Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application, which conforms to a past set of grant guidelines. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the application guidelines for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Research Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: 'Ajami Literature and the Expansion of Literacy and Islam: The Case of West Africa

Institution: Boston University

Project Director: Fallou Ngom

Grant Program: Collaborative Research

Statement of Significance and Impact

ʿ*Ajamī* is the Arabic term for non-Arabic, or foreign, and is used to refer to non-Arabic languages and literatures that are written with the modified Arabic script. While it is common knowledge that languages such as Urdu and Persian are written in the Arabic script, less well known is the fact that numerous African languages also have ʿAjamī traditions. The ʿAjamī literatures that have developed in sub-Saharan Africa, which hold a wealth of knowledge on the history, politics, cultures and intellectual traditions of the region, are generally unknown to the scholarly community and the general public alike, largely due to lack of access. This Collaborative Research project, ʿ*Ajamī Literature and the Expansion of Literacy and Islam: The Case of West Africa,* seeks, through increasing access to primary sources in ʿAjamī, to spark research and scholarly work on this important part of the Islamic world. We will do so by exploring the ʿAjamī literatures of four main "Islamic languages" of West Africa (Hausa, Mandinka, Fula, and Wolof) and making selected manuscripts and their translations widely available in print and online. We will draw primarily on existing manuscript collections, publishing a selection of them with interpretive materials in web galleries that will be freely accessible to the public, scholars, teachers and students of Islam and Africa. The project will digitize twenty manuscripts in each language, and prepare transliterations into the Latin script as well as translations into English and French. Moreover, for each language, we will select five manuscripts which will be the subject of video recorded interviews and recitations/readings by local scholars. We will prepare interpretive essays on the ʿAjamī literature of each language and a general interpretive essay comparing the four literatures. A selection of the annotated manuscripts and interpretive essays also will be published in the peer-reviewed, multi-disciplinary journal *Islamic Africa*. The interdisciplinary and international project team consists of Fallou Ngom (PI), Daivi Rodima-Taylor (PM), and digital humanities specialists from Boston University, Rebecca Shereikis at ISITA Northwestern University, and David Robinson at Michigan State University. Our work will be done in collaboration with ISITA at Northwestern University, IFAN (Institut Fondamental d'Afrique Noire), WARA (West African Research Association), Ousmane Sene at WARC (West African Research Center in Dakar, Senegal) and colleagues from Bayero University and Kaduna Polytechnic in Nigeria.

ʿAJAMĪ LITERATURE AND THE EXPANSION OF LITERACY AND ISLAM: THE CASE OF WEST AFRICA

> *ʿAjamī rejuvenates the farms of hearts, strengthens faith, and opens up minds. God created Mandinka, Fula, Arabic, and Wolof speakers and understands them.*
> —*Muusaa Ka, Wolof ʿAjamī poet (1889-1963)*

SUBSTANCE AND CONTEXT

Introduction

Boston University, together with colleagues from institutions in the US and in West Africa, is applying for an NEH Collaborative Research Grant to prepare and disseminate materials that provide a new window into the history, cultures, and intellectual traditions of West Africa. This project will digitize a unique selection of manuscripts in ʿAjamī (African language texts written with a modified Arabic script) in four major West African languages (Hausa, Mandinka, Fula, and Wolof), transliterate and translate them into English and French, prepare commentaries, and create related multimedia resources to be made widely available to the scholarly community and the general public within and beyond the United States.

ʿAjamī is the Arabic term for non-Arabic, or foreign, and refers to non-Arabic languages that are written in the Arabic script. While it is common knowledge that languages such as Urdu and Persian are written in the Arabic script (and thus qualify as ʿAjamī), it is much less well known that numerous African languages also have ʿAjamī traditions—ones that often exist alongside the European-introduced Latin script. A particularly rich tradition of ʿAjamī literatures lies in the Sahel, an area of West Africa that has come into focus with the rise of groups like Boko Haram in Nigeria, and AQIM (Al-qaeda in the Islamic Maghreb) in Mali. Recent events in Niger and elsewhere in the region have signaled the urgency of developing a more nuanced understanding of this increasingly important world region. The ʿAjamī literatures of the Sahel have much to offer in this respect, providing a window into the history and lived experience of peoples in this region. This history has generally been available to us only through a European lens—whether in European languages or African languages written in the Latin script.

This project aims to advance the understanding of ʿAjamī in sub-Saharan Africa through

comparative examination of four major West African languages: Hausa, Mandinka, Fula and Wolof. It brings together a multi-disciplinary team of experts working on different languages and contexts to achieve two interlinked goals: 1) to show the importance of ʿAjamī by building collections and analyzing representative manuscripts, and 2) to conduct interpretive humanities research that will open up a sustained examination of the ʿAjamī phenomenon in sub-Saharan Africa. Through these two research trajectories, as well as our collection and analysis of ʿAjami texts, we expect to contribute to the understanding of literacy, showing its multiple forms, degrees, and custodians - thereby going considerably beyond the understanding of literacy that Goody and others initiated some 50 years ago.[1] The collections, analysis and research findings will be brought together in digital galleries prepared by the digital humanities team at Boston University's Geddes Language Center, and will be made available to the public, students, teachers and scholars of Africa and Islam. Selected manuscripts in each of the four languages will also be published in the peer-reviewed journal, *Islamic Africa,* published by Brill.[2]

While there have been studies of particular African ʿAjamī literatures, this project will be the first to take a comparative approach, looking at the ʿAjamī phenomenon across a number of languages. The four languages are spoken by large populations stretching across West Africa. Each has played an important role in the spread of literacy and in the dissemination of the diverse and tolerant strains of Islam that have characterized West Africa for the last millennium.

Our aim is to raise the visibility and salience of ʿAjamī by making significant textual materials available to the scholarly community and the wider public and to encourage future study of these rich sources of new information on Muslim West Africa. We will explore the role of ʿAjamī in the extension of literacy and the spread of Islam by analyzing texts in the four languages, all of which have significant literary traditions in ʿAjamī, dating back several centuries.

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[1] Jack Goody, ed., *Literacy in Traditional Societies* (Cambridge University Press, 1968), *Technology, Tradition and the State in Africa* (Oxford University Press, 1971), and "The Impact of Islamic Writing on the Oral Cultures of West Africa," *Cahiers d'Études Africaines* (1971). See also David Olson and Michael Cole, eds., *Technology, Literacy and the Evolution of Society: the Implications of the Work of Jack Goody* (Lawrence Erlbaum, 2006).

[2] See http://booksandjournals.brillonline.com/content/journals/21540993. Scott Reese, one of the editors of the journal, who was approached by Fallou Ngom, the PI of this project, supports the initiative.

The project team will digitize, transcribe, translate and prepare multimedia instructional resources of selected ʿAjamī materials from the four languages. We will publish annotated versions of the selected texts, which will appear in Arabic and Latin scripts, with English and French translations. These will be made available to the widest possible audience through open-access online web galleries.

