The most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource for those studying social sciences as well as humanities. This work includes cross-references, suggestions for further reading, and a comprehensive index.

Lengthy experts from twentieth-century criticism of the principal British and American authors from the Middle Ages to the end of the Victorian era

The history of post-war writing in French has tended to separate African literature from French metropolitan literary production. The same separation resonates in today's global French literary marketplace, still dominated by Parisian publishing houses and metropolitan literary kudos. This study historicises the aesthetic and socio-economic implications of that evident asymmetry. Archival research combines with literary analysis to explore the mediations that defined and legitimated notions of language, authorship and literary value during the decolonizing vingt glorieuses. Revealing known and less-known connections between institutions such as Présence Africaine, Editions du Seuil, Gallimard and the Association des écrivains de la mer et de l'outre-mer, the author argues that a contested and variegated African literary presence was widely dispersed across the metropolitan publishing scene in this period. These material aspects of book production and distribution are inextricably entangled with ongoing debates over the representation of Africa in words. Authors whose work is considered in detail include Abdoulaye Sadji, Cheikh Hamidou Kane, Christine Garnier, Malick Fall, Chinua Achebe and Peter Abrahams. Publishing Africa in French uses an innovative interdisciplinary methodology to contribute fresh insights and new material to current concerns in French Studies, African Studies, the sociology of literature, and book history.

Indigenization of Language in the African Francophone Novel: A New Literary Canon discusses the question of indigenization in the African Francophone novel. Analyzing the prose narratives of Nazi Boni, Ahmadou Kourouma, and Patrice Nganang, this book contends that African literature written in European languages is primarily a creative translation process. Recourse to European languages as a medium of expressing African imagination, worldview, and cultures in fictional writing poses problems of intelligibility. Developed to express and reflect Western worldviews and sensibilities, European languages are employed by African writers to convey messages that seem to be at variance with European imagination. These writers find themselves writing in languages they wish to subvert through the technique of literary indigenization. The significance of this study resides in its raising awareness to the hurdles that literary creativity in a polyglotic context may present to readers and translators. This book provides answers to intriguing questions centering on the problematic of translation in contemporary African literature. It is a contribution to current research aimed at unraveling the conundrum surrounding the language question in African Europhone fiction, particularly the cultural functions of translation in literature. Potential translation problems have to be addressed in order to make African literature written in European languages intelligible to global readership. With the advent of globalization, transcultural communication has become an activity of enormous importance to the international community. It is a subject of great interest to translators, linguists, language instructors, and literary theorists.

Why can a "white" woman give birth to a "black" baby, while a "black" woman can never give birth to a "white" baby in the United States? What makes racial "passing" so different from social mobility? Why are interracial and incestuous relations often confused or conflated in literature, making "miscegenation" appear as if it were incest? Werner Sollors examines these questions and others in "Neither Black Nor White yet Both." A fully researched investigation of literary works that, in the past, have been read more for a black-white contrast of "either-or" than for an interracial realm of
This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

This landmark volume brings together a very rich harvest of forty critical essays on Cameroon literature by Cameroon literary scholars. The book is the result of the Second Conference on Cameroon Literature which took place at the University of Buea in 1994. The Buea conference was motivated by a determination to look at Cameroon literature straight into its face and criticize it using literary criteria of the strictest kind. Gone were the times when the criticism was complacent because it was believed that a nascent literature could easily be stifled by application of rather strict cannons of literary criticism. Both writers and critics had a lot to say. Subjects dealt with ranged from general topics on literature, survival and national identity, through specialized articles on prose, poetry, drama, translation, language, folklore, children’s literature, Journalism and politics. It is the hope of the volume editors that the publication of these papers will instigate the kind of actions that were recommended and that the prolific nature of Cameroon literature will equally give rise to a prolific and robust criticism.

