



We Are Still Fighting White Domination: Intergenerational Dialogue with Ambassador Sikose Mji and Sikose Mjali on African Women's Writing as a Continuation of Revolutionary Resistance

Sikose Mjali, MA

smjali@uw.edu

PhD Candidate

Department of English

University of Washington, Seattle

Abstract

This paper is a methodological and archival intervention. In it, I center my aunt and namesake- Sikose Mji. In November 1976, 21-year-old Sikose delivered a speech titled *We Fight White Domination* before the United Nations General Assembly in the US, after fleeing South Africa following her involvement in the Soweto Uprisings in June that year. I write this paper as a Black South African woman living in the long shadow of that fight. Nearly fifty years after giving the speech, Mji wrote her memoir *On the Stage of Time* (2024). In this study, I employ critical applied linguistics methods and oral history to analyze Mji's speech and excerpts from her memoir. I view these texts as continuations of revolutionary (South) African women's writing legacy. As

such, my research pairs corpus-assisted critical discourse analysis with oral histories (CACDA-OH)-an Afrocentric methodological approach which, to my knowledge, has not yet been applied within critical applied linguistics in relation to liberation texts and apartheid survivors in South Africa. Guided by the Nguni proverb *indlela ibuzwa kwabaphambili* (“you can only ask directions from those who have travelled the path before you”), I center intergenerational-familial dialogue as a necessary strategy for unsilencing, resisting erasure and initiating archival repair. I argue that blending corpus-assisted critical discourse analysis with oral history and lived experience is a powerful, necessary disruption of how knowledge about Black women’s resistance is produced, interpreted, and stored.

Keywords

Apartheid, South African women’s writing, critical discourse analysis, living archive, corpus linguistics, oral history

Background, Apartheid Afterlives: Fighting White Domination on the Stage of Time

The Congress regards the dominant position of the White race in the spirit of guardianship as of vital importance to the future and welfare of South Africa. It declares therefore that it must be the earnest and determined struggle of that race to preserve its racial purity, to ensure the creation of a sound relationship between it and the non-White races, and also to avoid its economic destruction.

~ The Union Congress of the Nationalist Party in 1938, *The Rise of the South African Reich*

We want to make sure that South Africa remains a White man’s country.

~ Dr Malan, Prime Minister (1948-1954)

Sikose Mji is among the fortunate student demonstrators of the Soweto Uprisings of 1976 who escaped with her life. She was forced into exile by the apartheid regime but she refused silence and instead deepened her resistance by joining the African National Congress (ANC) underground. Her activism stretched across borders (Lesotho, Zambia, Tanzania, the United States) where she built solidarity, mobilized networks, and advocated for justice on the global stage. This transnational struggle culminated in her training as a soldier with *Umkhonto we Sizwe* (MK) in Angola. After the formal demise of apartheid, Mji continued to carry the struggle into new arenas, serving as South Africa's Ambassador to Poland, Benin, and later Lusaka. In each role she used her position to advance the rights and dignity of the most marginalized, a commitment reflected not only in her diplomatic record but also in her memoir; and in the very fact that she chose to write it. Mji belonged to a generation that refused to be silenced, a generation willing to risk everything for freedom. Her story, situated within the broader struggle, illuminates how African women's voices and strategies of resistance complicate, sustain, and reimagine the archive of liberation. When I asked my aunt why she wrote the book, her response was quick and clear:

Mji: The point is that the children are not being taught our history in schools, so one day, these same children who were not taught their history in schools – something is going to eat them and they will say exactly what happened? And at least my book will be amongst the few other books where they can literally go and pick ...and they can literally create a curriculum of our history- Black people as we know it- That's my contribution to that time because that time will come. (S.Mji, personal communication, June 18, 2025)

Introduction

This paper emerges from an intergenerational dialogue between myself Sikose Mjali and my aunt and namesake Sikose Mji. Mji is an anti-apartheid activist, retired Ambassador, and author of *On the Stage of Time* (2024). At its core, this paper is concerned with Black women's writing as a continuation of revolutionary struggle, across time, space, and generations. I am concerned with the problem of both archival and methodological limitation, particularly as it produces the erasure and fragmentation of Black women's voices within dominant archives and academic

discourse. Black women's voices in South Africa, particularly those who lived and wrote within the conditions of apartheid and exile, remain underrepresented within dominant archives and academic discourse. Even when these voices are present, they are often treated as supplementary rather than constitutive of knowledge production. This marginalization reflects broader structures of deliberate epistemic violence and "epistemological racism" (Makoni et al. 2024) that shape what counts as knowledge, whose stories are preserved, and how they are interpreted. In this context, the absence (or partial presence) of Black women's narratives is itself a form of ongoing erasure. As such, this study intervenes by centering Black women's storytelling as archive and method. I place my dialogue with Mji in conversation with her 1976 speech, "We Fight White Domination," which I retrieved from the African National Congress (ANC) underground journal, *Sechaba (1967-1990)*, and her memoir, as I trace how the language of resistance is transformed, and rearticulated across generations. In doing so, the study contributes to ongoing efforts within African Studies and applied linguistics to rethink archives as living, relational spaces that are shaped by memory, voice, and embodiment. I ask: How does Black women's writing function as an intergenerational continuation of revolutionary resistance? What becomes visible when oral histories are read alongside archival texts? What methodological shifts are required to account for African epistemologies of storytelling and memory?

Clarifications on Methodological Approach

To address these questions, I offer a methodological approach which I am calling Corpus-Assisted Critical Discourse Analysis with Oral Histories (CACDA-OH), which draws from corpus linguistics, critical discourse analysis, oral history, and Africology epistemologies. Critical Applied Linguistics has historically privileged Euro-American epistemes and formal data practices, often resisting narrative-based or embodied modes of inquiry (Pennycook 2001; Pennycook 2004; Canagarajah 2002; Flores & Rosa 2015; Motha 2014; Makoni & Pennycook; Kubota 2020). CACDA-OH allows me to deliberately interrogate CL's tradition of neutrality, objectivity, and generalizability-frameworks in which it is steeped. I treat interviews as interpretive anchors and foreground *Black womanhood* as an identity position as well as a methodological lens, and as such, the CACDA-OH framework challenges the presumed value-neutrality of corpus work. As I write *with* rather than *about* my aunt,

Ambassador Sikose Mji, I acknowledge the complexities and ethical sensitivities that arise when the researcher and participant share kinship ties. My proximity offers intimate insight as I do not write from a position of scholarly neutrality. Rather, I unapologetically assert that intergenerational, Black, womanist kinship is epistemically valuable. While such a position may challenge disciplinary norms in applied linguistics, it is grounded in longstanding African traditions of relational knowledge production, as articulated through *indlela ibuzwa kwabaphambili*. In a context where the actors of South Africa's liberation struggle are "dying out" (Suttner 2006), I consider it urgent to begin where I stand and where I am rooted. The insights drawn from this single familial archive do not claim universality but rather illuminate one thread in the broader matriarchive of Black South African women's resistance. As Phalafala (2020) shows in her reading of Es'kia Mphahlele, this attention to the granular, the intimate, and the personal can yield expansive, political insight.

CACDA-OH is informed by Afrocentric commitments to the authority of elders, the relational nature of knowledge, and the ethical imperative of returning stories to the communities from which they emerge. Within this framework, I approach *Sechaba (1967-1990)* as a living archive and a historical text that continues to speak alongside, and in tension with the voices of those who produced and lived its discourse. I argue in this paper that Black women's writing in South Africa functions as an intergenerational praxis of revolutionary resistance, and that when read through CACDA-OH, oral histories and archival texts such as *Sechaba* emerge as a living, relational archive that reconfigures how we understand language, memory, and struggle. This methodology is applied through a close reading of Mji's 1976 speech and memoir, in dialogue with our interview as I trace patterns of language, memory, and resistance.