Background

The overwhelming majority of the world's 1.6 billion Muslims are non-Arab and do not speak Arabic. While Arabic, as the language of the Qur'an, will always have a certain primacy in Islam, the faith could never have acquired its worldwide importance without the ʿAjamī pedagogies and literatures of many other "Islamic" languages. These pedagogies evolved into literatures in which the Arabic alphabet was adapted to the consonants and vowels of the "foreign" language. The resulting literatures have played an enormous role in the worldwide extension of literacy and Islam over the last 1400 years.

Distribution of the Arabic Script in the World. (Source: Tom Verde, "From Africa, in ʿAjamī," *Saudi Aramco World* **62, no.5 (2011). Reproduced by permission of Richard Doughty.**

Examples of ʿAjamī in the Middle East, Asia and Muslim Spain are well known and documented. In contrast, the many cases in sub-Saharan Africa remain largely unknown to the non-Africanist community—scholars and the general public alike - and indeed to most Africanists. Yet, the emergence of ʿAjamī literatures on the continent is critical, and it is increasingly recognized by scholars of Islam in Africa. The recent awarding of the prestigious Melville J. Herskovits Prize to Fallou Ngom, the PI of this project, for his 2016 book, *Muslims beyond the Arab World: The Odyssey of* ʿAjamī *and the Muridiyya* (Oxford University Press) is an indicator of the importance that the scholarly community places on the emerging field of ʿAjamī studies. The Herskovits Prize honors the author of the most outstanding original scholarly work on Africa published over the course of the previous year. Another recent example of this interest is *The Arabic Script in Africa: Studies in the Use of a Writing System*, Meikal Mumin and Kees Versteegh, eds., (Leiden: Brill, 2014) dealing with modifications of the Arabic alphabet. It serves as background to our work.

While the early development of ʿAjamī in Africa is not well documented, Old Tashelhit (Medieval Berber), Songhay, and Kanuri are believed to be the first West African languages to have been written in ʿAjamī between the tenth and the sixteenth century, followed by Fulfulde (the Fula variety spoken in Northern Nigeria and Cameroon), Hausa, Wolof, and Yoruba. The discovery in Niger of a 500-folio manuscript in 2000 dating from the 1500s is significant. The manuscript deals with pharmacopoeia and other topics, calling into question the assumption in academia that ʿAjamī was used exclusively for the purpose of worship, teaching, and proselytizing.[3]

Mumin provides a non-exhaustive list of over eighty African languages with attested use of ʿAjamī.[4] Large bodies of ʿAjamī literature exist across much of Africa. Along the eastern side of the continent, we find Amharic, Tigrigna, Oromo, Somali, and Swahili. In West Africa, we have Kanuri, Hausa, Fula, Mandinka, Wolof, and the Berber languages of the Sahara. Many are surprised to learn that Afrikaans, the

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[3] David Gutelius, "Newly Discovered 10th/16th Century Ajami Manuscript in Niger and Kel Tamasheq History," *Saharan Studies Association Newsletter* 8, nos. 1-2 (2000): 6.

[4] Meikal Mumin, "The Arabic Script in Africa: Understudied Literacy," in *The Arabic Script in Africa: Studies in the Use of a Writing System*, ed. Meikal Mumin and Kees Versteegh, 63-76 (Leiden: Brill, 2014).

South African language that evolved from Dutch, also has a rich ʿAjamī tradition. The emergence of these literatures was the product of painstaking adaptation, pedagogical development, and the spread of Islam beyond the elites to the masses. In important ways, this mirrors the development of Arabic itself, which developed dramatically as a written language with the expansion of Islam in the 7th century CE and the assembling of the Qur'an from the spoken revelations to Muhammad.

Because the West African region shows the greatest development of ʿAjamī on the continent, we have chosen to examine literatures of four of its most influential language communities: Hausa, Mandinka, Fula (also referred to as Fulah) and Wolof (see map below). All four languages and societies continue to play major roles in the unfolding dynamics of the Sahel. Increasing awareness of and access to these literatures will provide a more nuanced view of the region and its many contributions to the global community.[5]

The Languages and Literatures

ʿAjamī writing systems developed initially as tools for learning and spreading Islam. Many texts were intended for recitation and the religious education of less literate members of the community. These included translations of Qur'anic passages, commentaries on classical texts in the Islamic sciences, stories from the Prophet's life, praise poetry and homilies about Muslim obligations. As literacy in ʿAjamī increased over time, it was increasingly deployed for a wide range of purposes, including more secular uses such as letter writing, bookkeeping, and chronicling. By the late 19th century, European missionaries were writing passages from the Bible and sermons in ʿAjamī in their efforts to capitalize on its use to create Christian converts.[6] Our research will document these trajectories and varieties of expression, and suggest paths of future inquiry.

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[5] For an extensive bibliography, see Appendix B.

[6] Some missionaries adopted Arabic script to translate Genesis, the Psalms, the New Testament and other parts of the Bible into African languages. See the work of certain Christian missions proselytizing in Muslim communities in sub-Saharan Africa in *The International Journal of Frontier Missiology*. See in particular Murray Decker and Abdu Injiiru, "Living letters: the Arabic script as a redemptive bridge in reaching Muslims," *International Journal of Frontier Missiology*, Volume 29, no 2 (2012).
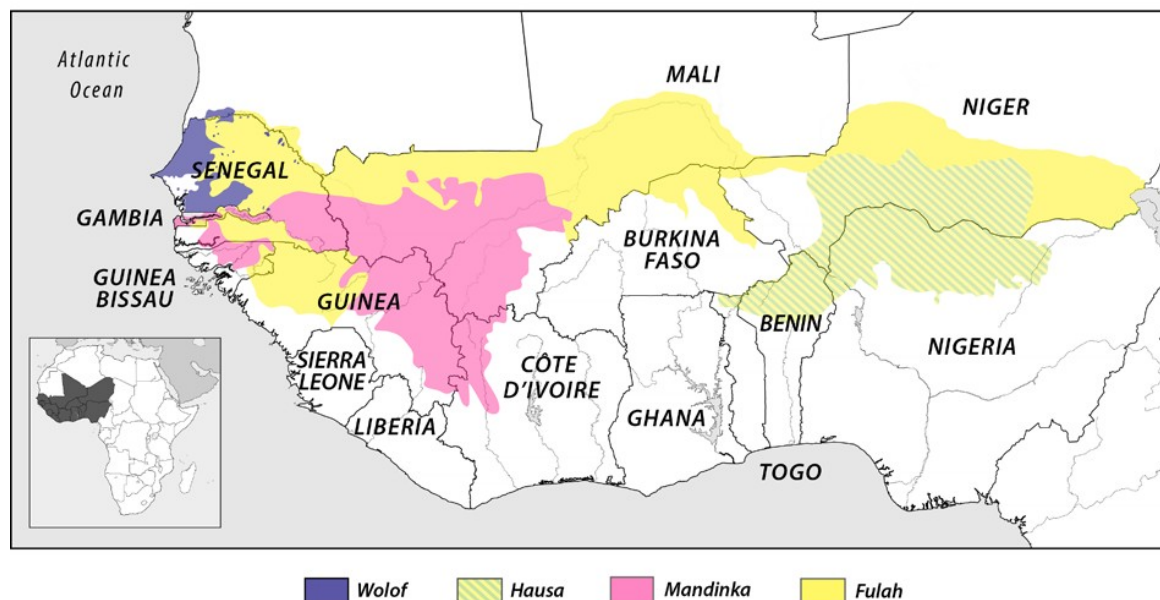
General regions in West Africa of ʿAjamī literature materials

