

forcedly of lower stock and therefore suitable for being a subject to dominant, i.e., an object. The fallacy behind this belief is easily detected because the Hegelian dialectics proves that not only the subjugated is the master of his/her master who becomes the dominated's subject in the end. This turns the hierarchies and paradigms around, thereby disrupting the "normal order of things." In the global era –where the local imbricates into the local and forms the "glocal"¹ and where boundaries tend to crumble–, the other comes in various shapes and stripes.

The Other is not necessarily an Other; he/she is a sort of clone of the person who otherizes. This is how alterity and identity happen to merge and be the same and one thing. The other in the world dominant narrative is the Third World, the Other of the First World. It is also the paradigmatic exile and émigré from the peripheralized spaces of the world. It is, more importantly, the woman who, whether it be in the so-called developed or developing countries, have (had) the same status: an inferior being in search of legitimacy from the patriarchal order of society deploying itself through division according class, colonial structure, and religion.

The choice for such an assortment is due to the very nature of Comparative Cultural Studies, which cuts across various field of research and areas of academic interests: gender studies, history, and cultural anthropology, among others. The exile and émigré are peculiar because they inscribe in the master/slave dialectic seeking to untie the grid of false self-conscious and "fluid" identities the dominant holds face to the dominated. Edward Said writes, "Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human and a native place, between the self and its true home (...)" (Said 173).

The first article in this issue closing volume 1, "Les limites de l'unité francophone dans *La Préférence nationale* de Fatou Diome," surveys the Other, the exile and émigré in the Francophone space which some have mistakenly considered as a homogenized and undifferentiated space. Diakite seeks to debunk the idea of unity in "Francophonie" – the space

¹ "Glocalization" is a credo encouraging firms to think globally and to act locally; it is adapting the global (hegemonic and external) products and/or services to the locality or culture where it is sold. A Glocal village, in the sense used by Barry Wellman who believes that internet connectivity bring the larger world to every household around the world suffices that it has connection. See the "The Glocal Village: Internet and the Community", p 17.

other. The other's space (*l'ailleurs*) becomes one with the traveler's space when he undertakes his gazing; he seeks to coexist (in the existential way) with and accept difference, thereby busting the walls that artificially stand between humans.

In his "Etude des chants de Kurubi de Kong: Contexte d'énonciation et enjeux sociétaux," Amidou Sanogo visits the area of oral history among the Mande-dioula people of northern Cote d'Ivoire where there once was a powerful kingdom called Kpong (Kong). The song that Amidou Sanogo analyzes is "Kurubi dǝkili" (kurubi song) which was/is sung exclusively by women as opposed to various functional songs deployed by men – warrior songs. Though "kurubi" looks closer to the Arabic word "kutub" – plural form of kitab (book), Sanogo explains that it rather has akan origins; it is a sociocultural event that the Mande-dioula borrowed from the Ano people whom they proselytized when the Kong kingdom was at its peak. Kurubi, Sanogo writes, has religion underpinning because it is performed during the 14th and 27th days of the Muslim holy month of Ramadan. Sanogo seeks to answer the main question as to what are the societal and contextual values of these songs. The import of this text is that it situates this performance in the sphere of female agency in areas deemed by outsiders to be an oppressive setting for women. Women speak for and by themselves in Islamic spirituality thereby uncovering women's agency and/or voice.

The last contribution is Walter Gam Nkwi's "*Ghii'ki Kfaang: Women, Modernity and Modernization in Colonial Kom, Cameroon, c.1920s-1961*" This work examines how women in the colonial period (in colonial Kom) were subjects and at the same period agents of modernization and modernity. In fact, as has been the case very much everywhere around the world, women have been covered with a veil to make them invisible and their notable actions unappreciated and unaccounted. In colonial Kom, as Walters Nkwi writes, "Women were mostly relevant as domestic servants or served in other lowly paid professions. In colonial regimes that were constructed on racist ideologies women were in contact with the colonial system because of sex, and domestic work as well and would further imitate the ways of their mistresses and masters." This case study is a true exercise of accounting for women's invisibility thereby unearthing their agency. This is the meaning of "nghiiki kfaang": women of newness or modern

