

THE INTER-DISCIPLINARIAN

C R I T I C A L I N F O R M A T I O N P U B L I C A T I O N S

A S S O R T I N G A F R I C A N F L A G S

SPECIAL POINTS OF INTEREST:

- Islamic symbols on African flags
- Pan African adoption controversy
- Symbolism as indication of National Character
- New flag conflicts

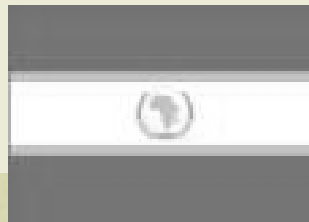
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A brief examination, vis-a-vis King David not being a Muslim, notwithstanding, is the Flag of Africa's Morocco, which carries the Islamic "Seal of Solomon". However, African flags that use the Islamic crescent-include Tunisia, Algeria, and Western Sahara, Mauritania and Anjouan.

Of things already known, Garvey in 1917 created his primary colors of red, gold, black and green which took forty years (quite biblical in number considering the Exodus sojourn from Egypt to Canaan) before being adopted by any African

nation, and have only been accepted by two nations, that of Kenya, Malawi and the adjourned Biafra.



Current African Union Flag shares colors with the Nigerian flag

The other inspiration, the Ethiopian colors of red, yellow and green is contradicting, even though adopted and associated with Pan-African cultural

revolution in 16 African nations, Mali, Senegal, Guinea Bissau, Guinea, Burkina Faso, Ghana, Togo, Benin, Sao Tome and Principe, Cameroon, Congo, Rwanda, Ethiopia, Zimbabwe and Angola. Yet according to The World Encyclopedia of Flags, Alfred Znamierowski claims, "The original colors of the flag denoted Christian virtues".

As well, quite interesting is the use of stars on African flags in one form or another, not to narrow such associations with the United States. Such countries include Morocco,

T H O U G H T C R I S I S

A form of mutual thinking is, "why do those people in that place think like that?". It provokes musing, as if the author is sitting in the heart of the city writing about people as they go by, justifying, rationalizing the Islamic

argument that: "The blood of a scholar is more valuable than the blood of a martyr". Which is pitted in dilemma of wailing sentiments of redemptive African suffering-capacity academics versus political actors. It questions Arab

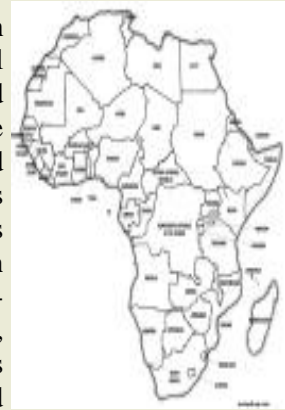
secularism or Arabic, whether to be a window of broad based learning or specific religious directive and commitment. This question is often neutralized by the concept of modern nationalism. Yet it can also be heightened

ASSORTING AFRICAN FLAGS

Algeria, Tunisia, and Western Sahara, Mauritania, Senegal, Guinea Bissau, Liberia, Burkina Faso, Ghana, Togo, Cape Verde (previously of Ethiopian colors), Sao Tome and Principe, Cameroon, Central African Republic, Burundi, Congo, Ethiopia, Somalia, Djibouti, Mozambique and Comoros.

Yet there are other aspects of African flags that indicate unexpected misconceptions and typical perceptions about African nations. One would presume Libya to have a leader's face or bold symbol, yet Libya is the only African nation with a plain flag of absolute green. As expected, due to a revolutionary history, Mozambique is

the only African nation with a weapon as symbol – a Gun. Kenya and Swaziland carry a more tribal representation and are the only two nations with a shield. Nations that feature animals on their flag include, Zimbabwe's national bird, Zambia's Eagle, Egypt's ancient Hawk and Uganda's one foot crane. Perhaps the most contro-



56 flag representations

“As expected Mozambique is the only country with a weapon a symbol”

-versial aspects of African flags are the conflict of national value itself. The Liberian star according to the WEF, represents, “the shining light of the new republic in the dark continent” unlike the counterpart American Flag in which the stars represent, “a new constellation”. It is also quite

fascinating to note that Ivory Coast, the new Somali-land and Niger, share the same national colors with the Asian nation of India.