Despite similar origins in spreading the faith, each ʿAjamī system studied here followed its own

trajectory shaped by cultural, social and political factors. We find a wide range of topics treated in the

ʿAjamī manuscripts in the four languages under investigation. These include astrology, divination,

medicines and the treatment of illnesses, commercial record-keeping, personal letters, genealogies,

important local events (the founding of villages, births, deaths, weddings and heroes), biographies,

customs and social institutions, elegies, materials on jurisprudence, Sufism, and ethics. Our

collaborative framework allows us to map and compare the trajectories and understand the importance

of such developments as state formation, Sufi movements, colonial structures, Christian missionary

enterprise, and educational and language policies before and after independence.[7] Below we provide an

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[7] In colonial Nigeria, the British attempted to influence the use of Hausa ʿAjamī by developing a rival, Roman alphabet version used by administrators and for some publications. It was called *Boko*, which means colonial or Western. It became part of the title of the extremist sect, Boko Haram (or "Western [education] is forbidden"), based in the northeastern section of the country. See John Phillips, *Spurious Arabic: Hausa and Colonial Nigeria* (Madison, Wisconsin: African Studies Program, 2000). British administrators and missionaries in East Africa made a similar effort. They hoped that a Romanized Swahili would take hold and open Swahili speakers to the West and the practice of Christianity. See John Mugane, *The Story of Swahili* (Ohio University Press, 2015). The French, for their part, were disdainful of what they considered illiterate attempts to write Arabic. The legacy of this attitude is reflected in contemporary West African states' literacy statistics, which even today only count those literate in the

overview of the state of knowledge of each ʿAjamī literature.

Hausa is an Afro-Asiatic language widely spoken throughout West Africa. In terms of numbers of speakers, Hausa rivals Swahili as the most important language on the African continent. It is the pre-eminent language of Northern Nigeria, and is widely spoken in the neighboring countries as well as in other parts of West Africa.[8]

Hausa has been written with a modified Arabic script since at least the 18th century. The growth of Hausa ʿAjamī was accelerated by the reform movement of Uthman dan Fodio (1754-1817) and the Sokoto Caliphate, which dominated the Northern Nigerian region through the 19th century, and which is often equated with Hausaland itself. Dan Fodio and his contemporaries made a very conscious effort to spread their message and faith through ʿAjamī in Hausa, as well as Fulfulde. They composed works, often in verse, to persuade people to join the reform movement and to instruct them in Islamic practice.

It was only in the late 19th century that European travelers and missionaries began to write Hausa in the Latin script. The foremost figure in this effort was Charles H. Robinson, an Anglican missionary of the Church Missionary Society. He became the first professor of Hausa at Cambridge University and author of several books on the Hausa language. Robinson often included ʿAjamī texts and their transliterations in Boko in his publications.

British colonial authorities also used ʿAjamī in official documents and correspondence with Muslim rulers of Northern Nigeria into the early 20th century. The first Hausa newspaper, *Gaskiya Ta Fi Kwabo* ("Truth is More Valuable than Wealth"), included pieces in ʿAjamī. The weekly Hausa newspaper, *Alfijir* (the Hausa word for 'dawn'), was established in 1981 and published entirely in ʿAjamī. It ran for over three decades and there is now talk of resuming its publication in 2018. Hausa ʿAjamī still appears on Nigerian currency notes and continues to be widely used in both religious and

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Latin script.

[8] As an example of its reach, when Kwame Nkrumah issued new currency notes in 1958, Hausa was one of the languages featured on it—and it was Hausa ʿAjamī writing that was used.

secular contexts.

The ʿAjamī tradition in **Mandinka** and other Mande languages goes back to the Empire of Mali that was centered in today's Mali and flourished from about 1200 to 1400 CE. The empire spread in several directions and implanted colonies of traders and settlers through a considerable portion of West Africa, including Senegambia. We suspect that Mande ʿAjamī developed earlier than the others, perhaps even in the 14th century CE, and around the oral pedagogies which teachers developed for instruction in the Qur'an and the Arabic language. A written form would better preserve the pedagogies across the generations. We will explore this hypothesis in our research.[9] While Ajamī traditions of Mande languages appear to have developed very early; they remain the least well documented.

The existing Mandinka ʿAjamī in Senegambia includes the works of some of the most renowned Mandinka scholars who were pivotal in spreading Islam and training generations of scholars and community leaders in Senegambia and the Bijini area of Guinea Bissau. Mandinka scholars authored important texts dealing with various religious and non-religious subjects, in both poetry and prose forms. They founded over 60 Islamic learning centers in Senegambia, which, according to local oral sources, served as refuge for runaway slaves in the pre-colonial era. Mandinka ʿAjamī manuscripts include secular as well as religious texts. In Senegal, we have found an ʿAjamī chronicle of the state of Kaabu (which encompassed portions of the Gambia, Senegal and Guinea Bissau from the 16th to the 19th centuries), as well as a text calling for the downfall of Adolf Hitler. In the Gambia, we have found missionary translations from Biblical passages and sermons in ʿAjamī.

Fula (the language of the Fulɓe people) developed in several communities that spread from west to east, from Senegal to Nigeria and Cameroun, over the last millennium. Fula is closely associated with the "Islamic revolutions" that occurred in four areas of West Africa in the 18th and

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[9] In this we follow the line of research pioneered by Tal Tamari of CNRS Paris. See her article, "L'Exégèse Coranique (Tafsir) en Milieu Mandingue. Rapport Préliminaire sur une Recherche en Cours,"*Islam et Sociétés au Sud du Sahara*, vol. 10 (1996), pp. 43-79, and her more recent work in collaboration with Dmitry Bondarev in a special issue, "Qur'anic Exegesis in African Languages", in the *Journal of Qur'anic Studies*, Volume 15 (3) (2013), pp. 1-55.

19th century. One was the above-mentioned Sokoto Caliphate, in which Fulfulde was second only to

Hausa as a vehicle for spreading the faith. A second was the more short-lived Caliphate of

Hamdullahi (1818-1862), set in the Middle Niger Delta. This project will focus on two other Fulɓe

communities whose "revolutions" developed earlier, in the 18th century, and further west. One was

Fuuta Tooro, constituting the middle valley of the Senegal River and the presumed birthplace of

Fula and the Fulɓe people. The other was Fuuta Jalon, set in the mountains of Guinea Conakry at the

sources of the Niger, Senegal and Gambia Rivers. Both Fuutas called their rulers Almamy (from the

Arabic word: *al-imām*) and their regimes went by the name of Almamates.

