
Dramouss

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A History of Creative Writing in French from West and Equatorial Africa

HATFIELD ELLISON

Mass Communication and Single-party Politics in Guinea Under Sékou Touré

U of Nebraska Press

From a forest of controversies and opinions by African and non-African critics and writers, Bishop has been able to elicit strong paradigms of critical and theoretical evaluation of African literature by Africans themselves, and therein lies the abiding merit of this book. Modern Fiction Studies The years immediately following World War II saw an extraordinary literary development in Black sub-Saharan Africa--the emergence of a virtually new literature. This phenomenon became the center of critical controversy as writers, commentators, and scholars attempted to forge a set of aesthetic standards for this new literature. Although the European contribution to this discussion is well known, the views of African critics, who have been writing voluminously on the subject since the 1940s, have been given far less attention. In this study, Bishop provides the first systematic examination of how Africans themselves have evaluated African literature in English and French from the early postwar years to the opening of the first World Festival of Negro Arts in 1966.

Fatoman's Search for a Totem in Camara Laye's L'enfant Noir and Dramouss

Africa World Press

In this original collection, several of today's finest writers introduce little-known treasures of literature that they count among their favorite books. Here Toni Morrison celebrates a great Guinean storyteller whose novel of mystical adventure and surprising revelation transforms our image of Africa, while Susan Sontag raises the curtain on a distant summer when three of the greatest poets of the twentieth century exchanged love letters like no others. Here too John Updike analyzes the rare art of an English comic genius, Jonathan Lethem considers a hard-boiled and heartbreaking story of prison life, and Michael Cunningham uncovers the secrets of what may well be the finest short novel in modern American literature. Other contributors include such noted authors as Arthur C. Danto, Lydia Davis, Elizabeth Hardwick, Francine Prose, Lucy Sante, Colm Tóibín, Eliot

Weinberger, and James Wood. Lucid, polished, provocative, inspiring, these essays are models of critical appreciation, offering personal, impassioned, thoughtful responses to a wide range of wonderful books. Unknown Masterpieces is a treat for all lovers of great writing and a useful and stimulating guidebook for readers eager to venture off literature's beaten tracks. Eliot Weinberger on Hindoo Holiday by J.R. Ackerley Arthur C. Danto on The Unknown Masterpiece by Honoré de Balzac John Updike on Seven Men by Max Beerbohm Jonathan Lethem on On the Yard by Malcolm Braly Toni Morrison on The Radiance of the King by Camara Laye Colm Tóibín on The Go-Between by L.P. Hartley Francine Prose on A High Wind in Jamaica by Richard Hughes Susan Sontag on Letters: Summer 1926 by Boris Pasternak, Marina Tsvetayeva, and Rainer Maria Rilke Lucy Sante on Classic Crimes by William Roughead James Wood on The Golovlyov Family by Shchedrin Elizabeth Hardwick on The Unpossessed by Tess Slesinger Lydia Davis on The Life of Henry Brulard by Stendhal Michael Cunningham on The Pilgrim Hawk by Glenway Wescott

The Forming of Critical Standards, 1947-1966

New York Review of Books
Collects nonfiction writings and speeches by the American author, on topics including family and history, writers and writing, and politics and society.

Reading a Literary Tradition Greenwood Publishing Group
French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

Dramouss CUP Archive

Homophobia is still rife and it remains dangerous and even life-threatening to be out in Africa, but Chantal Zabus here traces the range of representations of same-sex desire in Africa through historic and contemporary sources.

European-language Writing in Sub-Saharan Africa Rereading Camara Laye

Camara Laye (1928?80) traveled to France from his native Guinea

in 1947 on a scholarship to study automobile mechanics. While there, he was encouraged by a supporter of the French Union to record the memories of his childhood. The resulting book, *L'Enfant noir*, was praised for its style and its uncritical attitude toward French colonization. A year later Laye published *Le Regard du roi*, a Kafkaesque story of a white man in Africa, which was very different in tone, style, and content from *L'Enfant noir* and from any other African literature being published at the time. *L'Enfant noir* and *Le Regard du roi* became seminal works of African fiction in French and were translated into English as *The African Child* and *The Radiance of the King*. Adele King met Camara Laye in 1978, two years before his death, and in 1980 published the principal study about him, *The Writings of Camara Laye*. In 1991 King set out to disprove rumors that Laye was not the author of one of his novels, *Le Regard du roi*. Instead she became convinced that the rumors were true and in the process unexpectedly discovered a far more interesting story about the creation of Laye as an author and public figure. Rereading Camara Laye describes King's research, which has taken more than ten years. Her inquiry involved finding those who knew Laye in Paris in the 1950s and interviewing them when possible as well as examining documents in libraries and archives in France and Belgium. King's findings provide important insights into French publishing and colonial politics in the years following World War II. She also shows how interpretations of Laye's novels have been shaped by the assumption that they were written by an African.

