

AFROFUTURIST DREAMS AND DIGITAL REALITIES: THE NARRATIVE OF ARTIFICIAL INTELLIGENCE IN AFRICAN LITERATURE AND CULTURE

M. Swathi¹ and Dr. R. Dhayalakrishnan²

¹Research Scholar, Department of English,
Madurai Kamaraj University, Madurai, Tamil Nadu, India

¹swathimadhavan99@gmail.com

¹Orcid ID: <https://orcid.org/0000-0002-2672-7203>

²Assistant Professor & Head I/C,
Department of English,

Directorate of Distance Education,

Madurai Kamaraj University,

Madurai, Tamil Nadu, India

²dhayalakmku@gmail.com

²Orcid ID: <https://orcid.org/0009-0009-4587-256X>

Abstract

This study explores the intersection of Afrofuturism, Artificial Intelligence (AI), and African literature, examining how narratives of digital technology shape and challenge cultural identities, power structures, and societal transformations. While AI is often framed through Western techno-utopian or dystopian perspectives, African literary and artistic productions offer alternative imaginaries that intertwine indigenous knowledge, oral traditions, and futuristic aspirations. Drawing from works by authors such as Nnedi Okorafor, Tade Thompson, and Lauren Beukes, this research investigates how AI is reimagined within African storytelling as both a site of empowerment and a tool of neocolonial control. Through the lens of postcolonial theory, Afrofuturism, and critical digital studies, the paper analyzes how African writers negotiate the tensions between technological advancement and historical oppression. The study also considers the socio-political implications of AI in African societies, including data colonialism, algorithmic bias, and digital surveillance, alongside the potential for AI-driven liberation and self-determination. By foregrounding African voices and speculative narratives, this research seeks to challenge dominant discourses on AI and technology, highlighting the continent's agency in shaping its own digital future. Ultimately, this paper argues that African literature provides a crucial space for reimagining AI beyond the confines of Western technocentrism, offering visions of an inclusive, culturally rooted, and ethically conscious future.

Keywords: Afrofuturism, Artificial Intelligence, African Literature, Digital Colonialism, Postcolonial Technology, Speculative Fiction, Indigenous Knowledge, Data Colonialism, Algorithmic Bias, Cyberculture.

1. Introduction

Afrofuturism is a rich and evolving cultural, literary, and aesthetic movement that merges technology, speculative fiction, and African or diasporic cultural heritage to reimagine the past, present, and future in liberatory ways. As Ytasha L. Womack puts it, **“Afrofuturism is an intersection of imagination, technology, the future, and liberation.”** This notion emphasises that freedoms of identity, narrative, time, and possibility are central to what distinguishes Afrofuturism from merely speculative sci-fi. Another key aspect of Afrofuturism is that it unsettles linear time: past, present, and future interweave. Afrofuturist works often “do not always look to the future but, rather, often unsettle notions of linear time.” Mark Dery coined the term in 1993 (“Black to the Future”), describing it initially as “speculative fiction that treats African-American themes and addresses African-American concerns in the context of 20th-century technoculture ... that appropriates images of technology and a prosthetically enhanced future.” Through time, scholars such as Reynaldo Anderson have expanded Afrofuturism to what is called **Afrofuturism 2.0**, which engages more deeply with network technologies, augmentation, and posthuman possibility. Artificial Intelligence (AI) sits at a critical junction of Afrofuturist discourse; it is both a technology and a metaphor, both a site of risk (colonialism, bias) and of hope (liberation, re-memory, new subjectivities). In current research, scholars argue that AI must be examined through postcolonial lenses so that it does not simply reproduce patterns of Western dominance. For example, in *Decolonial AI as Disenclosure* by W. J. T. Mollema, the concept of “AI colonialism” is introduced: AI does not merely reflect colonial power but continues colonial histories in its political, ecological, and epistemic dimensions. Another study, *African Data Ethics: A Discursive Framework for Black Decolonial Data Science*, highlights how existing AI and data systems often marginalize African epistemologies and calls for frameworks built on communalism, data self-determination, and inclusion of local perspectives. Positioned this way, AI in Afrofuturism is not an external force but something that can be reinterpreted, subverted, and reimaged. It becomes a tool to explore “ancestral intelligence” (indigenous, lived knowledges), as well as to interrogate who designs AI, whose data counts, and how these technologies map onto existing power structures. Afrofuturism thus frames AI as a narrative and material site where identity, memory, power, and futurity clash and cohere. The Research Questions are: **How is AI imagined in African literature and culture? In what ways does AI intersect with postcolonial resistance, identity, and Afrocentric epistemologies? What are the implications for African futures in the digital age?** In the imagination of African writers and cultural producers, AI appears in myriad forms: as hybrid technology, uncanny otherness, spiritual or ancestral presence, or even ecological agent. Afrofuturist imaginaries diverge from Western portrayals by drawing on indigenous cosmologies, intergenerational trauma, colonial histories, and resilience. AI is often