Fuuta Jalon, particularly the town of Labe, became a center for composition, instruction and

dissemination in ʿAjamī and for the establishment of a certain Fulɓe pre-eminence in the wider region.

Thanks to the work completed several decades ago by Alfa Ibrahima Sow,[10] we are able to study the

development, dissemination and some of the main texts composed by the Labe scholars, which include

religious poetry, poems of moral guidance, chronicle and legal texts. Fuuta Tooro had a tradition of poetic

chronicle around the jihad of al-Hajj Umar Taal (1797-1864), but did not develop ʿAjamī literature as

much as Fuuta Jalon. Our research will explore the reasons why.

Wolof ʿAjamī, or *Wolofal,* can be found in limited forms in early 19th century Senegambia, but its

main development and expansion occurred with the Muridiyya Sufi movement pioneered by Amadu

Bamba Mbacké (1853-1927) at the end of the 19th century. The form developed in close conjunction with

the expansion of the Sufi order itself, thanks to the work of a generation of scholars and poets linked to

the founder, imbued with his vision of Islamic practice and familiar with the main events of his life. We

think the development of Wolof ʿAjamī in Senegambia may parallel the expansion of Hausa ʿAjamī in

Northern Nigeria under the Sokoto Caliphate, and have some analogies to the growth of Arabic and Islam

in the 7th century CE. Our research will probe these questions.

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[10] Alfa Ibrahima Sow, "Notes sure les Procédés Poétiques dans la Literature de Peul du Fouta Djalon," *Cahiers d'Études Africaines* (1965); *La Femme, La Vache, La Foi* (Paris, 1996*); Chroniques et Récits du Fouta Djalon* (Paris, 1968); and with L. Kesteloot, *Le Filon du Bonheur Eternel* (Paris, 1971).

While there are some Wolofal documents written by members of the Tijaniyya Sufi order in Senegal, most Wolofal material uncovered to date consists of manuscripts written by the members of the Muridiyya. These include official letters attesting to the birth of new Murid organizations, bilingual newspapers (written in French and Wolof ʿAjamī), and genealogies of important local families. We have also found manuscripts for teaching Arabic grammar to users of ʿAjamī.[11]

We can identify four categories of ʿAjamī scholars trained in Murid schools: 1) historians, genealogists and biographers; 2) those who are engaged in research and dissemination of esoteric knowledge; 3) writers of religious and non-religious poetry for recitation by specialized ʿAjamī singers; and 4) scribes who translate Amadu Bamba's Arabic poetry into Wolof, copy important ʿAjamī manuscripts, and write letters for non-literate customers who want to communicate with their literate friends and relatives. The evidence indicates that the Murid recitations have greatly facilitated the spread of the Muridiyya and ʿAjamī literacy. We can see this, for example, among second language speakers of Wolof such as the Seereer population of the Baol area, the core of the Murid zone, who acquired literacy in Wolofal as they joined the Muridiyya. To accomplish this expansion, Murid leaders have made a considerable investment in studios, audio recordings and publishing presses, and disseminated their materials in market centers throughout Senegal. Among the four literatures we are studying, Wolofal (Wolof ʿAjamī) within the Muridiyya may well be the most dynamic, functioning as an essential tool for communication among its members.

HISTORY OF THE PROJECT AND ITS PRODUCTIVITY

The work under this grant will extend for three years, from 2019 to 2022, and will build upon several earlier projects hosted by Boston University, Northwestern University, and Michigan State University and MATRIX, all dealing with ʿAjamī and Islam in West Africa. Thanks to this earlier work, we have access, with the exception of Mandinka, to a range of ʿAjamī manuscripts in each of the project languages, and a growing body of scholarly work on ʿAjamī and its significance for understanding of contemporary West

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[11] Many of these materials are the result of the work of Fallou Ngom and his team and can be found at http://ask-dl.fas.harvard.edu/collection/wolof, https://eap.bl.uk/project/EAP334, http://aodl.org/islamictolerance/ajami, and https://open.bu.edu/handle/2144/1896.

Africa. The National Science Foundation supported the creation of AODL (African Online Digital Library), hosted by Michigan State University and MATRIX.   In his work on Wolofal Ngom has been funded by the British Library's Endangered Archive Programme. In 2011-12, working with his Senegal-based team, he collected and digitized 5,400 pages from 29 manuscripts and 15 collections. The manuscripts primarily consist of Wolof ʿAjamī materials written by members of the Muridiyya Sufi order. The archival materials remain with the owners while digital copies of each document were deposited at the West African Research Center (WARC), the British Library, and Boston University (BU).

A number of 19th century Mandinka and Wolof ʿAjamī texts were uncovered in the course of a project carried out in 2010-2011 by colleagues at MSU. Funded by the British Library's Endangered Archives Programme, this project digitized civil, police, and criminal records of the 19th and 20th centuries held in the Court Record collections of the Department of State for Justice in Banjul, the Gambia. These texts form part of the corpus from which we will draw for the current project.

Northwestern University (NU)'s Arabic and ʿAjamī collection from West Africa, held by the Melville J. Herskovits Library of African Studies, is widely recognized by scholars of Muslim Africa as a unique resource for studying the intellectual and literary creativity of West African Muslim writers. The collection, which has received considerable grant support, includes more than 5,000 handwritten manuscripts and printed items, mostly from early 20th century Nigeria and Ghana. A 1990 NEH Preservation and Access Grant funded the cataloguing of 4,207 of these items and the creation of a searchable stand-alone database. A 2005 grant from the Andrew W. Mellon Foundation to the Institute for the Study of Islamic Thought in Africa (ISITA) funded cataloguing of the remaining 1,000 items and made all the records available through a web-accessible repository housed at NU (http://libguides.northwestern.edu/arabic-manuscripts). The catalog records have also been provided to the West African Arabic Manuscript Database (WAAMD), a union catalog containing entries from Arabic manuscript collections across West Africa.

With the exception of **Mandinka**, the ʿAjamī manuscripts that will form the corpus for this

project will be drawn from existing collections, most built with the aid of participants in the proposed project. For **Hausa**, we will select from the approximately 600 Hausa ʿAjamī pieces in the NU Herskovits collection, "Arabic Manuscripts from West Africa." (http://libguides.northwestern.edu/arabic-manuscripts). The corpus is catalogued but not digitized. ISITA collaborates closely with the Herskovits Library on projects related to the manuscript collection, and ISITA's associate director, Rebecca Shereikis, will be part of our project team. For **Fula**, we will select from the holdings at the Department of Islam at the Institut Fondamental d'Afrique Noire (IFAN), part of the University of Dakar: 1) the Fonds Gaden, focusing on Fuuta Tooro (Senegal); and 2) the much larger Fonds Vieillard, focusing on Fuuta Jalon (Guinea).[12] IFAN has agreed to allow us to make copies from these collections, and we will share our work with the Institute. For **Wolof**, we will draw from recently expanded collections housed at WARC, BU and the British Library. The exception is **Mandinka**, for which robust archival collections do not yet exist, thus necessitating collection. Upon completion, digital collections of project archives will be located at three sites: Boston University, Michigan State University, and WARC in Dakar, Senegal.

