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The intention of this second volume of ANSEL Papers is to counter orthodox post-colonial emphases on “alterity”, “subversion”, and “counter-discourse” with another set of concepts: fusion, syncretism, hybridity, creolisation, cross-fertilisation, cross-cultural identity, diaspora. Topics covered include: gender and identity; syncretic aesthetics in Nigerian and South African performing arts; “hyphenated identities” in diasporic fiction; reversals of colonial mimicry in Uganda fiction; cultural reflexivity in the Victorian juvenile novel; the persistence of colonial traits in Zimbabwean war fiction; syncretic strategies of resistance in African prison memoirs; indigene life-histories and intercultural authorship; neo-essentialism in post-colonial critiques of the Rushdie Affair; US multiculturalism and political praxis; creolisation in Surinam; cultural complexities in the Caribbean epic; literary representations of the Haitian Revolution. Authors treated within broader frameworks include Margaret Atwood, R.M. Ballantyne, Marie-Claire Blais, Alejo Carpentier, Roch Carrier, Aimé Césaire, Michelle Cliff, Tsitsi Dangarembga, Edouard Glissant, Andrew Hacker, Eddy L. Harris, Wilson Harris, Bessie Head, C.L.R. James, Maxine Hong Kingston, Jayanta Mahapatra, Paule Marshall, A.K. Mehrotra, Timothy Mo, Bharati Mukherjee, Ngugi wa Thiong’o, Akiki Nyabongo, Eugene O’Neill, Molefe Pheto, Salman Rushdie, Wole Soyinka, Ted Trindell, and Derek Walcott. There are also poems by David Woods and Afua Cooper.