envisioned as “ancestral intelligence”, folk-epistemic, relational, and future-oriented. Postcolonial resistance emerges through reclaiming narrative authority: who tells African stories, builds technologies, and shapes voices. While Western-trained AI risks reproducing colonial epistemologies, Afrocentric frameworks stress relational knowledge, non-linear time, spirituality, and communal values, demanding AI systems that are not only efficient but just, context-aware, and culturally rooted.

The implications are substantial. On the positive side, AI holds potential to assist with challenges in education, healthcare, language preservation, agriculture, and other fields. With culturally rooted design, AI could enable more inclusive futures, digital sovereignty, and self-representation. Risks include digital divides, algorithmic bias, foreign control, ethical dilemmas, and renewed cultural domination when AI ignores local contexts. Afrofuturism argues that African futures hinge not just on access to technology, but on who designs it, for whom, and under what moral frameworks. These visions affirm that the future is not fixed—it can be imagined, contested, and transformed.

2. Theoretical Framework

Mark Dery coined the term “Afrofuturism” in his 1993 essay *Black to the Future*, defining it as speculative fiction engaging African and diasporic concerns through technology and future imaginaries.[10] Later, scholars like Alondra Nelson, Kodwo Eshun, and Ytasha Womack broadened the idea, showing how it fuses African heritage, science fiction, and futurist speculation to reimagine identity and liberation.[11] Within this, Molefi Kete Asante’s Afrocentric framework centers Africans as knowledge agents, stressing cultural self-definition. The Akan concept of *Sankofa*, “go back and fetch it”, symbolizes Afrofuturism’s commitment to retrieving the wisdom of the past to build future possibilities. In Western contexts, AI is framed technocentrically—as a system replicating human reasoning and efficiency. In African narratives, however, it becomes metaphorical: linked to ancestral intelligence, collective memory, and spiritual presence. It may symbolize colonial control and erasure, or serve as a decolonial tool to preserve indigenous knowledge and imagine Afrocentric futures.

3. Afrofuturist Dreams: Envisioning AI in African Literature

Afrofuturist literature often frames AI as a liberatory force for imagining decolonized futures beyond Western dominance. Nnedi Okorafor’s *Binti* trilogy fuses alien technologies with Himba traditions, showing how hybrid intelligence sustains identity amid interstellar modernity.[13] Likewise, Tade Thompson’s *Rosewater* deploys alien AI as a metaphor for new consciousness and postcolonial renewal, illustrating how non-Western engagements with technology expand human possibility.[14] Such works disrupt Western science fiction’s monopoly, recasting AI as a tool of empowerment rather than control. In Afrofuturist narratives, AI is often infused with indigenous epistemologies, symbolically aligned with

ancestral spirits and cosmological wisdom. Instead of existing as a purely mechanical construct, AI resonates with spiritual dimensions of African cultures, reflecting the inseparability of the technological and the sacred. The *African Futurism Anthology*, edited by Wole Talabi, contains multiple short stories where AI functions as an ancestral extension, embodying collective memory, guardianship, and guidance⁰. By integrating spiritual traditions with futuristic technologies, these stories suggest that African futures are not severed from heritage but instead re-energized by it. A recurring metaphor in Afrofuturist literature is AI as a **digital griot**, a modern storyteller preserving histories and transmitting cultural wisdom. Through AI, writers envision ways to counter epistemicide, or the systematic erasure of indigenous knowledge under colonialism. By embedding oral traditions, folklore, and local epistemologies into digital systems, Afrofuturist narratives reframe AI as a custodian of cultural memory. This imaginative reorientation not only resists the homogenizing force of global technologies but also asserts that African knowledge systems can survive, adapt, and thrive within digital futures. In Nnedi Okorafor's *Binti*, the narrator describes, "My tribe is obsessed with innovation and technology, but it is small, private, and, as I said, we don't like to leave Earth ...". This quote shows how Okorafor immediately links technology/innovation with cultural identity. *Binti's* tribe (the Himba) doesn't disdain technology; they *embrace* innovation, but they also have a boundary: the Earth, the home. The tension between rooted heritage (Earth, community) and outward technological expansion (university, space, alien contact) is central to many Afrofuturist visions of AI / hybrid technologies. The quote from *Binti*, "Spongy. As if it were full of the firm jelly beads in the milky pudding my mother liked to make. Some of them were walking astrolabes, it was part of their biology," describes bodies that are integrated with deep technology ("walking astrolabes") and whose environments are suffused with material-technological hybridity. It suggests that in Okorafor's vision, technological augmentation (or fusion) is not alien to the body or culture, but deeply interwoven—almost natural. This helps in showing how Afrofuturist literature imagines *AI and hybrid tech* as an extension of culture and biology, rather than a foreign implant.