I begin by outlining the theoretical framing of Black women's writing as migration, refusal, and obligation. From here, I turn to the Nguni concept of *ukuzilanda*, a process of returning to and retrieving the self through the past in the present. This is followed by an engagement with *indlela ibuzwa kwabaphambili* which is the understanding that one asks the road from those who have come before. I ask, echoing Motha (2020), whether an anti-racist and decolonizing applied linguistics is possible? This question opens into an in-depth discussion of my methodological intervention. The analysis follows and is organized around several key themes:

intergenerational dialogue between youth and elders, the urgency of historical memory, solidarity, geopolitical consciousness, the afterlives of struggle, and writing as a continuation of the fight against white domination. I trace the language of resistance across Mji's speech, memoir, and oral testimony, and attend to how these themes are remembered and reworked across time. The paper concludes by reflecting on what this intergenerational dialogue can teach us about the ongoing work of liberation and the role of language within it. In centering Black women's voices as co-constitutors of knowledge rather than objects of study, I insist upon methodological approaches that resist the dominant Global North tendency to treat archives as neutral and situated firmly in the past. Drawing from indigenous cosmovisions instead, I argue that the archive is alive, it is relational, and it continues to speak through Black women's revolutionary writing. Thus, adding our stories to the archive through rewriting methodology using South African epistemologies of storytelling is imperative to resisting erasure and sustaining the ongoing struggle against white domination.

Theoretical Framing: Black Women's Writing as Migration, Refusal and Obligation

The definition of Black women is not fixed; it is dynamic; it is a pendulum.

~ L. N. Ngema et al., "Andizi: Black women remaking the university in KwaZulu-Natal"

Boyce Davies describes Black women's fluidity through the concept of "migrations of the subject," and in so doing foregrounds the agency of Black women writers (1994, p. 26). For Boyce Davies, the Black female subject is not singular or fixed but constituted through multiple, shifting identities that resist harmony and containment. This framework emphasizes that Black women's writing cannot be confined to one place, history, or meaning; it exists across geographies and temporalities, constantly eluding rigid categories. Rather than framing Black women only in terms of subordination or "subalternization," Boyce Davies highlights their

slipperiness, their “elsewhereness,” as a site of power. In this way, Black women’s writing performs a refusal: it migrates, multiplies, and unsettles the very terms of the discussion. If the Black woman’s identity is not fixed, then her reasons for writing cannot be fixed either; they shift with context, necessity, and imagination; her reason for writing is sometimes an act of survival, sometimes of duty, sometimes a simple act of stubborn joy. Black women write for a myriad of reasons: survival, duty, care, resistance, celebration. When asked about her practice, Lauretta Ngcobo explained: “I write about the little lives; the stories that have come to me are about ordinary people. If I write about politics, it will be about how ordinary people are affected by the political climate” (Daymond, 1992, p. 87). Ngcobo’s words remind us that writing is both a political and an intimate act, grounded in the everyday. Similarly, Thandi Lujabe-Ranckoe’s memoir *A Dream Fulfilled: Memoirs of an African Diplomat* demonstrates how obligation can also be a catalyst for Black women’s writing. In his foreword, Nelson Mandela acknowledges Mam Thandi’s “courage” in making herself “vulnerable to the obligation to tell her story” (Lujabe-Ranckoe, 2006, p. 5). Here, writing is demonstrated as a personal choice but one also tied to duty, history, memory, and community. This obligation contrasts sharply with dominant narratives of white women’s writing, which are often framed as expressions of individual creativity or self-actualization. While white women may write to explore the self or expand literary traditions, Black women frequently carry the additional burden of writing against erasure, silencing, and systemic oppression. As Smith (2022) argues, the citational erasure of Black women in academia is a form of violence that underscores the unequal terrain on which Black women must write and be heard.

For Black women, the act of writing is rarely optional and more often a political necessity, a survival strategy, and a collective responsibility. Mzindle (2024) offers another dimension: writing as an act of care for younger generations, specifically Black women in academia. Reflecting on her 38-year “lonely” journey in neoliberal universities, she documents the “triple oppression” she endured- racism, patriarchy, workplace oppression, and gender-based violence (Higgs & Smith, 2018). These, she argues, are responsible for “identity confusion” and the undermining of Black women in multiple guises. Using a qualitative self-study and autoethnographic approach, Mzindle seeks to “conscientise {my} African sisters about the challenges

that they are likely to encounter in neoliberal universities” (2024, p. 1). In her writing, care, pedagogy, and resistance converge.

There are also those who write to celebrate the shifting, evolving, and unfixed definition of Black womanhood. Ngema et al. conceptualize Black women’s identity as a pendulum: “ongoing work concerning the structures and space we find ourselves in. It is a cellular memory of what you have been taught. The body, bones and skin never forget their truth” (2023, p. 245). This framing suggests that writing becomes a mode of refusing erasure, reclaiming memory, and inscribing the embodied truth of Black women’s lives. Writing is also refusal. The Nguni concept *andizi* (literally “I am not coming”) is evoked by Ngema et al (2023) as it embodies resistance and survival. This single word signifies a deliberate withdrawal from colonial and patriarchal structures that demand Black women’s compliance, while foregrounding indigenous language and epistemology as valid sites of knowledge production. Here, Black women’s writing is a praxis of refusal, survival, and reclamation as Ngema et al assert: “we use our languages as thinking tools and bring them to the centre of knowledge-making and reflexivity during the canonical discourses rooted in coloniality and colonial woundedness” (2023, p. 239). Through poetry, Masango (2020) extends this by linking writing to collectivism and memory. Invoking Maya Angelou in her poem she declares: “I stand as one, but I bring ten thousand stories”. For Masango, storytelling preserves history, sustains “memory against forgetting” (Suttner 2009), and transforms pain into purpose. In her spoken-word performance, “We Come as One but We Stand as Ten Thousand”, Lebohang Masango declares:

When I speak, I do so as one, but I come as many because conjuring purpose and passion from pain has always been our people’s true alchemy. When we are all gone, these testaments will remain. The future ones will know us by our works of heart. Our living art. Time will stand tall and bear witness to us in all our glory. (Masango 2020: 01:09-01:38)

Yet, as Ngcobo pointed out as early as 1992, women writers in South Africa have historically faced disdain and exclusion: “South Africans, I have noticed, still think that men are the real writers... Many male writers don’t help; they share this feeling, and are very critical of the little that women have been able to do” (Daymond, 1992, p. 87). At a symposium on gender, she recalled, books by male writers were

prominently displayed while the works of women like Thokozile Chaane and herself were absent. Boyce-Davies notes:

white male and female writers have for years maintained privilege in literature as they do in life: the literary establishment knows Athol Fugard and Alan Paton for example and has some degree of familiarity with Nadine Gordimer and Doris Lessing. Within the African literary tradition, South African male writers like Ezekiel Mphahlele, Alex La Guma, Peter Abrahams and Dennis Brutus have visibility. Few have ever heard of Noni Jabavu, Lauretta Ngcobo or Miriam Tlali... (1986, p. 121)

Such erasures accentuate the necessity of Black women's continued insistence on writing themselves into the archive. Sikose Mji joins writers like Ellen Kuzwayo (1985), Miriam Tlali (1979/2004), Lauretta Ngcobo, Thandi Lujabe-Ranckoe, and others in refusing erasure and in writing home-through memoir, fiction, and testimony. Their works simultaneously resist oppression and silencing, and also embody practices of freedom, collectivism, and survival. Together, these writers demonstrate that Black women's writing in South Africa goes beyond the personal to become a deliberate act of resistance, a praxis of remembrance, and a fight against white domination.

