspective especially because both consider and sing about Kenya not only as home, but they have stayed on the Kenyan territory longer than the autobiographical subjects Barack and Michelle Obama. Rodger Whittaker especially because he is also American and at the same time identifies as African, Kenyan. Questions such as: What is home? Do such people ever feel uprooted? How do people who consider themselves Kenyans but are citizens elsewhere relate with Kenyans when they visit Kenya? What are the images of Kenya in the minds of those who imagine Kenya as home but have not visited? What reactions do people have when they leave or visit Kenya? What are the lasting impressions of Kenya in the selected works? shall be explored through close reading of the selected texts thematically and stylistically.

Keywords: *hybridity, unhomeliness, uprootedness, home, nationality, citizenship*

Paper 13 - Cultural Analysis of the Media: The West Media Culture Hegemony Perspective

Patrick Mulinge

Kabarak University, Kenya

Media culture hegemony is a phenomenon which punctuates our daily living in the world today. Media are powerful vehicles of culture, ideology, information and education. To some extent they define people and their cultures. Globalization universalizes some cultural aspects while annihilating others. This results to cultural homogenization, a state whereby Western culture subdues culture from third world nations by exporting of programs, bias in reporting, focusing on negative news, influence through celebrity culture among other aspects. The media play a great role in cultural transmission and influence in and across nations. The developed world media are powerful and their influences transcend space and time. As a result, the impact of the developed world media on some cultural aspects in the developing world is of significance. Media being some of the most powerful agents of change in society have been great catalysts of cultural influence over the decades since the invention of radio and television. The impetus of the impact of influence has been precipitated by the sharing of information in bulks through the internet. Since colonization; developing countries have been unable to fully disentangle themselves from dependence of the West; economically and to some extent culturally. This kind of existence is vividly portrayed by the constructs generated and unleashed through mass media whereby, the West media channels are trendsetters many issues in society. The paper is anchored on critical theory. This paper acknowledges that the cases of cultural influence are many and thus highlights a few. Main focus is on three areas which include: imperialism and dependency, creation of global culture and influence through

international media events. The paper foregrounds and advocates for paradigm shift. This research adopts interpretive critical inquiry methodology which focuses on understanding (interpreting) the meanings, purposes, and intentions (interpretations) people give to their own actions and interactions with others.

Keywords: *Media, culture, imperialism, hegemony, the West, third world*

Paper 14 - Dunia kama Mahali pa Fujo Mintarafu ya *Bin-Adamu!* ya K. Wamitila

Ijeiza Halima Kimani

Moi University, Kenya

Utandaridhi ulipozuka ulikumbatiwa na mataifa mengi duniani. Hata baada ya kuzuka kwake baadhi ya mataifa yangali yanahisi kuwepo kwa mikabala tofauti ya maisha. Wale wanaoishi jana (Afrika) na wanaoishi leo (Nchi za Kimagharibi). Kutokana na tofauti hizi, wanaohisi kuwa wanaishi jana wangali wanapandwa na jazba ya kuishi leo hivyo kuwapandisha mori ya kutaka kusafiri na kufika kwa waishio jana. Utafiti huu umehakiki riwaya *Bin-Adamu!* (2002) K. Wamitila. Imejikita katika nadharia ya Saikolojia iliyoasisiwa na msomi Sigmund Freud. Utafiti huu umehakiki athari za utandaridhi na jinsi dunia inavyosawiriwa na mwandishi wa riwaya *Bin-Adamu!*

Maneno maalum: *Utandaridhi, Dunia, Motifu, Safari*

Paper 15 - e-Artistes? Local Productions and Global Remakings of East African Hip-Hop

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This paper discusses East African Hip-Hop artistes in order to demonstrate the shift in the production's local sensibilities in negotiating global agitations inherent in their artistic work. Focusing on particular hip-hop songs of the selected artistes, this paper engages the enabling affect of Ngugi wa Thiong'o's globalectical aesthetics to work up the local facades in local artistic productions 'designed' to address global audience. While the paper focuses much on Kenyan context, it also looks at how Hip-Hop from other East African countries get entangled in the web of globality by invoking Kenya among other nations thus undermining their determination to localize the global genre. Owing to their capacious global tendencies, Hip-hop readers such as Evan Mwangi have suggested frames of globality around East African Hip-Hop and, following in his words, this essay seeks to understand the implicative meanings that emerge when locality is made to bear upon the critical notion of global enunciations. The essay therefore first considers locally produce arts as candidates for global project by locating them in a cognate bind with globality and then analyzes global dimensions of local productions that artistes deploy in a bid to circumvent and challenge their local outlooks.