In Tade Thompson's *Rosewater*, Kaaro speaks, "I am not curious. I want to leave. This thing I do is not beautiful. It is filth." Here, it conveys disgust, alienation, and moral conflict toward his own gift or connection with the alien presence. The sense of "this thing I do" shows how AI-like or alien technology in the novel is not always inspiring or emancipatory; it can also unsettle, dehumanize, or degrade. This helps illustrate the ambivalence that Afrofuturist narratives sometimes have toward AI/conscious technologies. The quote "This is a psychofield, a thoughtspace, essentially unstable. While most people conceptualise thinking as this straightforward linear thing, I see ideas spreading out into alternatives before one is selected. In this place, every notion can potentially become reality." It refers to something

very akin to digital or networked consciousness: a shared psychic/mental space (the psychofield / xenosphere) that acts like a mind network. It challenges linearity in thought and reality, and imagines AI-like structures not as isolated intelligence but as collective, unstable, emergent, with potentiality. This is powerful for the claim that AI in Afrofuturist writing often intersects with memory, networked identity, and spirituality (i.e., non-Western epistemologies).

4. Digital Realities: AI in African Cultural Contexts

In African popular culture, Artificial Intelligence is often portrayed through cinematic and musical representations that merge technological possibility with cultural pride. Marvel's *Black Panther* (2018) epitomizes this, presenting Wakanda as a technologically advanced African nation where AI-driven tools—from intelligent medical systems to autonomous defense technologies—coexist harmoniously with tradition. As Kodwo Eshun notes, “Wakanda is an ‘alter-destiny,’ a chronotope where African futures are no longer imagined as belated but as pioneers of progress” (Eshun 301). In music, Sun Ra's cosmic jazz and “techno-spirituality” prefigured Afrofuturist engagements with AI by envisioning sound as interstellar communication and liberation. Contemporary Afrobeat and digital remixes continue this trajectory, where DJs and producers experiment with algorithmic soundscapes, fusing ancestral rhythms with AI-generated beats to produce futuristic cultural forms. The narratives of AI in African contexts cannot be divorced from questions of power, access, and inequality. While AI holds the promise of advancing healthcare, education, and governance, it also risks deepening the digital divide. According to Nanjala Nyabola, “Technology is never neutral; it carries within it the biases of its designers and the inequalities of its adopters” (*Digital Democracy, Analogue Politics* 47). In Afrofuturist storytelling, AI often appears as a double-edged sword: it embodies hope for emancipation and progress, yet it also symbolizes danger in the form of surveillance, exploitation of African data, and neo-colonial control through digital capitalism. This ambivalence reflects broader anxieties about whether Africa will control its digital future or remain subject to global technological empires.

Afrofuturist representations of AI frequently interrogate the intersections of gender, race, and class in digital futures. Women protagonists in works like Okorafor's *Binti* series complicate the narrative of AI by foregrounding cyberfeminist themes, where technology becomes a space of negotiation between empowerment and oppression. As Lisa Yaszek observes, “Afrofuturist women's writing transforms the machine from an object of control into a vehicle for self-determination” (*Journal of the Fantastic in the Arts* 62). These narratives challenge the male-dominated realms of global science fiction and tech industries, foregrounding intersectionality as African women navigate both technological change and

patriarchal, class-based burdens. Afrofuturist AI stories thus resist homogenized visions of progress, insisting on inclusivity and subaltern representation.