Practicing Freedom: Ukuzilanda

For Masola, memoir can be described as an act of *re-membering*: “bringing back all the parts of memory together” (2020, p. 8). For her, re-membering is a feminist practice that recalls the isiXhosa tradition of ukuzilanda-“to fetch oneself and connect oneself to the past in the present moment”, a practice often carried out through clan names and storytelling (Masola, 2018). Memory work, as Masola reminds us, is central to the making of South Africa's historiography and cultural production, and life narratives form the heart of this work because they coexist with forgetting (Gqola, 2010). Ukuzilanda is metaphorical as well as cultural, with deep ritual significance. Among amaXhosa, it can mean fetching the spirit of one who has died away from home to reconnect them to their family through burial rites, or listing clan names-ukuzithutha-to trace ancestry and affirm belonging (Magoqwana, 2018). Singer and songwriter Msaki extends this practice into her art, describing *ukuzilanda* as healing

the “little deaths” of childhood...moments of negated selfhood: “Where did I stop seeing myself? I must revisit that place and revisit that little girl” (as cited in Masola 2020, p. 136). For Msaki, learning family history itself is *ukuzilanda*, because too often we are handed other people’s histories to behold instead of our own. Ngema et al note that *ukuzilanda* “aligned with how the Black community, through collective trauma, need to take moments to pause and *bazilande* (fetch themselves), from places of death that trauma and violence imposed by colonialism, which embodies racism and sexism remain as a memory in their psyche” (2023, p. 245). My own practice of *ukuzilanda* begins with my name. I am named Sikose- after my grandmother and my aunt- both of whose lives work embodies *ukuzilanda*. In writing herself into history, Sikose Mji reconnects fragments of memory across exile, struggle, and diplomacy, insisting on Black women’s place in South Africa’s liberation story. In my naming, I carry herstory; in my writing, I re-member us. Following African-centered ways of knowing, I insist that archival storytelling between generations of South African women is a radical methodology of survival, memory, and futurity. It restores women’s voices to the historical record and redefines what counts as data and analysis, whilst shifting epistemic authority toward African women’s storytelling practices. In a country where apartheid fractured family lines and suppressed Black women’s voices, the act of *ukuzilanda* allows me to fetch myself too, writing from both the academy and the diaspora.

Oral Histories - indlela ibuzwa kwabaphambili

Talk to Black women because, unlike everybody else, Black women can't afford to f--- around and find out.

~ Trevor Noah, *The Daily Show*

The principle of *indlela ibuzwa kwabaphambili*, an isiXhosa proverb meaning “we ask about the road before us from those who are ahead” underscores the necessity of seeking guidance from elders and predecessors (Diale 2022). In the context of my research, this means centering the voices of activists, survivors, and community historians who witnessed and participated in the struggle. The apartheid state sought

to silence resistance by criminalizing dissent, censoring the press, and fragmenting communities. However, the transmission of knowledge through underground networks, oral testimony, and alternative publications like *Sechaba* ensured that the history of resistance was neither forgotten nor lost. In engaging with former activists, I honor the value of lived experience as an archive in itself, one that cannot be substituted by state or institutional records alone. The proverb also challenges the dominance of Eurocentric methodologies that prioritize detached objectivity over embodied, community-centered epistemologies. Similarly, the Akan concept of *sankofa*, symbolized by a bird reaching backward to retrieve what was left behind, speaks to the necessity of returning to historical sources to inform the present.

These Afrocentric principles also inform my approach to corpus linguistics (CL) and critical discourse analysis (CDA), as I trace recurring discursive strategies that signaled defiance, hope, and vision for liberation. These principles urge us to counter archival silences, reclaim narratives that were deliberately obscured, and honor the intellectual labor of those who fought for freedom. They remind us that the work of resistance is intergenerational and that the path forward is illuminated by the wisdom of those who walked before us. Oral histories provide an unfiltered counterpoint to archival sources that may have been tainted by state interference. Oral histories and archival storytelling offer a liberatory methodology to address historical silencing and misinformation. Storytelling has long been a foundational practice in African cultures and has served as a means of preserving history, transmitting values, and fostering communal identity. In academia, however, and especially in linguistics- African storytelling traditions have often been sidelined in favor of Eurocentric methodologies. Within educational institutions, oral history is often sidelined as an “academic orphan” (Romney-Schaab 2025, p. 117) and excluded from full recognition within established disciplines such as history, sociology, and psychology. Romney-Schaab suggests this may be due to “the hegemony of the written word” (2025, p. 117). She further points out the interdisciplinary nature and linguistic value of oral history, and beyond that, its potentially “democratizing effect on history itself”, because it can give wider perspectives on, and alternatives to the “established account” (Thompson 2000, p. 7) of traditional – written- history. Oral history confronts and unsettles hegemonic power structures and in so doing, it becomes a critical historical record in the pursuit of social justice (Romney-Schaab 2025, p. 115). More recently, scholars (Fitzgerald

2025; Wilson 2023) have noted that “the fields of oral history and corpus linguistics have a number of parallels that tend to emerge when one interacts with the other” (Fitzgerald & Timmis 2026, p. 1). This highlights their shared ability to reveal patterns, center lived experience and enrich interpretive analysis. My intention with this methodological intervention then, is to extend existing research by centering oral history within CACDA-OH as an interpretive anchor that works alongside the archival text (*Sechaba*) and to unsettle hegemonic knowledge production.

Therefore, by incorporating oral storytelling into CDA and CL research, this study aligns with African epistemological traditions and challenges the exclusionary structures of academia. Demssie et al (2020, p. 4) define indigenous knowledge as ‘a comprehensive system of a particular society that encompasses its worldviews, practices, laws, holistic know-how and guidelines regarding interrelationships within the society’. This knowledge is primarily communal, as the processes of discovery, experimentation, transmission, and knowledge sharing are conducted collectively rather than as individual pursuits within a community (Emeagwali, 2003, Diale 2022, Higgs & Van Niekerk, 2002). And so, I am compelled in my CDA, to include the voices of the elders and Ancestors.

Is an Antiracist and Decolonizing Applied Linguistics Possible?

The methodology for this research is inspired and prompted by Motha’s (2020) question which is also the title of her very provocative paper. For Motha, the idea of objectivity has often served to reinforce whiteness in applied linguistics theory and research, especially within a global landscape where racial power is uneven and knowledge is shaped and circulated through colonial logics (2020, p. 128). This claim exposes the insidious ways in which whiteness sustains itself, and thus influenced my methodological approach. Sekai’s (2024) *Poetical Science Discourse* (PSD) framework demonstrates how the self can be centered as methodological architecture. PSD refuses Eurocentric separations between art and science and embeds cultural orientation as a non-negotiable epistemic foundation which pairs poetic expression with rigorous theoretical analysis to produce an inseparable unity of creative and critical scholarship. Sekai (2024) models a replicable, theory-integrated approach that affirms what this study likewise advances: that African diasporic modes of meaning-making (relational, aesthetic, embodied) are not anecdotal departures from scholarly rigor but expansions of it. My approach deliberately and committedly

rejects the illusion of neutrality placed upon me by the discipline, and instead I center a research design that is grounded in reflexivity and an Afrocentric epistemological stance. By acknowledging the racialized and political nature of knowledge production, I position my methodology as part of a broader project of (my) intellectual and historical decolonization.

