

Introduction

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Focusing on three translocal, transformative forms, *candomblé*, *quilombismo* or *marronage* and a sense of journeying to other worlds ('migratory subjectivity'), Carole Boyce Davies traces both the transformative and resistant in Afro-diasporic culture. She articulates the interface between these forms and Western notions of Enlightenment global culture (determined by capitalism) as well as African diasporic notions. As alternative global movement, Afro-diasporic culture's globalisation came from forced migration and the politics of liberation, functions therapeutically reconstructively and promotes human happiness individually and collectively. As cultural expression which expresses an egalitarianism in the areas of gender, politics, justice, economics, race, etc. it offers a different paradigm of democratic political organisation. As such, the internationalising of Africa is not essentialising nor a romantic notion but a series of transformational discourses and re-interpretations of African-based cultures. In these endeavours, activist and intellectual work, creative imaginings and scholarship, are linked.

Recognising that theories function as 'frames of intelligibility', Keshia N. Abraham unthreads the hypostatizing of some Black women's discourses (from the U.S.) at the expense of others'. Arguing that connection and relation often minimises differences, different spaces and different experiences, Black women must engage the complexities of theorising their identity at the intersections of race, class, gender, the various histories of organised political struggle and popular cultural expression. The dearth of material on Black women in academia, culture and labour in Britain, Europe and Africa is a challenge to produce it. Such material must meet their own needs and not those of the U.S. consumer. Autobiographically, she asserts women's right to claim identity by articulating her own subject position within the broader, global context of Black feminist discourses, cultures and especially in the context of women from elsewhere's sense of alienation in Africa.

P.T. Mtuze provides a feminist critical analysis of three Xhosa poems, 'Umfazi wokwenene' (Mema 1984), 'Ubufazi' (Ndlazulwana 1986) and

'Umama ontsundu' (Satyo 1986). He traces the ways in which these poems represent male and female views on the role of women in Xhosa society, articulate older fundamentalist views on women and form part of the current trend, affirming the importance of women's issues in changing the South African male dominated society. Confronting and changing the constraints of male stereotyping of women will importantly expose its restrictive and inaccurate depiction of women, recognise the complexities of women's roles in society, and bring about women's emancipation from their suffering brought about by oppressive social relations and socialising practices.

Tracing the correspondence between gender and the body of writing produced by Afrikaans women writers, Pieter Conradie shows how women as writers are often homogenised and their creative expressions essentialised in contexts of cultural production. Providing a brief outline of the history of women within the literary and textual production of the Afrikaans language, he discusses the role of the body, or its cultural derivative, gender, within textual production.

Pointing out that the canonisation and anthologising of literature, publishing, the academic sphere and the world of literary criticism are usually the prerogative and domains of white middle and/or upper class males, Amanda Lourens argues that this practice views female, ethnic or working-class literature as inferior, marginalising it. It also harbours a judgement that the experiences from which such literature emanates is of secondary importance and not worthy of aesthetic expression. Focusing on Afrikaans poetry, she provides statistical data and qualitative evaluations concerning the inclusion of and references to women's their work in anthologies and literary histories.

Shane Moran critiques Gayatri Chakravorty Spivak's importance as a postcolonial theorist committed to a politically engaged deconstructive practice. Articulating the importance of historical positionality, situational constraint and the need to contextualise migratory theory, Moran points out that this view is nevertheless not to be reconciled with her postcolonial theorising. His argument is worked out in terms she set herself in earlier work on translation, the fact that she does belong, broadly speaking, to a generalising philosophical discourse, the pre-critical nature of *bricolage*, and the various predicaments she remains confronted with in the face of her theorising and her articulation of various voices in the poststructural arena. To contribute to a counter-hegemonic discourse, he argues, deconstructive theory must address questions related to *practice, complicity and responsibility* and a strategic alignment with a historicising Marxist analysis aiming at practical intervention.