Francophone Literature as World Literature examines French-language works from a range of global traditions and shows how these literary practices draw individuals, communities, and their cultures and idioms into a planetary web of tension and cross-fertilization. The Francophone corpus under scrutiny here comes about in the evolving, markedly relational context provided by these processes and their developments during and after the French empire. The 15 chapters of this collection delve into key aspects, moments, and sites of the literature flourishing throughout the francosphere after World War II and especially since the 1980s, from the French Hexagon to the Caribbean and India, and from Québec to the Maghreb and Romania. Understood and practiced as World Literature, Francophone literature claims—with particular force in the wake of the littérature-monde debate—its place in a more democratic world republic of letters, where writers, critics, publishers, and audiences are no longer beholden to traditional centers of cultural authority.

In October 1972, our Czech-written book Literatury eerne Afriky (Literatures of Black Mrica) was published in Prague, presenting a survey of an extensive field. The publication, which was signed at that time by all three authors, differed from most contemporary introductions to the study of African literatures in a threefold way: a) The authors attempted to cover various literary and literary efforts in the area roughly delimited by Senegal in the west, Kenya in the east, Lake Chad in the north and the Cape in the south. We were well aware—even at that time—that neither technically nor linguistically would it be possible to cover all literary efforts within that area. We did try, however, to include in our survey both the literacies and literatures written in the Indo-European linguae francae (English, French, Portuguese) and in at least several of the major African languages of the area. We did not attempt an exhaustive description, but wished, rather, to show the mutual relationships which emerge, if the literatures of this area, written either in the major linguae francae or in the African languages, are studied not as isolated phenomena, but as mutually complementary features. b) As two of us were linguists and one was a literary historian, we did not limit our analysis of the developing literacies and literatures to the purely cultural and literary aspects. Our intention was to deal with the whole process of African literary development, but also with the simultaneous, complementar.

This book outlines a new approach for considering the complex issue of hybridity and its translation. By building on the concept of translation as a three-phase process (reception, transfer and (re)production), it establishes the (contextual) function of hybrid elements in a text as the basis for translation or translation comparison based on a (focused) translation purpose. The model and methodology developed in the book provide the reader with operationalised tools for contextually abstracting the function of hybrid elements (Understanding Dimension) and using it as the basis for their transfer in another language (Translation Dimension).

Biographical and bibliographical entries on some 400 black authors active in the 20th century. Some of the sketches are updated from Gale’s Contemporary authors series; others were written especially for this volume. Covers not only contemporary American authors, but also earlier 20th century writers, social figures (e.g. Malcolm X, Desmond Tutu), and important African and Caribbean writers. In addition to the descriptive personal and career information, there are illuminating biographical/critical essays including comments, often by the authors themselves, on personal interests, aspirations, motivations, and thoughts on writing. Annotation copyrighted by Book News, Inc., Portland, OR

African literatures, says volume editor Oyekan Owomoyela, "testify to the great and continuing impact of the colonizing project on the African universe." African writers must struggle constantly to define for themselves and other just what "Africa" is and who they are in a continent constructed as a geographic and cultural entity largely by Europeans. This study reflects the legacy of colonialism by devoting nine of its thirteen chapters to literature in "Europhone" languages—English, French, and Portuguese. Foremost among the Anglophone writers discussed are Nigerians Amos Tutuola, Chinua Achebe, and Wole Soyinka. Writers from East Africa are also represented, as are those from South Africa. Contributors for
this section include Jonathan A. Peters, Arlene A. Elder, John F. Povey, Thomas Knipp, and J. Ndudaku Amankolor. In African Francophone literature, we see both writers inspired by the French assimilationist system and those influenced by Negritude, the African-culture affirmation movement. Contributors here include Servanne Woodward, Edris Hakward, and Alain Ricard. African literature in Portuguese, reflecting the nature of one of the most oppressive colonizing projects in Africa, is treated by Russell G. Hamilton. Robert Cancel discusses African-language literatures, while Oyeke Okwomoyela treats the question of the language of African literatures. Carole Boyce Davies and Elaine Savory Fido focus on the special problems of African women writers, while Hans M. Zell deals with the broader issues of publishing—censorship, resources, and organization.