Methodology

As a methodological and archival intervention, the study bridges three intersecting fields: (1) critical discourse analysis (Baker et al., 2013; Fairclough, 1992; Krzyzanowski, 2010; Wodak, 2001, 2009, 2015; Wodak & Meyer, 2016; Thetela 2001); (2) corpus linguistics as framed by Baker (2006), Stubbs (1996), Flowerdew (2005), and Sijani (2023); and (3) Africology (Asante 1980) which centers African and African diaspora thought traditions around language and identity, (Césaire, 2000; Fanon, 2008; Ngũgĩ wa Thiong’o, 1985, 1986, 2009, 2016; Mbembe, 2002). Using CACDA-OH, I analyze Ambassador Sikose Mji’s 1976 United Nations General Assembly speech: *We Fight White Domination*, retrieved from *Sechaba*, the African National Congress (ANC) underground journal, excerpts from her memoir *On the Stage of Time*, and our oral history interview conducted in June 2025. CACDA-OH is a deliberately Afrocentric research design that reorients linguistic tools toward liberation work and archival repair. As McDougal emphasizes, “Africana studies by definition is designed to contribute to the emancipation of people of African descent and humanity by virtue of that contribution” (2015, p. 3). My methodology is shaped by that emancipatory mandate: the point is to interpret resistance discourse, while recentring African women’s knowledge-making as archive, theory and method. I believe a CACDA-OH approach is best suited for liberation archives specifically in the South African context. This absence represents a significant silence in both archival research and discourse studies, particularly given the richness, complexity, and political urgency of the liberation archive. While previous scholarship has engaged with South Africa’s liberation movements through historical, sociological, and literary lenses (Alexander, 2002; Frederikse, 1990; Jansen, 2009; Kenney, 1980; Meli, 1989; Posel & Simpson, 2002; Suttner, 1985, 2009), none to my knowledge, have systematically employed a triangulated methodology that combines the computational strengths of CL, the ideological scrutiny of CDA, and the narrative depth of oral testimony. Stubbs argues, convincingly, that “to do a thorough job of

talking about “discourse”, or “a discourse”, the analyst must have recourse to the findings and methods of other (sub)disciplines; there is no “discourse analysis” otherwise” (1996, p. 200). Crucially, McDougal points out that methodology is not reducible to method. He asserts:

The difference between the words method and methodology is more than just the three syllables. A research method is a tool of data collection; methodology includes but goes beyond a researcher’s choice of a method of data collection. (McDougal 2015, p. 33).

In other words, methods are the instruments; methodology is the worldview, purpose, and conceptual scaffolding that gives the instruments meaning. So, while CACDA-OH uses the methods of CL, CDA and oral history, its methodology is Africana Studies: it is shaped by the African world as its domain, by emancipation as its purpose, and by African-centered epistemologies as its interpretive ground.

This aligns with Karenga’s definition of Africana Studies as “the critical and systematic study of the thought and practice of people of African descent in the past and present unfolding,” with a domain that extends across “time space political boundaries and continental shores” (Karenga 2002, quoted in McDougal 2015, p. 4). That expansive domain matters here because Mji’s life and speech are transnational: SA, exile, solidarity networks and a UN stage. The African world in this sense, is not bound by borders; rather, it is constituted through struggle, freedom, movement, and the afterlives of domination.

CACDA-OH is deliberately anchored in Afrocentricity as a meta-paradigm. McDougal defines Afrocentricity as “placing African culture experiences and ideals at the center of any analysis of African phenomena” (2015, p. 40), and, drawing on Mazama, argues that Afrocentricity should function as a “meta paradigm” for Africana Studies (Mazama 2003, quoted in McDougal 2015, p. 40). In practice, this means I do not treat African experience as raw material to be explained by imported theories, nor do I treat Black women’s testimony as “illustrative data” beneath academic interpretation. Instead, my analysis begins from African epistemic priorities: the authority of elders, the relationality of knowledge, the political urgency of memory, and the ethical imperative of repair. McDougal frames the Afrocentric scholar as one whose thinking is shaped by grounding, orientation, and perspective:

grounding in the history and experience of the African world; orientation toward the needs and concerns of African-descended peoples; and a perspective committed to emancipation and empowerment (2015, p. 40). This is why I refuse the disciplinary expectation that closeness, kinship, and subjectivity weaken research. In *Africana Studies*, as in many African communities, knowledge is not produced through distance but through responsibility. McDougal reminds us that “among many people of African descent elderly persons are traditionally given a great deal of respect as authority figures based on the wisdom they have accumulated over the course of their lives” (2015, p. 7). Therefore, in this study, Mji is an elder, a witness, a survivor, a theorist of her own life, and a producer of political knowledge. I return to *indlela ibuzwa kwabaphambili* as a methodological instruction as it tells me where legitimate knowledge comes from, and how to move through archives shaped by state censorship, colonial distortion, and institutional neglect. The discursive terrain of anti-apartheid resistance was deeply strategic and layered, often shaped by censorship, surveillance, and coded communication. The methodological framework I am proposing makes it possible to trace linguistic patterns, semantic shifts, and ideological tropes across an extended corpus. This methodology can reveal how oppressed groups framed concepts like revolution, solidarity, betrayal, and freedom repeatedly, recursively, and adaptively over time.

CACDA-OH therefore positions oral history as central, not supplementary. Oral testimony is not included just to “humanize” the data after the “real” analysis is done. It is one of the sites where analysis begins. In this sense, CACDA-OH is also a refusal of the colonial hierarchy that ranks written archival text as more authoritative than living voice. Storytelling is method, memory is data, and kinship is an analytic relation. Furthermore, because apartheid worked partly through silencing, through censorship, self-censorship, surveillance, criminalization of dissent, and the fragmentation of Black family life, it follows then, that *unsilencing* must be methodological. Practically, CACDA-OH proceeds in three interrelated strands that remain in dialogue rather than stacked:

Methods

(1) Corpus-assisted locating and contextualizing: I began by working with a digital corpus of *Sechaba* (1967–1990). Using keyword searching, I located the 1976 UN speech *We Fight White Domination*. Retrieving the speech from *Sechaba* positions it

inside the communication ecology of liberation, an underground archive shaped by struggle, surveillance, and deliberate rhetorical strategy. I treat *Sechaba* as a living archive that has always been doing political work.

(2) Critical discourse analysis specifically, Discourse Historical Approach (Ruth Wodak): I analyze Mji's speech alongside her memoir excerpts, with attention to discursive strategies that construct collective identity, narrate state violence, articulate moral claims, and mobilize solidarity across borders. The analysis attends to the historical conditions of apartheid and exile, and to the rhetorical demands of addressing an international forum. Rather than "decoding" her words, as if their meaning is inaccessible without academic mediation, I trace how language functions as resistance technology: how it names domination, frames legitimacy, and demands a different world.

(3) Oral history as epistemic authority (the living archive speaks back). I invited Mji into conversation, and the interview became extended storytelling across WhatsApp video calls and in-person dialogue. I center my elder, her authority, our relational knowledge, and intergenerational transmission. Oral history here is the African-centered *ubuntu* way of doing knowledge with people, not extracting knowledge from them.

The analytic movement of CACDA-OH is therefore cyclical. Corpus work locates and traces patterns; CDA helps me interpret discursive strategies; oral history restores context, intention, and lived meaning, and those oral insights send me back to the text again with sharper questions. This is what I mean by a methodology of archival repair: not simply adding missing voices to the record, but changing the rules of what counts as record, what counts as theory, and who counts as knower. Ultimately, CACDA-OH is a method for reading liberation texts while refusing the colonial terms of reading. It is grounded in Africana Studies' emancipatory purpose (McDougal 2015, p. 3), clear about the distinction between method and methodology (McDougal 2015, p. 33), Afrocentric in its insistence on centering African experience (McDougal 2015, p. 40), and committed to elder authority as epistemology (McDougal 2015, p. 7). If white domination is partly sustained through the control of archives and the disciplining of knowledge, then CACDA-OH is the refusal insistence that the written, speech, memory, and storytelling are not peripheral to scholarship, but foundational to it.