COLLABORATORS

This project is a collaborative effort by scholars from Boston University; Northwestern University; Michigan State University; the University of Oklahoma; Department of Islamic Studies at the Kaduna Polytechnic Institute in Northern Nigeria; and IFAN and WARC in Senegal, the latter being the only American Overseas Research Center in sub-Saharan Africa.

Principal Investigator **(Fallou Ngom)** will be responsible for the overall project and for ensuring its intellectual merit and consistency. He will coordinate the work of the language teams and will also serve as the team leader for the Mandinka and Wolof groups. Ngom is Professor of Anthropology and Director of the BU African Studies Center, and is a pioneer in ʿAjamī studies. His place at the forefront of the field was underscored when the African Studies Association awarded him

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[12] Listed in Thierno Diallo et al., *Catalogue des Manuscrits de l'IFAN* (Dakar: IFAN, 1966).

the Herskovits Prize this year for the best scholarly work on Africa. Ngom has been engaged with ʿAjamī texts for several years in Senegal, primarily in Wolof and secondarily in Mandinka. The fruit of some of his efforts can also be seen at http://aodl.org/islamictolerance/ajami/. Time commitment: 0.5 AY month and 1 SU month/year. **Project Manager (Daivi Rodima-Taylor)** will run the day-to-day operations of the project, including disbursing funds, tracking expenses, and accounting; record keeping, providing support to team leaders and assuring that the project stays on course and adheres to the established calendar, and assisting with editing of English translations. Rodima-Taylor is Research Associate and Lecturer at the BU Pardee School of Global Studies. Rodima-Taylor is experienced in coordinating academic programs and interdisciplinary collaborative research projects and has worked in diverse multicultural and multilingual environments. She has significant administrative and research coordination experience and has co-edited several special issues and sections of academic journals and organized various conference panels, symposia and workshops. Time commitment: 2.4 CA months/year.

Digital Humanities Team

The technical team is based at BU's Geddes Language Center, which has worked with both Ngom and Yanco on a number of successful digital humanities projects. An example is the 200-Word Project, completed in 2010 and expanded in 2014 and 2015.

Director of Programming (Shawn Provencal) will coordinate the technical work on the web-based resource throughout the project, implementing elements of design and functionality of the site as it is built in Year One; and meeting project deadlines throughout the project. Provencal has been the Geddes Language Center Systems Administrator since 1998. In addition to maintaining the digital language lab, Provencal assists faculty with creating digital content and leads training sessions on foreign language software tools. Time commitment: 71.4 hours in years 1 and 3; 54 hours in year 2.

Video Resources Specialist (Frank Antonelli) will process video files including editing, converting, compressing, uploading, storing in BU MyMedia, and ensuring compatibility for incorporation in the web-based resource; will work with non-technical project staff to ensure best

practices with regard to capture of new video and image content; and will coordinate the delivery of files with the Web Designer. At Geddes, Antonelli is responsible for audio and video content origination and creation, materials development, digital archiving, equipment research and implementation, and student supervision. Time commitment: 100 hours each year.

Web Designer (Alison Parker) will build out the web-based resource, including design and integrity of pages and all contents, including links to media files; will consult with the Project Manager on design requirements; and will collaborate closely with the Director of Programming and the Video Resources Specialist in an ongoing fashion to ensure timely completion of web-based content according to specification. Parker, in addition to her work in web design, oversees the daily operations of the Geddes Center by providing faculty and students instructional support and allocating Center resources. Time commitment: 150 hours in year 1; 100 hours in years 2 and 3.

Consultants

Publication Consultant (Rebecca A. Shereikis) will work with each of the language teams to prepare their selected material for publication, shepherding manuscripts through the editorial and peer-review process, and serving as liaison with *Islamic Africa.* She will also facilitate access to manuscripts from the Hausa collection at NU. She is a historian whose work has focused on the Senegambia. She currently serves as the Associate Director of ISITA at NU. Time commitment: 80 hours/year.

Language Team Consultants: Each of the four language teams consists of three members: a team leader who will commit 280 hours to the project each year, and two team members, each of whom will commit 206 hours each year. All team members will be involved in the various parts of preparing the materials for their galleries. The team leader will coordinate the team's work and will additionally prepare interpretive essays on the ʻAjamī tradition in question.

The *__Hausa__* team consists of team leader, Jennifer Yanco, Mustapha H. Kurfi, and Garba Zakari.

Jennifer Yanco is Visiting Researcher at BU African Studies Center and the former Director of the West African Research Association (2003–2017). She has taught Hausa at BU for the past 30 years and has developed Hausa ʻAjamī teaching materials. She was co-director of a Fulbright-Hays Groups

Projects Abroad Intensive Hausa Institute in Niger in 1987. Her dissertation explores Hausa-Zarma language contact in Niamey, where she later served as a Fulbright Lecturer in Linguistics (1988-1990).

Mustapha Hashim Kurfi is a Teaching Fellow at BU, where he is a PhD candidate in Sociology. Kurfi holds both BSc and MSc degrees in Sociology from Bayero University, Nigeria, where he holds a lecturer position in Sociology. He also holds an M.A. degree in African Studies from Ohio University. His research interests include Hausa and Fulfulde ʿAjamī traditions of Nigeria. He co-edited with PI Fallou Ngom, the special volume, ʿ*Ajamization of Islam in Africa* (Leiden: Brill, *Islamic Africa*, Volume 8: 1-2, October 2017). He has taught and developed curricular materials for Hausa courses at BU, and is the author of the recently published *Practical Guide to Learning Hausa Ajami* (Boston University: African Studies Center, 2017).

Garba Zakari is the head of the Department of Islamic Studies at Kaduna Polytechnic Institute in Kaduna, Nigeria. He holds an MA is Islamic Studies from Ahmadu Bello University, Nigeria and is currently a PhD candidate at the University of Ilorin. Zakari has served as interpreter from Arabic and English into Hausa and is also an expert in transcription in Latin and Arabic scripts.

The **Mandinka** team consists of team leader, Fallou Ngom (see under PI above), Bala Saho, and Ablaye Diakite.

Bala Saho is an Assistant Professor of African History at the University of Oklahoma. In addition to being a native speaker of Mandinka, he is trained as transcriber and translator of Mandinka. In the Gambia, Saho served as Director General of the National Center for Arts and Culture. Prior to that, he headed the Oral History Archive specialized in the collection of oral histories. He has taught Mandinka at a number of US institutions.

Ablaye Diakite is a linguist and a bilingual speaker of Wolof and Mandinka. He has worked with PI Fallou Ngom on a number of projects involving Wolof and Mandinka over the last ten years, and has provided expert language assistance to Johns Hopkins University, the Peace Corps, and local NGOs.

