

EDITORIAL:

This issue carries three pieces of work, which readers of this journal, familiar as the subject matter might be to them, have hardly been given space in the journal. These are Tom Sanya's *Talking Heritage: Africa at the Crossroad of Tradition and Modernity*, Eric Nsuh's *Memory and Disenchantment in Nadine Gordimer's None to Accompany Me* and Zoe Wicomb's *Playing in the Light* and the piece by Philippe Stéfani and Samuel Ravatua-Smith titled *Phenomenon of Social Conversation Among farmers in France: From Traditional Agriculture to the Spirulina Superfood*. In terms of the sub-disciplines in sociology, they fall, generally into sociology of development (the focus on architecture notwithstanding), literature and agriculture or rural sociology respectively. The Editors felt that these sub-disciplines have not been accorded the attention they deserve in the journal over the years and were pleased to welcome the pieces of work when they were submitted by the authors. The reviewers gave positive reviews and the *African Sociological Review* considered it necessary to have them appear in the same issue.

Tom Sanya is concerned with, in general, development issues. He asks whether, given the ethical imperatives of today's world, what he refers to as traditional building heritage can realistically make any fresh contributions to an alternative development model? Using Uganda as a case, he explores this core question. Eric Nsuh is concerned with showing how Nadine Gordimer, in *None to Accompany Me* and Zoe Wicomb, in *Playing in the Light* represented the past in these two post-Apartheid novels and the influence on the ontological situation of the characters in the novels. His point is the familiar one that the behaviour and present conditions of the characters in the works of the above novelists have been shaped by the trauma of their past. Philippe Stéfani and Samuel Ravatua-Smith attempt to shed light on the phenomenon of social conversion that occurs when farmers change from traditional agricultural practices towards a less well-known form of aquaculture; in this case, the production of the Spirulina superfood (*Arthrospira platensis*). Though the focus is on farmers in southeast France, the practice resonates with some farmers in Africa

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