Dialogic Archival Reading and Interpretation:

Ukuncokola

My approach as an interviewer/researcher is rooted in my African identity. As such, ukuncokola (Mkhize et al. 2021) informs my approach to interviewing since “ukuncokola can be best compared to vernacularity in English; an ability to speak to people in a light-hearted, approachable, informal and welcoming way” (2019, p. 225). Mkhize et al (2021) remind us that ukuncokola is a pedagogy of care. Ukuncokola is also about “ascertaining whether the other person feels heard or not” (Mkhize et al 2021, p. 113). Ukuncokola does not interrogate in a rigid question-and-answer exchange structured by institutional time. Rather, it unfolds slowly, reciprocally, and circularly. It makes space for memory to arrive in its own rhythm. After many WhatsApp conversations, I finally arrive home to conduct the in-person interview at my Aunt’s house. In our conversation, she addresses themes of self-writing, youth resistance, intergenerational co-operation, international solidarity, and the enduring struggle against the structural and psychological legacies of white domination. We move naturally between isiXhosa and English, and I notice keenly how she does not tire at my insatiable curiosity about my country and the history which I was not taught in school. She tells me about her elders in exile who mentored her generation of activists with collaboration shortly after the Soweto Uprisings.

As she reflects on the democratic culture forged in exile by the leaders and the youth, she insists that its participatory ethos which is rooted in indigenous traditions, must be restored in the present:

Mji: ...that participatory democracy that was established during the {...} days in exile, which our people have in their in their blood, in their traditions, in the indigenous way of doing things– it has to be returned, and people must say those things in their languages, in their languages that they can express themselves in. (S.Mji, personal communication, June 18, 2025)

As we settle into what will be a full day of a semi-structured interview, I ask how things are on the home front, her take on the new dispensation. She answers with a sigh: “I don’t know how we heal as a nation, but I do know that I have a lot of reservations about how the post-apartheid project has been implemented.” I ask why

she wrote her memoir, and she jokes: “because my niece begged me to...I’m doing it for posterity!”

She then continues, more seriously:

Mji: The point is that the children aren't being taught our history in schools.¹ So one day, these same children who were not taught the history in school, something is going to eat them, and they will say, but exactly what happened? And at least my book will be amongst a few other books where they can literally go and pick bits and pieces and say, Oh yeah... And they can literally create a curriculum of our history, as we know, with Black people... That's my contribution to that time, because that time will come. It may not be there now, but I know for a fact that that time { ... } so I'm writing them now, so that when that time comes, when there's that enthusiasm, because there's going to come a time when people get tired of all this thing that is not changing, and they'll want to know...but actually what happened? ...Let them know... let them know from the bits and pieces, because there's a deliberate and as far as I'm concerned, decision not to have this history written.

This exchange reveals Black women’s writing and memoir as anticipatory intervention rather than mere nostalgic recollection. Mji frames her writing as a preemptive act against epistemic erasure: she recognizes a “deliberate decision not to have this history written” and positions her book as a counter-archive, assembled so that future generations can “literally create a curriculum of our history.” Her metaphor that “something is going to eat them” signals the psychic consequences of historical dispossession and an absence that will demand explanation. In this way, *On the Stage of Time* is both a warning and an offering. Mji’s writing is revolutionary in its refusal to be silent in the present and it is a gift to a future moment of awakening. This is not unlike her *We Fight White Domination* speech, where themes of historical memory, youth consciousness, and anticipatory struggle are already present. In both moments (1976 and 2024) she writes and speaks toward a future audience and insists

¹ All emphasis (bold) in interview excerpts is my own and is used to highlight analytically significant moments.

that liberation requires resistance in the streets as well as the preservation in the written form.

I am curious about Auntie Siko's writing process and I notice, in her response, a shift from craft to containment:

Mji: We've been stuck with them [the stories]... we've been stuck with them all these years... I think in the writing, because writing is such a slow thing, especially literally writing rather than dictating for someone, I think in the writing, this is where the therapy comes out...

The repetition of "*stuck*" signals recollection and accumulation. These stories are remembered, lodged, carried, sedimented over decades. Writing, precisely because it is "slow," is the mechanism of release. The slowness here is methodological and psychological as it forces her to sit with what had long been endured but not fully processed. She continues pensively:

Mji: It was, it was therapeutic. And in that therapeuticness, it was also difficult, because, you know you go into your childhood and you revisit things that you didn't intend to revisit, but you find yourself in that space and suddenly you are hurting and you are alone. I was alone in East London when I was doing this, and you just stop right there you go and have a rain check with yourself. Do you want to think about this? Do you want to remember this? Okay, now that you've remembered it, did you want to write about it? Yeah. And if you do write about it, what are the implications?

Here, memoir emerges as ethical labor. The recursive questioning *Do you want to remember this? Do you want to write about it? What are the implications?* reveals how writing is negotiation and dialogue with oneself.

She then invokes her mother, my grandmother:

Mji: My mother used to say writing is like doing a painting. You just throw all the colors there, throw all of them, all of them, and then see what comes out.

This metaphor reframes the process entirely and suggests that memory is layered color and not linear. All the colors must be thrown -Joy, exile, fear, defiance, grief- all before form emerges. Taken together, these reflections position writing as both release and reconstruction. The stories that were once “stuck” are now deliberately placed on the canvas. Writing is testimony, transformation and a slow, solitary, and courageous act of turning accumulated pain into shared archive. An analysis of Mji’s speech as a young adult shows me glimmers of the freedom-loving, courageous 70-year-old in front of me, 50 years later.



Figure 1. Referencing speech given by Mji in 1976. Scanned from African National Congress South Africa (1977). *We Fight White Domination*. *Sechaba*, 11(2), 18.

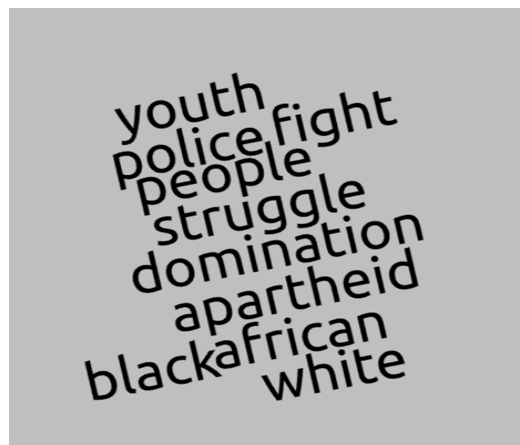


Figure 2. Themes in Mji’s speech
Photo courtesy of the author.

Table 1. CDA Mapping of Keywords in Sikose Mji's 1976 Speech

Keyword	Discursive Function	Ideological Effect
youth	constructs young people as primary agents of resistance; locates political agency in students and schoolchildren	challenges apartheid's dismissal of youth as powerless; legitimizes their leadership in liberation
police	represents state apparatus of surveillance, raids, and violence	exposes apartheid as coercive and authoritarian; delegitimizes the moral authority of the state
fight	frames resistance as an active, ongoing confrontation — physical and ideological	normalizes struggle as necessary and righteous; justifies sacrifice for liberation
people	collectivizes identity beyond individuals; emphasizes solidarity among African, Coloured, and Indian communities	counters apartheid's racial fragmentation by asserting shared struggle and unity
struggle	positions liberation as a long-term, unfinished process; recalls wider liberation lexicon	connects personal testimony to collective, historical resistance; sustains morale.
domination	names oppression explicitly (white and black puppet domination)	frames apartheid as active subjugation; broadens critique beyond race to include collaborators
apartheid	labels the system under contest as a "crime against humanity"	delegitimizes apartheid globally; links South Africa's case to international law and morality
Black	reclaims identity as political solidarity category aligned with Black Consciousness	transforms racial stigma into a source of pride and unity; builds counter-hegemony
African	grounds the struggle in Pan-Africanism and continental solidarity	locates South Africa's struggle within wider decolonial movements; asserts belonging and self-determination
white	used as shorthand for systemic power and minority domination	exposes racialized power imbalance; contests normalization of white minority rule

Youth, Death and Victory

Youth, as evidenced in her speech and in Mji's life, is not only temporal, it is political. Mji delivered "We Fight White Domination" in her twenties and published her memoir at almost age 70 all still under the weight of white domination. Our stories echo because the struggle does too. The speech employs strong, defiant language to emphasize the urgency of the struggle:

- "Even though we face heavy odds, we are resolved to pay the highest sacrifice."
- "We are not in doubt as to the inevitability of our victory."