The **Fula** team consists of team leader, David Robinson, David Glovsky, and Mouhamadou Lamine Diallo.

David Robinson is a University Distinguished Professor Emeritus at MSU with extensive experience in Fula-speaking societies, especially those in Fuuta Tooro and Mali. He is one of the most respected historians of Muslim Africa. He has worked with Fula and Arabic materials over several decades, and has done extensive interviews in Senegal and Mali as well as considerable work in libraries and archives. This includes the Fula collections in the Department of Islam at IFAN.

David Glovsky is a PhD candidate at MSU completing his dissertation on Fulɓe communities in the upper regions of the Gambia, Senegal, Guinea-Bissau and Guinea. He is fluent in Fula and in French and speaks Wolof and Portuguese as well.

Mouhamadou Lamine Diallo is a bilingual Wolof and Fula speaker. He is currently a Wolof Lecturer at BU. Prior to joining the BU Africa Language Program, he taught Wolof and Fula (specifically the Senegalese variety called Pulaar) at Harvard University and at Suffolk University. He has developed instructional materials in both languages, incorporating ʿAjamī into his teaching.

The **Wolof** team consists of team leader, Fallou Ngom (see under PI above), Ablaye Diakite (see under Mandinka above), and Mouhamdou Lamine Diallo (see under Fula above).

WARA (The West African Research Association) is a 501(c)3 tax-exempt educational organization. It will be a collaborating institution, providing, through its overseas headquarters in West Africa (WARC), facilities and resources to language teams while they are working in Senegal. WARC will be the base in Senegal for collecting the Mandinka ʿAjamī materials and for a considerable portion of the digitization, transcription, translation in French and English, and annotation of selected manuscripts in Mandinka, Wolof and Fula. It will also serve as the venue for the training workshops. Ngom has equipped the center with digitizing equipment thanks to his digital preservation project funded in 2011 by the British Library Endangered Archive Programme.

METHODS

Collection and Analysis: This project will focus on the cataloguing and digitizing of 20 ʿAjamī documents for each language. These texts will be presented in the original Arabic alphabet form (ʿAjamī*)*, in Latin alphabet transcription, and in French and English translation, with commentary as

well as appropriate context and annotation. From these 20 texts, each team will select five that are particularly important to the language community and representative of the range of its ʿAjamī production for more extensive analysis. This will include in-depth commentary, video recordings of interviews with authors/local scholars and recitations/readings of the texts by native speakers.[13]

Research Trajectories: The first research trajectory features the development of each ʿAjamī tradition, its relation to Arabic poetic and prose forms,[14] and its relation to music and oral performance in the language. This will include analysis of the problems in adapting the Arabic alphabet to the language,[15] and the processes that linguists have identified in language formation (homography, polyvalence, redeployment, and the creation of new or adapted letters).[16] Who was involved in the adaptation and what was their inspiration? Did an ʿAjamī training program or school develop? Were new ʿAjamī authors recruited from the clergy and/or the laity? What was the entry barrier to listening, using and composing in ʿAjamī? Were there efforts to unify the transcription system across the areas where the language was spoken? These are difficult questions to answer, but our project and teams will be able to provide significant r responses to them.

The second research trajectory focuses on the role of the ʿAjamī in the spread of Islam in space and depth. Was ʿAjamī important in the Islamization of women, slaves, pastoral people and others with limited literacy, as the scholarship on the Sokoto Caliphate has suggested?[17] Did these less literate

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[13] For a list of tentative categories and texts for this project, see Appendices D-E.

[14] One prominent published example of an ʿAjamī imitation of an Arabic form is Mohammadou Aliou Tyam, "La Vie d'El Hadj Omar. Qaçida en Poular," edited and translated by Henri Gaden (Paris: Institut Ethnographique, 1935). The original can be found in the Fonds Gaden, Cahier 19 at IFAN.

[15] This adaptation is not unlike the problems associated with Arabic orthography, which developed from the Nabataean Arab subgroup that modified the Aramaic script gradually with diacritics to represent sounds that did not exist in Aramaic. The original letters largely retained their shapes. African ʿAjamī traditions appear to follow the same process. See Peter T. Daniels, "The Type and Spread of Arabic Script," in *The Arabic Script in Africa: Studies in the Use of a Writing System*, ed. Meikal Mumin and Kees Versteegh, 25-39 (Leiden: Brill, 2014).

[16] See Lameen Souag, "Ajami in West Africa", Afrikanistik Online, 2010, available at http://www.afrikanistik-aegyptologie-online.de/archiv/2010/2957.

[17] This work has been done particularly around the figure of Nana Asmau, the daughter of Uthman dan Fodiyo, and her role as a pedagogue for women and slaves in the region of Sokoto. See Jean Boyd and Beverly Mack, *One Woman's Jihad. Nana Asma'u, Scholar and Scribe* (Indiana, 2000). Boyd has also written a biography of Nana Asmau entitled *The Caliph's Sister* (London: Cass, 1989), and she and Mack have collaborated on a monumental collection of Nana's writings, in Arabic, Hausa and Fulfulde (the

Muslims learn to recite texts and commit to memory narratives of the life of the Prophet? When an Islamic state (the Sokoto Caliphate or the Almamate of Fuuta Jalon) or a Sufi movement (the case of the Muridiyya) was involved, were the results significantly different from the experience of the Mandinka, where these institutional links are not present? How did ʿAjamī literature develop beyond the pedagogy of Islamization into more secular uses? How did French and British colonial practice affect the use of ʿAjamī? What impact did Christian missionaries have on the use of ʿAjamī? Again, these are difficult questions to answer, but we will be able to provide significant insights about them.

There is emerging evidence suggesting that the ʿAjamī literature of West African "Islamic" languages and societies developed naturally out of Islamic pedagogies and was a common feature of Islamic practice beyond the Arabophone areas. For example, in Bamanankan, (a Mande language related to Mandinka), classical Arabic texts are translated into Bamanankan and integrated into the curriculum, a practice dating back many generations. It may well be that the key factor in the development of ʿAjamī literatures and the spread of literacy is not the oft-studied jihads of the Fulɓe societies of the 18th and 19th centuries but the considerably older traditions of teaching the Qur'an, hadith, and Islamic sciences in the native languages of West Africa, traditions that go back, as we have seen with Mande societies, several centuries. We will explore this thesis further.

The project will also include a general interpretive introduction comparing the literatures and providing insight on the research questions articulated above: What are the different patterns of ʿAjamī development of these four languages and literatures? What roles did they play in the Islamization of West Africa? Robinson will prepare this interpretive essay in consultation with the project team. He will suggest ways in which ʿAjamī may contribute to a more nuanced understanding of West Africa, Islam and Islamization, as well as our comprehension of literacy. This essay will also appear in *Islamic Africa*.