5. Case Studies

In *Lagoon* (2014), Nnedi Okorafor reshapes the alien arrival narrative by rejecting Eurocentric first-contact tropes and locating Lagos as the epicenter of planetary encounter. The alien intelligence is not a mechanized system but one attuned to ecological and cultural rhythms, especially the lagoon. Okorafor reimagines alien technology as an extension of African cosmology, underscoring that intelligence remains inseparable from its environment. This fusion positions the alien as a cultural force. The city of Lagos, often portrayed in literature as chaotic or ungovernable, is here reframed as fertile ground for hybridity. The alien technologies adapt to the fluidity of Lagosian life, turning the cityscape into a living system where traffic jams, ocean tides, and human rituals coalesce. Critics such as Mark Bould have noted that Okorafor's narrative resists the colonial trope of Africa as a passive backdrop for Western innovation, instead envisioning Lagos as the active stage for Afrocentric futurity. *Lagoon* thus emphasizes that African cities, with their dense entanglements of myth, modernity, and survival, are uniquely capable of negotiating the arrival of the alien.

Tade Thompson's *Rosewater* (2016) engages with alien AI as a form of biotechnological colonization, reframing postcolonial anxieties in speculative terms. The alien xenofom that establishes itself in Nigeria represents more than extraterrestrial intrusion—it allegorizes the structures of neocolonialism. By implanting itself in the soil and generating psychic networks, the alien system both gives and takes from humanity, echoing the extractive relationship between Africa and global capitalist powers. In *Rosewater*, AI becomes a metaphor for economic and political subjugation, reorganizing subjectivity and redefining what it means to be human in a colonized future. The protagonist Kaaro embodies this ambivalence: his alien-mediated psychic powers grant agency yet bind him to forces beyond human control. Thompson shows that African identities in speculative futures remain entangled with external domination—echoing colonial empires of the past and alien/AI systems of the future. As Kodwo Eshun notes, Afrofuturist narratives expose “chronopolitics,” where time itself is contested between oppression and liberation. *Rosewater* dramatizes this tension, staging AI as a terrain where African futures are both threatened and re-scripted.

Wanuri Kahiu's short film *Pumzi* (2009) presents a stark ecological dystopia where AI and surveillance technologies regulate every aspect of human life.[22]. In this post-apocalyptic vision of East Africa, citizens are monitored through biometric scans, algorithmic systems ration water usage, and imagination itself is policed. Technological infrastructure in Kahiu's narrative operates as an instrument of authoritarian control amid ecological crisis.

Yet resistance emerges when the protagonist escapes to plant a tree beyond the sterile compound, reclaiming innovation for environmental renewal. Thus, technology embodies both domination and the promise of ecological re-enchantment, mirroring contemporary African debates on sustainable futures.

In contrast, *Neptune Frost* (2021) employs cybernetic imagery to radicalize Afrofuturist thought. Set in a Rwandan mining village extracting coltan—vital for global digital technologies—the film foregrounds the paradox of African dispossession and digital empowerment. AI and digital systems are recast as tools of resistance, with characters hacking colonial capitalist infrastructures. The narrative also emphasizes queer Afrofuturism, portraying gender and sexuality as fluid, mutable, and intertwined with cybernetic fusion. By placing queer bodies at the heart of cybernetic revolution, *Neptune Frost* envisions AI not merely as a technological horizon but as a cultural and political weapon of liberation. Together, these visual narratives recast AI through African lenses: Kahiu foregrounds its ecological risks and regenerative potential, while Williams and Uzeyman envision it as a weapon of counter-colonial and queer resistance.

6. AI as Metaphor and Resistance

In African speculative literature, technology often functions less as a literal invention and more as a symbolic construct.[23] These narratives reflect colonial histories, where external powers imposed knowledge and governance to overwrite indigenous ways of being. AI frequently embodies such threats of external control, yet African writers transform it into a space of reclamation. By situating AI within local cosmologies, ancestral frameworks, and oral traditions, they resist homogenized definitions of intelligence and autonomy. In this way, AI becomes a contested site for negotiating African identities. Authors like Nnedi Okorafor, Tade Thompson, and Wanuri Kahiu illustrate how coding African subjectivities into futuristic systems allows AI to shift from an instrument of dominance to a metaphorical terrain of agency, resilience, and futurity.. It is on this symbolic ground that African literature dramatizes the struggle for power, knowledge, and identity in the twenty-first century.