The phrase "pay the highest sacrifice" suggests a readiness for martyrdom and reinforces the determination of the youth. Her certainty in victory ("we are not in doubt") challenges any notion of despair, instead positioning the liberation movement as unstoppable.

Additionally, the temporal is complicated:

- "We have grown wise at an early age."
- "Without persuasion we have grown wise."

Here, wisdom is framed as a product of oppression and emphasizes how apartheid unintentionally strengthened the revolutionary consciousness of the 1976 generation.

The Role of the Youth, Historical Memory and Intertextuality

Mji invokes South Africa's history of state violence, listing massacres in Sharpeville, Carletonville, Bulhoek, Dimbaza, Alexandria, Mamelodi, and Soweto:

- "We have heard and seen as children, the massacres the white racist regimes of Verwoerd and Vorster have committed against our people."
- "Without being taught, we have discovered for ourselves the secret of power."

This strategy aligns with historical intertextuality, where past atrocities are cited as evidence of the state's consistent oppression. By referring to massacres, Mji reinforces her argument for resistance, showing that apartheid violence is systematic and ongoing. The reference to "the secret of power" suggests an awakening among Black youth, and their alignment with Black Consciousness ideology, which emphasized self-liberation and psychological resistance.

Death

For freedom fighters, death is a fact and a concept of political consciousness. Chillingly, before his death in detention, Steve Biko argues that "You are either alive and proud or you are dead...and your method of death itself can be a politicizing thing." To die before dying, in this context, is to accept the logic of domination. But to refuse that death, which is to speak, to write, to (re) member- is to resurrect the past as a site of power. The actors of the liberation struggle are dying out (Suttner 2009), however, their words, if we carry them with care and clarity, remain. Capturing these stories from the archive, in the "actors" own words, is one way we might continue the conversation- across bloodlines, battlefields, and borrowed time- and to continue walking the path.

The Construction of Collective Identity

Mji constructs a collective identity ("we"; "our") for the majority in SA and positions them as a unified, oppressed people engaged in a common struggle:

- "We, the people of South Africa, have, during our lifetimes dedicated ourselves to the struggle for liberation."
- "We continue to cherish the ideals of a democratic, free society."
- "We have wondered how four million people have been able to oppress, exploit and dehumanize 18 million people."

The collective "we" links the speaker's personal experience to the broader national struggle and stresses the common suffering and shared resistance of black South Africans.

Additionally, she appeals to a transnational identity by drawing parallels between SA and liberation struggles in Mozambique and Angola:

- “In recent years Mozambique and Angola... have taken the power to determine their fates and their futures into their hands. So, we ask ourselves: are we different?”

This Pan-Africanist framing positions SA's fight within a broader anti-colonial movement and suggests that the SA struggle is not isolated but part of a wider African liberation process.

Solidarity is a key theme in the speech, and Mji explains to me the importance of Pan-African, local and global solidarity because of the interconnectedness of our collective struggles against white domination:

Mji: I had been conscientized, you know, into African literature, African this African that, yes, in my Africanism, I also understood that the Indians and the Coloureds were also oppressed because there was a hierarchy in apartheid whereby you can draw a pyramid and say the whites are the superior ones right at the top of the pyramid, followed by the Coloureds, followed by the Indians and us, the many at the bottom of the pyramid, the Africans we are were the least respected, because whether it's education, whether it's jobs, whether it's training, we're at the bottom of the pile. The whites get the best education.

We discuss the importance of receiving geopolitical education:

Mji: So if you {...} want, even on a local level...fight against injustice, but you don't know who's arming your enemy, the person who's stopping you from getting your justice— you are just walking, as I say in my book, into the Kruger National Park blindfolded. And imagine {...} ...imagine what will happen to you. There are lions there, there are leopards, and that's exactly how the world is. It's full of all those things, and you need to be aware. But your awareness doesn't mean you're going to be rigid. There's some something in life that's called adaptation, and that adaptation depends on how you forge the relationship, just like with just like with people...

Mji continues in her memoir asserting that "attempting to overthrow the apartheid regime without factoring geopolitics would have been like walking into the Kruger National Park blindfold" (2024, p. 65).

Appeals to International Solidarity

Mji's speech is delivered to an international audience, at a UN meeting. Her appeal for support from the international community is structured through direct requests:

- "Help us hasten the triumph of justice by enabling us to meet the enemy on at least relatively equal terms."
- "Help us by providing us opportunities to pursue our studies."

Here, Mji frames South African liberation as a moral obligation for the international community. The mention of education as a form of resistance reflects a strategic focus on intellectual empowerment.

Global Solidarity

Global solidarity lives in the way Black women storytell across time zones, oceans, and ideologies. Whether in Soweto, New York, Nairobi, or Berlin, we face the same systems of erasure and the same quiet miracles of survival. Our communication, even when silent, is a kind of speech. Our insistence on listening to one another across generations and geographies is how we map freedom together. Angela Davis reminds us of the interconnectedness of global struggles when she states:

The historical South African freedom struggle was inspired in part by the historical Black American freedom struggle. The Black American freedom struggle was inspired in part by the South African freedom struggle. In fact, I can remember growing up in the most segregated city in the country, Birmingham, Alabama, and learning about South Africa because Birmingham was known as the Johannesburg of the South. Dr. Martin Luther King was inspired by Gandhi to engage in nonviolent campaigns against racism. And in India, the Dalits, formerly known as untouchables and other

people who've been struggling against the caste system have been inspired by the struggles of Black Americans. (2016, p. 114)

In this way, struggle travels across continents and generations, Black women's voices echo one another to remind us that freedom is never born in isolation and will continue to be a conversation carried across borders.

Emotion and Personalization of Injustice

Mji's speech blends political discourse with deeply personal testimony and she creates a powerful emotional appeal. She narrates the persecution of her own family to personalize the larger political crisis:

- “My father was a founding member of the Youth League of the African National Congress, and when Congress was banned in 1960, he was put under strict police surveillance.”
- “In August 1976, my brother, an immediate past president of the South African Students Organisation, was arrested by the Security Police.”
- “For 288 days or more... my parents may never be allowed to see my brother.”

These personal anecdotes make state repression tangible and human. By foregrounding her personal suffering, she transitions from individual experience to collective struggle, and positions herself as a representative of the “mood of the struggling youth.”

Her concluding appeal intensifies the emotional charge:

- “What about my friends who are dying as I am talking to you now?”
- “Allow me to convey, on behalf of my colleagues who are facing fascist machine guns – stones in hand – dust-bin lids as their shields the pressing appeal for the redoubling of the international community's efforts.”

The juxtaposition of “*fascist machine guns*” against “*stones*” and “*dust-bin lids*” highlights the asymmetry of power between the state and resistance fighters and portrays the youth as both vulnerable and defiant.

We Are Still Fighting White Domination

Aunty Sikose does not respond with cynicism when I ask about the “rainbow nation” inherited by my generation and the “born frees.” She speaks with the clarity of someone who has lived the struggle and insists:

Mji: Don't say nothing has changed, {...} we should not underplay the removal of the apartheid laws, which is what has only happened. That's all that has happened. The laws have been removed. Now the struggle is on the ground to fight the prejudices that still remain, and to fight the legacy that still remains.

“Don’t say nothing has changed” resists two things: romanticization and despair. Mji draws a careful distinction between juridical transformation and structural transformation. The removal of apartheid laws marks a significant shift at the level of policy, yet she emphasizes that this is only the beginning: prejudice and legacy operate beyond legislation. By separating legal dismantling from lived reality, she reframes white domination as an enduring structure rather than a closed historical period. She locates the contemporary struggle “on the ground,” where racism persists in memory, economics, land, language, and everyday interaction. The fight, then, has changed form, thus *aluta continua*; the struggle continues.