Approach to central research questions and source materials: Our central research questions, as outlined above, have to do with the role of ʿAjamī in the spread of literacy and the expansion of Islam in West Africa. We will add to existing collections of ʿAjamī in the case of Mandinka, and draw on existing

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northern Nigerian variety of Fula), with English translations, in *The Collected Works of Nana Asma'u*, 1793-1864 (East Lansing, Michigan: Michigan State University Press, 1997).

collections for Hausa, Fula and Wolof. Our teams will select manuscripts, create metadata for them, annotate a small selection of representative texts and create video files of native scholars reciting them, and responding to the questions raised above. The research on these four ʿAjamī traditions will come together in galleries of collections, interpretive essays and selective annotations prepared by our language teams and managed by our digital humanities team at the BU Geddes Language Center.

To ensure quality and consistency, the PI will conduct a two-day training workshop at WARC for the language teams in the summer of Year 1 and again in the summer of Year 2. The training will focus on making digital copies of ʿAjamī materials, creating the metadata, interview techniques and protocols for videotaping interviews and recitations, and the best practices in long-term preservation techniques for digital materials. IFAN staff members, as part of our collaboration with IFAN, will also attend these workshops and will gain valuable training and preservation knowledge that they can apply to ʿAjamī materials in their collections.

In addition to serving as PI for the entire project, Ngom will oversee the collection (for Mandinka only), manuscript selection and digitization, transcription, and translation of the Wolof and Mandinka teams and will lead the research teams in the field as they meet with manuscript owners, identify readers, and prepare video documentation of recitations of the selected ʿAjamī materials. We have identified and tentatively designated five Wolofal (Wolof ʿAjamī) manuscripts that could be the select five pieces used for deeper analysis.[18] Since the body of materials for Mandinka ʿAjamī has yet to be completed, at this time we have selected the categories in which we plan to select manuscripts for analysis.[19]

Dr. Yanco will be in charge of the Hausa gallery and will make an initial trip to NU with another member of the Hausa team to select and digitize 20 manuscripts. She will supervise Hausa team members who will prepare metadata, transcribe, translate, and annotate the materials, identify suitable readers and reciters for the texts, and coordinate video-taping of the readings/recitations; and prepare the essay on Hausa ʿAjamī, situating the Hausa materials showcased in the gallery in a larger historical,

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[18] See the tentative list in the fifth rubric category under Wolof in Appendix D.
[19] See Mandinka section of Appendix D.

religious, and linguistic context. The texts that we will analyze come from the four broad categories that reflect the originality of Hausa ʿAjamī: 1) manuscripts addressing the nature of the state (in the context of the Sokoto Caliphate) and its relationship with secular and temporal authorities; 2) religious poetry, including translations of Arabic poems into Hausa and original compositions in Hausa; 3) poetic and prose commentaries on social questions confronting early 20th century northern Nigerians, such as marriage, poverty and work; and 4) texts on esoteric sciences and medicine. Shereikis has tentatively identified categories and manuscripts from the larger body of Hausa ʿAjamī materials that would be appropriate for inclusion.[20] Yanco will travel to Senegal to take part in one of the training workshops, and to provide support to other team members.

David Robinson will be in charge of the Fula gallery. Selected unpublished manuscripts from the IFAN collections will form the initial base of our Fula ʿAjamī, specifically texts from the Fonds Gaden (for Fuuta Tooro) and the Fonds Vieillard (for Fuuta Jalon).[21] The Fuuta Jalon manuscripts will feature the work of Cerno Samba Mombeya, the key figure in Labe's ʿAjamī development.[22] David Glovsky, an MSU PhD candidate, will be collecting additional works in Fula-speaking communities in Senegambia in the summer of 2020.[23] Robinson and Glovsky will work with Mouhamadou Lamine Diallo, a native speaker of Fuuta Jalon Fula who grew up in a Wolof-speaking community in Dakar, Senegal. Diallo has been involved in research and teaching Fula and Wolof in Roman and ʿAjamī script for years.

Fees will be paid to owners of ʿAjamī materials for agreeing to give us permission for three purposes: 1) to make digital copies, 2) to transfer these copies to safer environments (BU, WARC, and MSU), and 3) grant us use permissions that will allow these materials to be preserved and made freely

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[20] See Appendix D (Hausa) for this tentative list of categories and select manuscripts.

[21] These funds were constituted in the 1930s and 1940s and are described in detail in Diallo et al., eds., *Catalogue des Manuscrits de l'IFAN* (Dakar: IFAN, 1966). A biography for Gaden has recently been published. See Roy Dilley, *Nearly Native, Barely Civilized: Henri Gaden's Journey Through Colonial French West Africa, 1894-1939* (Leiden: Brill, 2014). No comparable study exists for Gilbert Vieillard, who lived from 1927 to 1939 in Fuuta Jalon but died in the Nazi conquest of France in 1940, before he was able to exploit his vast collection of documents.

[22] See Sow and Kesteloot, *Le Filon du Bonheur Eternel* (Paris: Julliard, 1971).

[23] For a partial list of Fula ʿAjamī manuscripts tentatively selected to be annotated, see Appendix D.

available digitally to scholars, students, and the public. The tentative permission agreement form[24] is based on that of the African Language Material Archives (ALMA). It will be translated into French or ʿAjamī as needed for owners to be able to understand the agreement submitted for their signature.

Digital Presentation Methods—Publishing Resources Online through Digital Galleries

In the course of creating prior projects on West Africa described in the History and Duration section -- as well as numerous other digital projects – Catherine Foley of MATRIX and Geddes Language Center Director, Mark Lewis (both of whom have agreed to serve in an advisory capacity to the project) have participated in national consultations and are well versed in best practices concerning digitizing audio, video, and text materials and providing sustainable free worldwide access to multimedia materials online. Technologies for digital media production and streaming have changed rapidly during the past few years, and as they continue to evolve, so do our practices. The staff of the Geddes Language Center at Boston University are in the fortunate position of having recently spent 18 months piloting and adopting Kaltura Media Console (branded as "MyMedia at BU") in partnership with the University's Central IS&T Office. Because the Geddes Center relies heavily on digital media for instruction in its 28 foreign languages, as well as world literatures and cultures, the Center has played a pivotal role in developing best practices for all users going forward. When BU hired a platform administrator to manage the proper installation, rollout and end-user training of Kaltura, this individual relied heavily on the Geddes Center to test the storage, access, editing and other features of this streaming platform. The procedures described below represent Geddes' current policies that reflect national best practices at this time.

Digital Imaging

Documents to be digitized include materials in four languages -- Hausa, Mandinka, Fula, and Wolof. The originals are written in one of the four African languages using the Arabic alphabet (ʿAjamī). Documents will be scanned at 600 dpi and saved as an uncompressed TIFF (Tagged Image File Format) file, which will be saved as the preservation master file. JPEG image files and PDFs will be

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[24] See Appendix C for the text of this agreement.

created for users to access online. JPEG files will be used to display documents page-by-page in galleries. The level of compression of these files will be determined on a case-by-case basis, depending on the quality of the original document, in order to balance competing demands of high image quality and reduced file size for shorter transfer time. Scanned documents also will be delivered as PDF files for downloading and printing. To allow for use by a broader audience, all ʿAjamī texts will appear with transliteration into the Latin script, and with French and English translations.

