**ABOUT THIS ISSUE**

We are pleased to present the maiden issue of *JELLiC: Journal of English Language, Literature and Culture* an international peer-reviewed open access journal published by the Cameroon English Language and Literature Association (CELLA). This volume is a special issue on “Kashimism: Representing Voices” with papers from the launching of the CELLA, the Kashim Ibrahim Tala Annual Lecture Series and requested contributions. In an opening address launching the activities of the CELLA, Oscar C. Labang in “Theorizing the Necessity for Professional Associations in Career Development: The Case of Cameroon” explores why professional associations, which are conspicuously absent, are relevant to Cameroonian scholars in the age of dynamic information distribution. He explores the advantages of belonging to a professional association and argues that for Cameroonian scholars to perform their role as both traditional and dynamic intellectuals, they must engage in a strong spirit of collaboration, and knowledge sharing, which can be facilitated by professional associations like the CELLA.

In the keynote address “Kashimism: Representing Voices”, Kashim Ibrahim Tala clears the air about the controversial philosophy of Kashimism formulated after him by his students and later adopted as a life guiding principle. He traces the origin of Kashimism and links it to the humanist values that it propagates. In the second part of his address, Tala argues for the incorporation of oral tradition in the Cameroon school system and shows how this could bring about a more valuable academic experience for the teachers and the student. In the last section, he examines the role and responsibilities of university professors in the failure of the Cameroon education system. Tala argues that socio-economic conditions and egoistic practices are responsible for the shift in moral obligations of university professors.

Nol Alembong in “A Case for A Dialogue of Cultures in the Era of Globalization” traces the causes of the antagonism that exists between cultural groups around the world. He focuses the core of the argument on the need for dialogue through the building of bridges across cultures. Alembong shows that this can be achieved by recognising one another, accepting and coping with difference, reaching out to others, knowing them and speaking their ‘language’. He also argues that by healing ruptures in relationships on a permanent basis, dialoguing with people across cultural boundaries, dialoguing with people of difference classes, agreeing to disagree with others, fostering partnerships, helping to build capacities in others, and sharing knowledge peoples from different groupings can enter into more meaningful relationship, and so create a more acceptable globalization process. From a Saoshyantian discourse perspective, Alembong argues that soul should be given to all interactions between human beings on a daily basis.

In “Bate Besong and Bernard Fonlon as Aesthetic Ideological Foes: A Comment Inspired by Oscar Labang’s *The Trial of Bate Besong*”, Shadrach Ambanasom continues the discourse on representing voices by raising an argument on the ideological positions of two enigmatic Cameroonian writers on the question of aesthetics. Ambanasom’s paper is a comment on Bate Besong’s charges against Bernard Fonlon as conveyed by Oscar Labang’s *The Trial of Bate Besong.* He argues that Bernard Fonlon and Bate Besong represent two distinct artistic voices - the traditional and modernist aesthetic schools of thought. Showing that Bate Besong’s attack is true to limited extent, Ambanasom engages the argument that it is largely misguided because Besong fails to realise that “it is as a literary essayist that Fonlon’s contribution to the Cameroonian society” can be candidly evaluated. The difference, Ambanasom argues, is rather one of method, and approach.

The last article in this issue deals with the representation of women’s voices in British and American Literature. In “The Critical Reception of Twentieth Century British and American Women’s Poetry”, Rosalyn Mutia argues that the process of canonization in British and American literature victimizes women’s poetry. She illustrates this with good examples of great women poets whose works have been “neglected, slighted or at least not given enough critical attention”. Her paper is based on the hypothetical contention that the poetry of British and American Women continue to suffer critical victimization because the dominantly male mentalities assume that all poets are men. This is achieved through a comparative examination of the appreciation of women’s poetry in Britain and America. Mutia concludes that American women poets have been more critically acclaimed than their British counterparts. However, on a whole, women’s poetry has not yet received the appropriate critical acclaim that it deserves.

In a review of John Nkemngong Nkengasong’s *W.B. Yeats: Realms of Romantic Imagination*, Louisa Lum, a young scholar in Romantic and Modernist poetry, evaluates the scientific strengths of the work, the critical viability of Nkengasong’s postulations and the overall scope and context of his arguments in relation to other scholars of Romanticism as a whole and Yeats in particular. Lum points out that Nkengasong’s categorization of Yeats as Modernist Romantic and not a Romantic Modernist is a major argument that reconciles conflicting scholarly debates on where the poet belongs on the periodization chart.

We want to use this opportunity to express sincere gratitude to our reviewers for the meticulous job they did, and to the contributors for working to meet the recommendations of the reviewers.

Editor, *Oscar C. Labang*