We finally unpack the title of the memoir. I am concerned with aesthetics, inspiration and craft. However, she returns me to politics, temporality and succession:

Mji: Yeah, yeah, to be honest with you, I saw this sentence...it was *on the stage of time*... in a poem. And I love the name, because it said to me, in theater, which is what life is...in theater, you have actors. They play a role, but you go on the stage for your role, you leave the stage, and the other person comes onto the stage and does their part, and they leave and that is how life happens. And I said it because the youth, my children's friends who hear that I was in the struggle, they seem to have an expectation that because I was in the struggle, I must continue to be in the struggle, and I felt this book is for them to learn, that it's their turn now. So this was my stage of time. It was my time. It was my stage. As you'd know in theater, that's what happens. But when you

have to leave the stage, others come also and play their part or in their time on their stage. So it's some kind of a relay race, kind of title. I did my part. Please join and do your part. And mind you, your part is not going to be exactly like my part. Currently, I'm doing another stage of my time, but now I've chosen the pen. Now I've moved from the AK 47 to my pen and paper.

Mji's metaphor of the stage reframes struggle as temporal stewardship rather than permanent occupation. She is precise and determined in her lexical choice: "*my stage... my time*" and marks both ownership and relinquishment. Liberation, here, is a relay not static heroism. By invoking theater and the relay race simultaneously, she collapses art and activism, performance and politics. The movement from "AK 47" to "pen and paper" is not retreat but transformation: the weapon changes, the struggle persists. In naming her memoir *On the Stage of Time*, she situates herself within a continuum, insisting that each generation must recognize when it is their cue and step forward. This carries particular resonance in this context because we share the same name. I carry *Sikose* not only as inheritance but as summons; her stage of time makes possible mine. If she moved from the AK-47 to the pen, then my work in archive, in analysis, in conversation with her, is continuation: another act in the same unfolding struggle, spoken in the same name.



Figure 3. Sikose Mjali and Sikose Mji, September 2024, in East London, South Africa.
Photo courtesy of the author.

Conclusion

In his farewell to *The Daily Show*, Trevor Noah left his audience with a truth both biting and tender: “Talk to Black women because, unlike everybody else, Black women can't afford to f--- around and find out.” Noah continues: “Black women as a collective have shown us many things, not just in America, but all over the world.” This statement is a reminder that survival for us has never been theoretical. It is always tactical and practical. It is daily. Our survival is rooted in listening to those who came before us. Here, CACDA-OH does not simply excavate past texts; it listens actively to *the living archive* and specifically Black women who have navigated state violence, exile, and revolutionary struggle. In its listening, kinship is restored as a methodology and writing as a site of *ukuzilanda*, return, refusal, and (re) world-making. In writing *with* my elder, I take seriously the call to honor the living and the dead, who carry our unfinished revolutions in their bodies, memories, and voices. Centering intergenerational dialogue within the academy reveals how Black South African women’s oral narratives contest historical silences while offering alternative models of authorship, archival authority, and intellectual inheritance outside of colonial academic traditions. Narratives within post-conflict societies, hold restorative power where storytelling becomes a conduit for acknowledging and reconciling with silenced histories.

Funding

The author disclosed receipt of the following financial support for interviews conducted in South Africa: Sikose Mjali is funded by the Ottenberg-Winans Fellowship in the African Studies Program, the Simpson Center for Research Digital Humanities Summer Fellowship and the English Department Summer Dissertation Fellowship at the University of Washington.

References

- African National Congress South Africa (1967–1990). *Sechaba* [Magazine].
- African National Congress South Africa (1977). We Fight White Domination. *Sechaba*, 11(2), 18–20.
- Alexander, N. (2002). *An ordinary country: Issues in the transition from apartheid to democracy in South Africa*. University of Natal Press.
- Ally, S. (2011). Peaceful memories: Remembering and forgetting political violence in Kangwane, South Africa. *Africa*, 81(3), 351–372. <https://doi.org/10.1017/S0001972011000441>
- Asante, M. K. (1988). *Afrocentricity* (New rev. ed.). Africa World Press.
- Asante, M. K. (2017). *Revolutionary pedagogy: Primer for teachers of Black children*. Universal Write Publications.
- Baker, P., Gabrielatos, C., Khosravini, M., Krzyżanowski, M., McEnery, T., & Wodak, R. (2008). A useful methodological synergy? Combining critical discourse analysis and corpus linguistics to examine discourses of refugees and asylum seekers in the UK press. *Discourse & Society*, 19(3), 273–306.
- Boyce Davies, C. (1986). Finding some space: Black South African women writers. *A Current Bibliography of African Affairs*, 19(1), 31–45.
- Boyce Davies, C. (1994). *Black women, writing, and identity: Migrations of the subject*. Routledge.
- Bunting, B. (1964). *The rise of the South African Reich*. Penguin Books.
- Canagarajah, A. S. (2002). *A geopolitics of academic writing* (Vol. 163). University of Pittsburgh Press.
- Césaire, A. (2000). *Discourse on colonialism* (J. Pinkham, Trans.). Monthly Review Press.

- Davis, A. Y. (2016). *Freedom is a constant struggle: Ferguson, Palestine, and the foundations of a movement*. Haymarket Books.
- Daymond, M. J. (1992). Some thoughts on South Africa: Interview with Lauretta Ngcobo. *Current Writing: Text and Reception in Southern Africa*, 4(1), 85–97.
- Demssie, Y. N., Biemans, H. J. A., Wesselink, R., & Mulder, M. (2020). Combining Indigenous Knowledge and modern education to foster sustainability competencies: Towards a set of learning design principles. *Sustainability*, 12(17), 6823.
<https://doi.org/10.3390/su12176823>
- Diale, B. M. (2022). "Indlela ibuzwa kwabaphambili": Using indigenous knowledge practices to support first-year first-generation African students in their career transition to higher education. *African Journal of Career Development*, 4(1), e1–e10.
<https://doi.org/10.4102/ajcd.v4i1.62>
- Emeagwali, G. (2003). African indigenous knowledge systems (AIK): Implications for the curriculum. *Ghana in Africa and the world: Essays in honour of AduBoahen*, Africa World Press, New Jersey.
- Fairclough, N. (1992). Discourse and text: Linguistic and intertextual analysis within discourse analysis. *Discourse & Society*, 3(2), 193–217.
<https://doi.org/10.1177/0957926592003002004>
- Fanon, F. (2008). *Black skin, white masks* (R. Philcox, Trans.). Grove Press.
- Fitzgerald, C., & Timmis, I. (2026). *Corpus linguistics for oral history*. Routledge.
<https://doi.org/10.4324/9781003342359>
- Fitzgerald, C. (Ed.). (2025). *Linguistics and Oral History: Towards an Interdisciplinary Approach*. Bloomsbury Publishing.

- Fitzgerald, C. (2023). *Investigating a corpus of historical oral testimonies: The linguistic construction of certainty* (1st ed.). Routledge. <https://doi.org/10.4324/b22799>
- Flores, N., & Rosa, J. (2015). Undoing Appropriateness: Raciolinguistic Ideologies and Language Diversity in Education. *Harvard Educational Review*, 85(2), 149–171.
<https://doi.org/10.17763/0017-8055.85.2.149>
- Frederikse, J. (1990). *The unbreakable thread: Non-racialism in South Africa*. Ravan Press.
- Gqola, P. (2010). *What is slavery to me? Postcolonial/slave memory in post-apartheid South Africa*. Wits University Press.
- Higgs, P., & Smith, J. (2018). *Rethinking our world* (4th ed.). Juta.
- Higgs, P., & Van Niekerk, M. P. (2002). The programme for Indigenous Knowledge Systems (IKS) and higher educational discourse in South Africa: a critical reflection : perspectives on higher education. *South African Journal of Higher Education*, 16(3), 38–49.
- Jansen, J. D. (2009). *Knowledge in the blood: Confronting race and the apartheid past*. University of Cape Town Press.
- Karenga, M. (2002). *Introduction to Black studies* (3rd ed.). University of Sankore Press.
- Kenney, H. (1980). *Architect of apartheid: H. F. Verwoerd, an appraisal*. Jonathan Ball.
- Krzyżanowski, M. (2010). *The discursive construction of European identities: A multi-level approach to discourse and identity in the transforming European Union*. Peter Lang.
- Kubota, R. (2020). Confronting Epistemological Racism, Decolonizing Scholarly Knowledge: Race and Gender in Applied Linguistics. *Applied Linguistics*, 41(5), 712–732.
<https://doi.org/10.1093/applin/amz033>
- Lujabe-Ranckoe, T. (2006). *A dream fulfilled: Memoirs of an African diplomat*. Mutloatse Arts Heritage Trust.