7. Challenges and Critiques

Despite the liberatory potential of Afrofuturist reimaginings, critical challenges remain. The looming risk of **digital colonialism**—where global technology corporations dominate Africa’s data infrastructures—threatens to reinscribe old hierarchies under new guises. African realities are often misrepresented in global AI discourses, reduced either to narratives of absence (as a continent “behind” in technological innovation) or exotic spectacle. Such portrayals erase the nuanced and ongoing technological practices emerging within African societies. Moreover, the ethical implications of AI demand urgent consideration. Algorithmic surveillance has the potential to reproduce systems of racial

profiling and political control, while automation raises fears of labor displacement in already vulnerable economies. AI systems trained on Western-centric data risk epistemicide, erasing African knowledge in the digital age. Such critiques highlight the urgent need for African-centered AI ethics that uphold cultural sovereignty, justice, and inclusivity.

8. Future Directions

To address these risks, African scholarship and creativity advocate Afrocentric approaches to AI ethics and design. Rather than importing Euro-American models, thinkers emphasize grounding AI in African philosophies of relationality, such as ubuntu, which values interdependence, community, and shared humanity. Reframing AI as African Intelligence—rooted in collective wisdom, oral heritage, and ecological balance—ensures digital innovations reflect local priorities. Community-driven infrastructures, hacktivist movements, and grassroots innovations in mobile banking and eco-technologies illustrate Africa’s capacity to leapfrog conventional tech models. Thus, AI’s future in Africa is one of reclamation: transforming a colonial metaphor into a decolonial instrument of survival, storytelling, and liberation.

9. Conclusion

Afrofuturist narratives reject AI as a foreign imposition, instead envisioning it as emerging organically from African soil, traditions, and collective imagination. By confronting histories of domination and imagining liberatory futures, African writers show that AI can evolve from an imported tool of control into a cultural medium of continuity, resilience, and creativity. This research is timely because it highlights how Afrofuturist engagements with AI offer decolonial alternatives to digital colonialism, ensuring African voices, epistemologies, and futures shape the global technological landscape. As Kodwo Eshun notes, Afrofuturism “creates temporal complications and cognitive estrangements that disturb the linear time of progress,” transforming AI in African hands from a colonizer’s machine into a vessel for imagining futures beyond domination. To echo Nnedi Okorafor’s assertion: “*African stories are not just about survival; they are about thriving, about claiming the future as ours.*” This vision captures the spirit of Afrofuturist engagements with AI—where resistance transforms into renewal, and where intelligence is reclaimed as profoundly, indigenously African.

10. Funding

No external funding supports this work.

11. Data Availability Statement

This study does not involve any datasets; hence, no data are available.

12. Conflicts of Interest

The authors declare no conflicts of interest.