African Francophone Writing presents a comprehensive overview of African writing in the Francophone literary world. It explores the work of important classic and contemporary African writers from the 1950s to the present who, until recently, have received little critical attention. The contributors view their subjects from a diverse range of critical perspectives -- historical, thematic, psychoanalytic, feminist and post-colonial -- to provide a variety of theoretically sophisticated analyses of Francophone writing. A comprehensive introduction and an extensive chronological table are included. African Francophone literature is rapidly becoming a major discipline in universities in Britain and North America. This book will provide much needed critical material for students at both undergraduate and postgraduate level. (Well-known authors studied in this book include: Chraibi, Memmi and Boudjedra in the Maghreb; Sembène, Kourouma and Adiaffi in sub-Saharan Africa; Begag and Cherif from the 'Beur' community; and women writers such as Debèche, Fall and Bâ.)

African Cultures, Memory and Space is an impeccable volume that powerfully grapples with a gamut of cultural heritage issues, challenges and problems from a vista of inter- and multi-disciplinary approach. The book, which is designed as a foundational text to the study of culture in ever-changing environments, makes an important argument that the dynamism of culture in highly globalised societies such as that of Zimbabwe can be studied from any perspective, but most importantly through careful examination of cultural elements such as memory, oral history and space, among others. While the book makes special reference to Zimbabwe, it profoundly and audaciously dissect and cut across different geographical and cultural spaces through its penetrating interrogation and scrutiny of different issues commonplace in many African contexts and even beyond. The book, written by scholars from different backgrounds and orientations, should appeal to scholars, researchers and students from various disciplines which include but not limited to Cultural Heritage Studies, Policy Studies, Social-Cultural Anthropology, Sociology, Development Studies and African Studies.

Mbenda, a young fisherman is in love with a modern young woman from a neighboring village. By tradition, a man marries the woman his father chooses for him. Mbenda decides to marry both, which is allowable in his village, but that means his modern wife and his traditional wife must live together, and Mbenda will be in the middle.


This book is an exploration of the material conditions of the production of African literature. Drawing on the archives of Heinemann’s African Writers Series, it highlights the procedures, relationships, demands, ideologies, and counterpressures engendered by the publication of three major authors: Chinua Achebe, Wole Soyinka, and Ngugi wa Thiongo. As a study of the history and techniques of African literary texts, this book advances a theory of reciprocity of effects - what it terms ‘auto-heteronomy’ - to describe the dynamic of formalist activism by which texts anticipate and shape the forces of literary production in advance. It serves as a departure from the ‘death of the author’ thesis by reconsidering the role of the author in African literature and culture industry, as well as the influence of African publics on writers’ aesthetic choices, and on the overall processes of production. This work is a major contribution to African literary history, literary criticism, and book history.

Literary representations of the body from Africa as well as narrative strategies of writing the body
The linguistically innovative aspect of Francophone African literature has been recognized and studied from a variety of angles over recent decades, yet little attention has been paid to what happens to such literature when it is translated into another language. Taking as its corpus all sub-Saharan Francophone African texts that have ever been published in English, this book explores the ways in which translators approach innovative features such as African-language borrowings, neologisms and other deliberate manipulations of French, depictions of sociolinguistic variation, and a variety of types of wordplay. The implications of their translation decisions are drawn out with reference to the broader significances that are often ascribed to postcolonial literature, and earlier critics’ calls for a decolonized translation practice are explored from both a practical and theoretical angle. These findings are used to push towards a detailed investigation of the postcolonial turn in translation studies, drawing on the work of key postcolonial theorists such as Homi K. Bhabha and Gayatri Spivak. The implications of their translation decisions are drawn out with reference to the broader significances that are often ascribed to postcolonial literature, and earlier critics’ calls for a decolonized translation practice are explored from both a practical and theoretical angle. These findings are used to push towards a detailed investigation of the postcolonial turn in translation studies, drawing on the work of key postcolonial theorists such as Homi K. Bhabha and Gayatri Spivak.