Paper 16 - Character development, gender wars and other stories: Examining 'glocal' Kenyan Twitter Spaces

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Social media reconstitutes the idea of “abroad” as a geographical place, shortens the symbolic distance between borders, and renders the local and global into one almost seamless space. This seamlessness is both metaphorical and symbolic, where happenings on the spatial or geographical “abroad” are rendered through context onto both the spatial and virtual “local”. Context via social media and other virtual spaces therefore serves to not only demarcate the local from the abroad, but also serves to at once create a seamless, borderless “glocal”. Here, I reference George Ogola's (2015) work and his conceptualization of social media spaces as heteroglossic, encouraging public participation. Further, Barber contends that audiences perform “interpretation in action” (2018:166), bringing to them “a world of historical memory and narrative recognition to bear on them”. This is apparent on social media, where texts are immediately “translated” and “transposed” into different forms.

For this paper, I am interested in Twitter Spaces, where Kenyans abroad and in the country congregate every day to debate, discourse, and reinforce certain public scripts (Ligaga, 2020). I use the recent narrative of the “Tinder Swindler”, a European conman whose escapades on Tinder became the subject of a Netflix documentary outlining how he hoodwinked numerous women off of hundreds of thousands of dollars to finance his hedonistic lifestyle. Within hours, convened Twitter Spaces tackled the multiplicities of the “Tinder Swindler”, juxtaposing the actual swindler, with local swindlers, many of them present on social media apps which currently double up as dating sites. Kenyans abroad were not left behind in this, as narratives of swindling stretch far back to milking of precious dollars for fraudulent “needs” and “projects” back home in Kenya. The idea of swindling as

“character development” in the Kenyan imaginary veers into questions around “gender wars”, especially with the recent incident of street violence against a woman motorist and arguments around oppression that is racist, sexist, patriarchal, and political, creating a complex, social media melting pot that stretches between the local space, and Kenyans abroad.

Keywords: *cyber-sphere; glocal; text; performance; cyber-cultures; social media; gender; Kenyan Twitter*

Paper 17 - “Back home in the States”: The Kenyan been-to as a Kenyan abroad in Kenya in *Chains of Junkdom* by Okiya Omtata Okiiti

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In this paper, I interrogate the idea of home through an examination of the representation of the struggles of a Kenyan been-to – an African of the postcolonial era who is back in his or her country of origin after spending several years in the West either working or pursuing an education – in the psychological play *Chains of Junkdom* by Okiya Omtata Okiiti. I argue that the difficulties of the been-to in *Chains of Junkdom*, Prof. Dr. Kadidi ko Mudimba, have for their first cause his interaction with the United States of America, which modifies his relationship with Kenya. I bring together three thematic areas of Kadidi's life in my reading of the placeness of Kenya: his understanding of Kenya as a Junkdom; his problematic regarding of the United States of America, from where he was deported, as home; and his pursuit of immortality.

Paper 18 - *Nostalgia* - here/there and home/abroad - A conceptual contribution

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Where is “there” and “here” today? Experiences of “abroad” and “there” aren't the exclusive right of those who are “there” and “abroad”, because with the multi-sited situation of persons, their online presence everywhere, the borders between the “there” and the “here”, between “home” and “abroad” are increasingly blurred. How are these concepts talked about by those “here” and “there”, at “home” and “far away”, when what connects them is a place that can no longer be clearly framed?

In this paper I will outline that thinking about *nostalgia* can be particularly helpful to grasp these discourses because nostalgia focuses on the temporal aspect of experiences independent from space, even though in its original meaning the spatial component was the base. Nostalgia, *Heimweh*, was a medical condition, but it has been used later to capture a mechanism for imagining very often an alternative future nourished by the images of the good old days. “Nostalgia connects people across historical, national and personal boundaries”, as Walder (2011: 1) states.

In his writing *Native Nostalgia* (Dlamini 2009) explains that sentiments of nostalgia confirm that people's life had changed in comparison to the moment they are referring to – though not in the way often imagined. Nostalgia is a sentiment that usually erupts in moments when people feel drifting in a world that seems to get out of their control, then when their lives have changed in comparison to the moment to which they are referring.

Hence, I particularly see the narrative of the past as a possibility to elicit “objects of loss” (Worby and Ally 2013: 468). Nostalgic narratives are to be

associated less with life as a whole than with different aspects and facets that constitute life. I thus will focus in this conceptual talk on nostalgia as a useful framework and as a starting point to analyse how the world is interpreted and shaped by all those in the blurred zone between “here” and “there”, “home” and “abroad”.

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