Works Cited

- “International Journal of Advanced Research in Science, Communication and Technology.” *International Journal of Advanced Research in Science Communication and Technology*, Nov. 2020, <https://doi.org/10.48175/568>.
- “Afrofuturism.” *Obo*, www.oxfordbibliographies.com/display/document/obo-9780190221911/obo-9780190221911-0004.xml.
- Nayak, Sourav. “An Overview of Afro-futurist Literature.” *B.A.-English (H)*, by Manoj Kumar Pathak et al., 2021, arkajainuniversity.ac.in/naac/Criteria%201/1.3.4/1_3_4_DOCUMENTS/BAENG/AJ_U211150.pdf.
- Horbatiuk, Andrii. “Phenomenon of Technoculture in the Context of Transhumanism: Interaction Between Humanity and Technology.” *Almanac Culture and Contemporaneity*, no. 2, Dec. 2023, <https://doi.org/10.32461/2226-0285.2.2023.293739>.
- Anderson, Reynaldo. “Afrofuturism 2.0, Africana Esotericism, and the Geopolitics of Black Panther.” *New Political Science*, vol. 44, no. 3, July 2022, pp. 444–49. <https://doi.org/10.1080/07393148.2022.2119330>.
- Mollema, Warmhold Jan Thomas. “Decolonial AI as Disenclosure.” *Open Journal of Social Sciences*, vol. 12, no. 02, Jan. 2024, pp. 574–603. <https://doi.org/10.4236/jss.2024.122032>.
- Odero, Brenda, et al. “The Ubuntu Way: Ensuring Ethical AI Integration in Health Research.” *Wellcome Open Research*, vol. 9, Oct. 2024, p. 625. <https://doi.org/10.12688/wellcomeopenres.23021.1>.
- Lavender, Isiah, III. “Incendiary Dramas: Black Theatre Classics and Afrofuturism.” *The Black Theatre Review*, vol. 2, no. 1, June 2023, <https://doi.org/10.2458/tbtr.5674>.
- Mawene, Dian, et al. “Creating Thirdspace: Indigenous Learning Lab for Survivance, Expansive Learning, and Systemic Transformation.” *Proceedings*, June 2024, pp. 570–77. <https://doi.org/10.22318/icls2024.377957>.
- Streete, Annicia. “The Design Student as Storyteller: An Afro-Futuristic Perspective of Storytelling.” *2023 ACSA/EAAE Teachers Conference*, Jan. 2023, pp. 12–13. <https://doi.org/10.35483/acsa.teach.2023.1>.
- Sum, Robert Kipkoech, et al. “Afrofuturism and Quest for Black Redemption in NnediOkorafor’s the Book of Phoenix.” *East African Journal of Arts and Social Sciences*, vol. 5, no. 1, July 2022, pp. 328–38. <https://doi.org/10.37284/eajass.5.1.752>.
- Asante, Molefi Kete. “Chapter Eight: Toward a Union of African States.” *Lexington Books*, 2014, pp. 93–100. <https://doi.org/10.5771/9780739196724-93>.

- Dubey, Lata, and Ashish Kumar Pathak. "From Routes to Roots: A Critique of Africanfuturism in Nnedi Okorafor's Binti Trilogy." *African Identities*, July 2025, pp. 1–14. <https://doi.org/10.1080/14725843.2025.2523819>.
- Maurits, Peter J., and Thomas Waller. "Bifurcated Futures: Generic Discontinuity and Speculative Form in the Post-2008 African Novel." *Journal of Postcolonial Writing*, Nov. 2024, pp. 1–15. <https://doi.org/10.1080/17449855.2024.2416482>.
- Lee, Earl E., and Nadia N. Kellam. "Envisioning the Future of Engineering Education Through Africanfuturism." *International Journal of Engineering Social Justice and Peace*, vol. 12, no. 1, June 2025, pp. 92–112. <https://doi.org/10.24908/ijesjp.v12i1.18988>.
- Rao, None Sushma R. "The Effect of Artificial Intelligence on Global Cinema Business and Cinematic Narratives." *Journal of Information Systems Engineering & Management*, vol. 10, no. 27s, Mar. 2025, pp. 610–27. <https://doi.org/10.52783/jisem.v10i27s.4452>.
- Harris, Felicia L. "'Tell Me the Story of Home': Afrofuturism, Eric Killmonger, and Black American Malaise." *Review of Communication*, vol. 20, no. 3, July 2020, pp. 278–85. <https://doi.org/10.1080/15358593.2020.1778069>.
- Bryce, None. "African Futurism: Speculative Fictions and 'Rewriting the Great Book.'" *Research in African Literatures*, vol. 50, no. 1, Jan. 2019, p. 1. <https://doi.org/10.2979/reseafirilite.50.1.01>.
- Adepeju*. 13 Jan. 2025, djholy.com/2025/01/13/how-artificial-intelligence-is-transforming-afrobeat-and-music-production.
- Neuhaus, Anna, et al. "Representing the More-than-Human." *SPOOL*, vol. 12, no. 2, July 2025, pp. 3–6. <https://doi.org/10.47982/spool.2025.2.00>.
- Yaszek, Lisa. "Afrofuturism, Science Fiction, and the History of the Future." *Socialism and Democracy*, vol. 20, no. 3, Oct. 2006, pp. 41–60. <https://doi.org/10.1080/08854300600950236>.
- Podruczna, Agnieszka. "Fuelling Bodies: Movement, Embodiment, and Climate Crisis in Wanuri Kahiu's Pumzi." *Tydskrif Vir Letterkunde*, vol. 62, no. 1, Apr. 2025, pp. 25–35. <https://doi.org/10.17159/tl.v62i1.18559>.
- ALT* 39. 2021, <https://doi.org/10.2307/j.ctv1m8d6j8>.