Yet most surprising are the recent East European nations that share flag colors with Sierra Leone, which are the Ingush peo-

ples, Kabardino-Balkaria (adopted in 1994) located on the highest peak in Europe, as well Bashkortostan (adopted in 1992). All these polities share the colors of green, white and blue.

Except for the African Union summit flag, there is no national continental flag.

ON PICTURE PERFECTION

A further introspection of image manipulation as impressing on thought is Ansah's "Love Brewed in An African Pot", with a 'Guess Who's Coming to Dinner' theme. It is comment on a political dilemma of “language as boundary”, indicating

among many things, the struggle to interpret through political intuition of images created, a struggle both in the written word and by the written word.

For instance there are many academic research

work accolades on African films, many of which are tied to cultural and political development factors which in capacity, make it appear as if the African film industry from the on-set has always been accepted as the same struggling path



Achebe, Premier Intellect

THOUGHT
CRISIS



Auguste Rodin's - The Thinker

by images of Pan-African activism. Mindful, that this is said from a most aesthetic perspective.

None-the-less, names like Dauda (David) and Sheku (shiek) may be more Empirical residue, from Mali / Songhai cultural, academic and secularist interests, than current religious influences - per sae, despite the

philosopher-king eras (Jawara and Toure of pan-Africanist Muslim backgrounds). This is no more than Dauda "King David" was a Muslim, or in respect to Sheku (Shaik) being the Arabic term for an old man.

EDUCATION ON THE PERIPHERY

There is the reoccurring debate from the 1980's for Sierra Leone to be re-named Songhai, but it is with conjectured repercussion that the old way, or new way is kept. In truth, systemic questions were raised prior to what is now called the new system and the modern anxiety , justifications for academic realizations are often the same - better facilities and more materials. This is precisely because learning, more-so than educa-

tion is primarily an internal composition or process. It is therefore a sequential outcome that some form of peripheral measurement is sought.

No doubt, this is in reference to what, for discussion purposes, is termed as the "sanitary state" in which Karl Marx's "material production" must be in line with "intellectual production." Was the internet not such a promise? Yet wherefore is the suste-

nance? Again, distinctions must be made between general calls for "supplies" and specific calls to delve into knowledge contextual to local needs. It is difficult to believe that basic exercise books for example are unavailable within most polities. The fact is that that which is valuable, is often a contradiction of a troubled economy, since such systems will often cut corners on the marketed value of academic knowl-

*"Was the
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sustenance"*

The Nigeria novella phenomenon mind you is an overall product of African reactionary Christian learning, cutting corners on western knowledge. Perhaps at that time, Sierra Leone had not yet it's own comparable political scars deep enough to triumph above a modest lean towards government pamphlet-ism. It appears such a strength of reactionary character is growing.

Certainly, editing is a primary concern. But that is an arrangement between writers and publishers, not educators. There is a wariness that these bonds between educators and writers produce an artificiality, since it is an educators duty in absolute terms to teach, critique, challenge and impart knowledge, more-so than to be sponsored to direct others towards requirements. If James Baldwin's works for instance had been

edited in league with the academic bureaucracy it is doubtful whether such literature would exist today. Fundamentally, there is no need for our children to be fastened down to incomplete analytic roads - what happened to the project - over the issue of change. After all - it is language well taught that often yields, the specialized tongue.

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ON PICTURE PERFECTION

of the intellectual. As enlightened as this may appear, it is arguable that early African film making was more an acknowledged tool of propaganda. Even in its attempt to create, it was seen less as a free market creative venue, or tool of the intellectual reactionary. This was because of the heavy handed interests of post colonial governments. Much of academia's critical approach is particularly French in conception, for it is questionable whether the American film Industry, for instance was presented in this regard in the beginning. In much regard

American cinema was also a canting device. The greatest irony to the fancy of the African reactionary walking the same road as cinema - is that it is peculiar that Achebe's "Things Fall Apart" for instance, did not find it's place on the screen, (Especially, The Passport of Mallam-Ilia by Ekwensi, so open for screen play improvisation).

Certainly, recent Nigerian films appeal to the broader culture of video/movie going more so than a marriage with past literary/intellectual statements - simply for enjoyment, so to speak.



African films