With particular reference to a short story by Miriam Tlali and a photo-essay by Santu Mofokeng, David Alvarez critically reviews the implicit protest against dehumanising in South African literary production of the apartheid era. Working with 'trains as tropes', he argues that 'the everyday/the ordinary' helps bring into focus areas of social life and cultural production as 'everyday forms' of resistance. In context, this resistance was against the material and ideological dimensions of railway commuting as well as to aspects of the ideology of apartheid more broadly. Throughout, he explores the ways in which the realm of 'the everyday' is contested terrain and how the texts chosen give evidence of resistance but also of anxiety and contradiction, especially in the realm of gender.

Confronting myth's capacity to legitimate power, Stephan Meyer focuses on the white queen of Sheba who is the purported founder of civilisation in southern Africa. The thesis proposed is that Du Toit invented a myth about the white origin of civilisation in southern Africa. This was used to legitimate cultural as well as economic expansion into Zimbabwe. He follows four steps: after contextualising the publication of *Di Koningin fan Skeba*, he reviews the use of myth as medium of legitimation, shows how it posited the white origin of civilisation in Africa and legitimated the expansion of white Christian capital in southern Africa and points out the inevitable failure of this intention due to the means used.

In the context of the present interest in the Bushmen, Rita Gilfillan focuses on a similar interest in the 1920s in her reminiscence on *Dwaalstories* by Eugène Marais. Reviewing the literary quality of these stories, she provides insights into some of the obscure elements in the historical telling and writing of these stories (told to Marais by an elderly Bushman). Relating the notion 'dwaal' to 'trance', she provides an interpretation of the story, 'Klein Riet-alleen-in-die-roerkuil' (Little Reed-all-alone-in-the-whirlpool) in the context of the European wonder tale and the purposes of the shamanic trance.

Using insights from Nietzsche's chorus of satyrs in tragedy and Freud's discontents who embody an anxiety, a *malaise* or dissatisfaction with civilisation in so far as civilisation implies repression, Johan van Wyk explores the burden of 'civilisation' with reference to the depiction of poor whites in two Afrikaans plays: *Hantie kom huis toe* (Schumann 1933) and *Siener in die suburbs* (du Plessis 1971). Tracing analogies between these two texts, he shows that the major difference is in *Siener in die Suburbs*' pessimism—that sexuality and death underwrite the imaginary world of life.

Claudia Mitchell and Ann Smith investigates contemporary South African fiction written specifically for the young adult market. Their focus is on the literary, social, and political significance of these texts, the unique role they play in both the South African literary arena and their impact on social change in the country. In locating young adult literature within a literary critical framework, they 'render visible' a literary genre which, like its readership, is interrogative by nature, and which has been marginalised in academic study previously.

Reasoning that language is closely tied to power relationships and that, locally, it continues structures forged under apartheid, Elizabeth de Kadt argues that one of the urgent tasks of a future language policy is to clarify power relationships which are underpinned by language. For her purposes of explicating the changing of power relationships in Afrikaans and German in a multilingual society, she then postulates four critical assumptions. In this context, she then shows how the power of these two minority languages furnished identity, polarised people in 'self' and 'other' formations and refused dialogue.

The review article of Carole Boyce Davies's *Black Women, Writing and Identity*, highlights elements in her argument concerning Black women's 'homelessness', 'unbelongingness' and 'migrancy'. How this provides the possibility for developing her theorising of the 'visitor theory' and 'critical relationality' in postcolonial and postmodernist theorisings is explained and a few critical suggestions made.

In his review article of Leon de Kock's *Civilising Barbarians*, Shane Moran critically reviews his development of the discourse approach to 'cultural exchange' in colonial history. Arguing that its history in southern African academia (especially in the neo-liberal strand) is beset with problems, he points out that critical areas for debate are the discursive strategy to separate colonial discourse from material history, the relations between knowledge as power and the (European) civilising mission, the articulation of hybridity with 'capital, class, and official politics' and claims of metacritical awareness as anaesthetic against (institutional and) ideological complicity. Arguing for the crucial retention of the particularities of counter-hegemonic discourses, Moran closes by importantly problematising the notion of 'exchange' in 'cultural exchange'.