Un essai, politique, sur l’oralité dans un corpus de films d’Afrique noire francophone de 1950 à 2000. Dans un langage clair, l’auteur illustre comment dans les sociétés de l’écriture, le texte engagerait l’Homme et que cette écriture aurait imposé un genre, un style et des modes de production de sens qui sont propres à ces sociétés de l’écriture d’ou, par exemple, la naissance du langage cinematographique formalisé. Ainsi il se demande ce qui arriverait si on utilisait des techniques de film calquées sur le langage dont les articulations discursives ne sont pas nécessairement en adéquation avec la mysticité de la parole qui, elle, engagerait véritablement l’Homme en Afrique noire? Qu’arrive-t-il à l’analyse quand l’image d’une parole detourne le sens prescrit dans les modes opérateurs du langage cinématographique des sociétés de l’écrit? Comment le cinéma, a travers la technique audiovisuelle, devient-il une technologie par excellence capable de nous faire voir la nature mystique et culturelle de cette parole?

Independence generated the promise of a better future for the ethnically diverse populations of African countries, but during the past thirty years economic and political crises have called into question the legitimacy of speaking about nationhood in Africa. Richard Bjornson argues here that national consciousness can indeed be seen in the shared systems of references made possible by the emergence of literate cultures. By tracing the evolution of literate culture in Cameroon from the colonial period to the present and by examining a broad spectrum of writing in its social, political, economic, and cultural contexts, Bjornson shows how the concepts of freedom and identity have become the dominant concerns of the country's writers, and he relates those themes to the history of Cameroon's as a complex modern state. Bjornson also analyzes in detail works by writers such as Mongo Beti, Ferdinand Oyono, Marcien Towa, Guillaume Oyono-Mbia, René Philombe, and Francis Bebey.

The Rough Guide to West Africa in epub format is the most comprehensive and user-friendly guide to one of the world's hardest - and most rewarding - regions for travel, covering the 15 visitable countries from Mauritania to Cameroon in fifty percent more detail than its only competitor. Each chapter of the Rough Guide includes thoroughly researched hotel and restaurant listings, sections on everything from...
food and language to media and sport, and thoughtful background on the environment, culture, history, politics and music. The introduction highlights the region's attractions and touches on its great range of cultural and scenic impressions. Sections on Arts and Crafts and Fruit and Food Plants offer fascinating information and useful advice. More than 160 accessible and accurate maps guide you from the urban jungle to beaches and mountains. And an extensive index references every place mentioned in the guide. Visit the author blog at http://theroughguidetowestafrica.blogspot.com for news, links and updates. Make the most of your time with The Rough Guide to West Africa

This book by a diverse group of Cameroonian scholars, both at home and in the diaspora, presents multidisciplinary insights on some of the critical issues including political, economic, and sociocultural developments in post-colonial Cameroon.

This guide explores the geographical diversities of Lake Chad in the north, Mount Cameroon in the west, and the dense rainforests of the south. Details of getting around the country by bush-taxi, rail, car or on foot, together with accommodations from camping to mud-hut 'royal palaces', are balanced by a wealth of background information on history, geography, culture, and the environment. Cameroon offers excellent possibilities for hiking and encounters with big mammals, including large herds of elephant. Planning and preparation details for overland crossing into Cameroon from adjacent countries are provided to make this the complete guide for travelers.

Describes authors, works, and literary terms from all eras and all parts of the world.

This book is the first to offer a cultural history of French literature from its very beginnings, analysing the relationship between French literature and France’s evolving power structures from the Middle Ages through to the present day. It shows the political connections between the elite literature of France and other aspects of its culture, from racism, misogyny, tolerance and liberal reform to song, street performance, advertising and cinema. The nation's literature contributed to these and was shaped by them. The book highlights the continuities and the unique fault-lines in the society that, over a millennium, has produced 'French culture'. It looks at France’s early and continuing struggle for a national identity through both its language and its literature, and it shows that this struggle co-exists with openness to other cultures and a bawdy or subtle rebelliousness against the Church and other forms of authority. En route it takes in cuisine, gardens and the French tradition in mathematics. The survey provides an accessible approach to key issues in the history of French culture as well as a wide context for specialists.

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