- Makoni, S., & Pennycook, A. (2005). Disinventing and (re)constituting languages. *Critical Inquiry in Language Studies*, 2(3), 137–156.
- Magoqwana, B. (2018). Repositioning uMakhulu as an institution of knowledge: Beyond "biologism" towards uMakhulu as the body of Indigenous Knowledge. In J. Bam, L. Ntsebeza, & A. Zinn (Eds.), *Whose history counts: Decolonising African pre-colonial historiography* (1st ed., pp. 75–89). African Sun Media.
- Masango, L. (2020). We come as one but we stand as ten thousand - Lebohang Masango at #DStvShowcase. <https://www.youtube.com/watch?v=UxFymU4R31U>
- Masola, A. (2018, December 5). *Ukuzilanda: Resisting erasure*. Ixhanti Lam.
<http://ixhantilam.blogspot.com/2018/12/ukuzilanda-resisting-erasure.html?m=1>
- Mazama, A. (Ed.). (2003). *The Afrocentric paradigm*. Africa Research and Publications.
- Mbembe, A. (2002). African modes of self-writing. *Public Culture*, 14(1), 239–273.
<https://doi.org/10.1215/08992363-14-1-239>
- McDougal, S. (2015). *Research methods in Africana studies*. Peter Lang.
- Meli, F. (1988). *South Africa belongs to us: A history of the ANC*. Zimbabwe Publishing House.
- Mhlambi, T. (2019). African pioneer: K. E. Masinga and the Zulu "radio voice" in the 1940s. *Journal of Radio & Audio Media*, 26(2), 210–230.
<https://doi.org/10.1080/19376529.2018.1468445>
- Mji, S. (2024). *On the stage of time*. Beyond the Vale Publishing.
- Mkhize, N., Maqabuka, Q., & Magoqwana, B. (2021). Pedagogy of *incoko*: Challenges in adapting conversational forms as a praxis of student care and engagement in the context of digital learning in South Africa. *Anthropology Southern Africa*, 44(3), 109–122.
<https://doi.org/10.1080/23323256.2021.1988859>

- Motha, S. (2014). *Race, empire, and English language teaching: Creating responsible and ethical anti-racist practice*. Teachers College Press.
- Motha, S. (2020). Is an antiracist and decolonizing applied linguistics possible? *Annual Review of Applied Linguistics*, 40, 128–133. <https://doi.org/10.1017/S0267190520000075>
- Mzindle, D. (2024). Be your sister's keeper: Personal experience of travelling a lonely journey in academia. *African Journal of Inter-Multidisciplinary Studies*, 6(1), 1–8.
<https://doi.org/10.51415/ajims.v6i1.1429>
- Ndlovu-Gatsheni, S. J. (2018). The dynamics of epistemological decolonisation in the 21st century: Towards epistemic freedom. *The Strategic Review for Southern Africa*, 40(1), 16–45.
- Ngema, L. N., Mbele, O., Moyikwa, N., & Vilakazi, F. (2023). "Andizi": Black women remaking the university in KwaZulu-Natal. *Globalizations*, 20(2), 238–249.
<https://doi.org/10.1080/14747731.2022.2080390>
- Ngũgĩ wa Thiong'o, N. (1985). The language of African literature. *New Left Review*, 150, 109–127.
- Ngũgĩ wa Thiong'o, N. (1986). *Decolonising the mind: The politics of language in African literature*. Heinemann.
- Ngũgĩ wa Thiong'o, N. (2009). *Something torn and new: An African renaissance*. Basic Books.
- Nwabara, O. N. (2025). Becoming, writing home: The journey towards self for community in *Under the Udala Trees* and the *Binti* trilogy. *Genealogy*, 9(1), 7.
<https://doi.org/10.3390/genealogy9010007>
- Pennycook, A. (2021). *Critical applied linguistics: A critical re-introduction*. Routledge.
- Phalafala, U. P. (2020). The matriarchive as life knowledge in Es'kia Mphahlele's African humanism. *a/b: Auto/Biography Studies*, 35(3), 729–747.

- Posel, D., & Simpson, G. (2002). *Commissioning the past: Understanding South Africa's Truth and Reconciliation Commission*. Witwatersrand University Press.
- Romney-Schaab, M. (2025). Crossroads: Where oral history, English language teaching and culturally sustaining pedagogies intersect. In C. Fitzgerald (Ed.), *Linguistics and oral history: Towards an interdisciplinary approach*. Bloomsbury.
- Sekai, A. (2024). *A2: A scholarly poetical science discourse*. Universal Write Publications.
- Sijani, O N. (2023). A corpus-assisted discourse analysis of the representation of Syrian refugees in Canadian newspapers. *Discourse & Communication*, 17(4), 415–440.
- Smith, C. A. (2022). Citation, erasure, and violence: A memoir. *Cultural Anthropology*, 37(2), 206–213. <https://doi.org/10.14506/ca37.2.05>
- Stubbs, M. (1996). *Text and corpus analysis*. Blackwell.
- Suttner, R. (1985). State terrorism in South Africa. *Crime and Social Justice*, 24, 72–95.
- Suttner, R. (2009). *Introduction to underground interviews*. Aluka.
<https://jstor.org/stable/al.sff.document.ac000247>
- Suttner, R., & Cronin, J. (2006). 50 years of the Freedom Charter: Introduction. In *50 years of the Freedom Charter* (pp. xv–xxiv). University of South Africa.
- The Daily Show. (2023, March 9). *Trevor thanks the fans & Black women who shaped his life* | *The Daily Show*. YouTube. <https://www.youtube.com/watch?v=QeJAdlV4fXM>
- Thetela, P. (2001). Critique discourses and ideology in newspaper reports: a discourse analysis of the South African press reports on the 1998 SADC's military intervention in Lesotho. *Discourse & Society*, 12(3), 347–370. <https://doi.org/10.1177/0957926501012003004>
- Thompson, P. (2000). *The voice of the past: Oral history* (3rd ed.). Oxford University Press.
<https://doi.org/10.1093/oso/9780192893178.001.0001>

- Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. *Decolonization: Indigeneity, Education & Society*, 1(1), 1–40.
- van Dijk, T. A. (1989). Structures of discourse and structures of power. *Annals of the International Communication Association*, 12(1), 18–59.
<https://doi.org/10.1080/23808985.1989.11678711>
- Wilson, C. (2023). *Building a corpus of oral testimonies of the Holocaust: A case study in corpus linguistics and oral history* (Doctoral dissertation, University of Oxford).
- Wodak, R., & Meyer, M. (2016). *Methods of critical discourse studies* (3rd ed.). SAGE.
- Wodak, R. (2012). Language, power and identity. *Language Teaching*, 45(2), 215–233.
<https://doi.org/10.1017/S0261444811000048>
- Wodak, R. (2001). The discourse-historical approach. In R. Wodak & M. Meyer (Eds.), *Methods of critical discourse analysis*. SAGE.
- Wodak, R. (2009). *The discursive construction of national identity* (2nd ed.). Edinburgh University Press.