Video Files

Any new video content that will be captured in the field will be achieved with high quality cameras and microphone equipment, furnished by the African Studies Center at BU. Existing video files will be transferred from their original media source, whether analog or born digital (e.g., film reel or SD card), into the medium and multimedia framework QuickTime Movie. This permits easy conversion to multiple compression rates as needed (.mov, .m4v, Pro Res, and others). Any and all edits done to the digital videos will be made in Final Cut Pro X. Once all edits are made, the editing file is saved as a reference tool for potential edits later on. The media is then rendered out as an .mov file. It is a high-quality, uncompressed, and lossless file retaining all source settings. For example resolution, frame rate, and bit rate all stay the same as the original/captured file. Once the master edited file has been exported and rendered from Final Cut Pro X, the file is moved into Apple Compressor. Compression best practices are created with web distribution in mind and include the video file being compressed to an .m4v file with a codec of h.264, and with a resolution of 1920x1080. If uncompressed, the codec is Apple Pro Res 422 with a resolution of 1920x1080. These are the standards Geddes currently is using for digital video; all settings are subject to change based on updated technologies.

Kaltura: Boston University's Digital Repository Software for Preservation and Access

All data generated during this collaborative project, including metadata, digital files, and essays, will be stored in and displayed online from Kaltura (http://mymedia.bu.edu). Kaltura is a licensed media management application for all sixteen colleges at Boston University. Since 2016, the

Geddes Language Center has been the largest and most versatile contributor of digital content to the Kaltura platform at BU. The project will benefit from Kaltura's unique opportunities for individualization, allowing staff and all designated collaborators to customize the contents of the digital archive in an ongoing fashion. As a public-facing Internet resource, and with direct editing permissions for each member of the research team, the proposed digital archive will serve as a guiding light for future initiatives of this kind.

The Kaltura digital repository platform will be used to store, maintain, manage, and stream and/or display the access copies of the project's digital content. This application is particularly well suited for working with digital objects of all media types. When users access these objects via the public-facing WordPress site, they can stream and/or view them based on user preferences that enhance their educational and research value. Each resource in Kaltura is tagged efficiently and effectively within individual digital archives according to a predetermined set of metadata, including eight specific attributes. Additional strengths of Kaltura for projects of this type are its robust storage and access capabilities from any Internet connection, the speed and responsiveness of its streaming experience for end users, and a collaboration feature for any user who has edit access to specific files within the repository. BU's use of Kaltura ensures long-term viability and relevance, as new information can be added and clips for educational purposes in libraries, classrooms, and museums can be easily created and made available.

WORK PLAN

	Year 1 (2019-2020)	Year 2 (2020-2021)	Year 3 (2021-2022)
Sept - March	• Set up communication network • PI convenes web meeting of all collaborators • Begin building out project website • Establish mss selection criteria • Establish metadata fields for mss • Begin building digital	• Tech team uploads digitized mss and metadata into repository • All teams begin translation on their 20 mss • All teams select 5 mss from their 20 for intensive analysis and video-taping of recitations/chanting • All teams identify readers	• Robinson submits final draft of overall interpretive essay • Materials for each of the four languages are submitted to *Islamic Africa* • All teams submit their video files with documentation to Geddes team

	repository • Hausa team to NU to select and digitize 20 mss • Mandinka team to develop collection strategy • Fula & Wolof teams begin selection process	and reciters for their 5 selected mss • All team leaders prepare draft essays on their ʿAjamī tradition • Robinson drafts overall interpretive essay	• All team leaders submit final drafts of interpretive essays on their ʿAjamī tradition • Galleries are loaded on website
April - Aug	• 1st training workshop at WARC • Mandinka team to complete mss collection • All teams complete selection of 20 mss, digitization, preparation of metadata for them • All teams complete transliteration of their 20 mss	• 2nd training workshop • All teams complete translation of their 20 mss into English & French • All teams conduct interviews and film these and recitations of their 5 selected mss • All teams prepare documentation for video files • Team leaders review Robinson's draft and provide feedback	• PI works with team leaders and editor of *Islamic Africa* to incorporate reviewer feedback and submit for publication • PI and language team leaders work with Geddes team to finalize web galleries • Conduct Outreach activities through our various networks

FINAL PRODUCT AND DISSEMINATION

We will bring the work together in four digital galleries, one for each language/literature. In each gallery we will provide digital images of the original document and descriptive metadata for 20 texts; annotations, transliterations, French and English translations and, for the five texts selected for intensive analysis, additional commentary and videotaped recitations of manuscripts. Each gallery will also include exploration of the development of ʿAjamī and its role in the expansion of literacy and Islam. The galleries will be displayed on a dedicated interactive website designed and hosted by BU. To increase accessibility, the African Online Digital Library (http://www.aodl.org/) at MATRIX, which houses a rich collection of relevant materials on the region, will have links to the web galleries of this project. The galleries will be designed for the widest possible audience, including specialists, graduate and undergraduate students, language teachers, K-12 educators, and the general public.

We will promote the galleries through selected H-Net lists with over 7,000 members, journal publications, and conference presentations. ISITA will publicize the project through its networks. The galleries will also be linked to the website of ALMA (African Language Materials Archives), the

Digital Library for International Research (DLIR), IFAN (Institut Fundamental d'Afrique Noire), and

WARA (West African Research Association). We are also eager to get our material into the hands of

Anglophone and Francophone teachers of Islam in African universities. We will be making a concerted

outreach effort through our networks in the West Africa region.

The selected manuscripts will also be published in the electronic and print journal *Islamic Africa,* a

widely-read, peer-reviewed and multidisciplinary journal published bi-annually by Brill. The "Sources"

section of *Islamic Africa* is a suitable publication venue for the selected manuscripts we will study in-

depth. This will increase awareness of the project among the readership of *Islamic Africa* and encourage

traffic to the digital galleries.

We will further disseminate project results through other large networks, including the newly created

Islam in Africa Studies Group (ISAG), a coordinate organization of the *African Studies Association*

(ASA) as well as the *Research Africa* network based at Duke University. Boston University's African

Studies Center, African Studies Library, and Outreach Program, which will further disseminate the

project galleries using their linkages with schools, colleges and universities, museums, social media,

African immigrant communities in the US, and members of underrepresented groups in the Greater

Boston area, the State of Massachusetts and nationally. We will take advantage of the new *BU Open*

Access Portal, which makes materials deposited at the Boston University's digital repository freely

accessible to the world via the web. Finally, the galleries of this project will be linked to the *African*

Ajami Library (AAL), which is housed at BU's Open Access Portal and has been visited by over 250,000

people around the world (see "Show Statistical Information" at

http://dcommon.bu.edu/handle/2144/1896).

We also anticipate hosting an ʿAjamī Symposium at BU during the final year of the project—to

share our results and map out, with the national and international community of scholars, directions for

future research. With the resources available at the Center for the Humanities at BU, which supports

similar projects, we are confident that our symposium will take place at the end of the project.