

INTERTEXTUALITY IN ANGLOPHONE CAMEROON LITERATURE: A READING OF ERNEST VEYU'S *THE RETURN* AND JOHN NKEMNGONG NKENGASSONG'S *THE WIDOWS MIGHT*

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Contemporary Anglophone Cameroon Literary producers share common concerns about Anglophone Cameroon society in particular and Cameroonian society in general. This has led to the conscious resurfacing and re-presenting of these concerns through major discourses in their works. These persisting ordeals, inspire these writers to reiterate the notions highlighted in earlier works by their contemporaries. This is the case with Ernest Veyu's *The Return*. This paper examines Veyu's *The Return* to illustrate its relationship with John Nkemngong Nkengasong's *The Widow's Might*. It argues that *The Return* is an intertext, primarily influenced by *The Widow's Might* and other literary and non-literary texts. This study locates its discourse within the intertextuality theory coined by Julia Kristeva, to reveal that both texts are similar in narrative techniques, plot, characterization, themes, and style. Thematically, they depict a corrupt political system, bad governance, and sociocultural complexities.

Keywords: Intertextuality, politics, governance, sociocultural discourses

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