[Camara Laye](#) John Benjamins Publishing

At the beginning of this masterpiece of African literature, Clarence, a white man, has been shipwrecked on the coast of Africa. Flush with self-importance, he demands to see the king, but the king has just left for the south of his realm. Traveling through an increasingly phantasmagoric landscape in the company of a beggar and two roguish boys, Clarence is gradually stripped of his pretensions, until he is sold to the royal harem as a slave. But in the end Clarence's bewildering journey is the occasion of a revelation, as he discovers the image, both shameful and beautiful, of his own humanity in the alien splendor of the king

A Dream of Africa Gunter Narr Verlag

The collapse of empires has resulted in a greater appreciation for indigenous cultures in former colonies and a renaissance of creativity. More than 150 alphabetically arranged entries by expert contributors overview and assess the effects of globalization on literary and cultural studies in the 21st century. Attempting to counter what some have seen as the anglophone bias of postcolonial studies, the volume emphasizes the common heritage of resistance in francophone, hispanophone, and other literatures, including the literatures of non-European postimperial states.

A History of Twentieth-century African Literatures Boston : Twayne Publishers

During the political upheavals of the mid-twentieth century, as imperialism was unraveling on a grand scale, writers from colonized and occupied spaces questioned the necessity and ethics of their histories. As empire "wrote back" to the self-ordained centres of the world, modes of representation underwent a transformation. Exploring novels and diverse forms of literature from regions in West Africa, the Middle East, and Indigenous America, *Maps of Empire* considers how writers struggle with the unstable boundaries generated by colonial projects and their dissolution. The literary spaces covered in the book form imaginary states or reimagine actual cartographies and identities sanctioned under empire. The works examined in *Maps of Empire*, through their inner representations and their outer histories of reception, inspire and provoke us to reconsider boundaries.

Postcolonial African Writers Praeger

This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangarembga, Tahbar Ben Jelloun, among others. Each entry includes a brief biography, a discussion of major works and themes that appear in the author's writings, an overview of the critical response to the author's work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

Artist and Audience London ; Ibadan [Nigeria] : Heinemann

The first major comparative study of African writing in western languages, *European-language Writing in Sub-Saharan Africa*, edited by Albert S. Gérard, falls into four wide-ranging sections: an overview of early contacts and colonial developments "Under Western Eyes"; chapters on "Black Consciousness" manifest in the debates over Panafrikanism and Negritude; a group of essays on mental decolonization expressed in "Black Power" texts at the time of independence struggles; and finally "Comparative Vistas," sketching directions that future comparative study might explore. An introductory essay stresses the millennia of writing in Africa, side by side with a richly eloquent and artistic set of vernacular oral traditions; written and oral traditions have become interwoven in adaptations of imported forms and linguistic innovations that challenge traditional "high" literary norms. Gérard uses the mathematical concept of "fuzzy sets" to explain why the focus on "Black Africa" has led him to set aside for future analysis the literatures produced in North Africa, which fall under the influence of Muslim civilization, as well as the diasporic literatures of the New World. Over sixty scholars from twenty-two countries contribute specialized studies of creative writing by leading authors in the nineteenth and twentieth centuries such as Achebe, Mphahlele, Ngugi, Senghor, Soyinka, and Tutuola. Critical analyses are organized primarily around regions, reflecting different colonial languages imposed through schools and other social institutions. Some authors trace the adaptation of western genres, others identify syncretism with folktales or myths. The volumes are attentive to the heterogeneity of national literatures addressed to polyethnic and multilingual populations, and they note the instrumental politics of language in newly independent states. A closing chapter, "Tasks Ahead," identifies areas for future scholars to explore.

His Master's Voice Africa World Press

Providing an indispensable resource for academics as well as readers interested in the evolution of horror fiction in the 20th century, this book provides a readable yet critical guide to global horror fiction and authors. *Horror Fiction in the 20th Century* encompasses the world of 20th-century horror literature and explores it in a critical but balanced fashion. Readers will be exposed to the world of horror literature, a truly global phenomenon during the 20th century. Beginning with the modern

genre's roots in the 19th century, the book proceeds to cover 20th-century horror literature in all of its manifestations, whether in comics, pulps, paperbacks, hardcover novels, or mainstream magazines, and from every country that produced it. The major horror authors of the century receive their due, but the works of many authors who are less well-known or who have been forgotten are also described and analyzed. In addition to providing critical assessments and judgments of individual authors and works, the book describes the evolution of the genre and the major movements within it. *Horror Fiction in the 20th Century* stands out from its competitors and will be of interest to its readers because of its informed critical analysis, its unprecedented coverage of female authors and writers of color, and its concise historical overview. Covers both the best-known authors of horror literature and a large number of lesser-known or forgotten authors whose work would reward searching out by modern readers. Is unprecedented in its coverage of international horror literature and includes dozens of authors whose horror fiction has never before been translated into English. Covers the major 20th century developments and movements within horror literature in one volume, in a linear and chronological manner. Is a corrective to decades of sexist, racist, colonialist, and provincial horror criticism.

Books Abroad Routledge

His Master's Voice refutes the simplistic pattern of condescending criticism versus a complacent justification which often transpires from the debate on post-colonial Africa's general departure from political pluralism toward autocracy under single-party regimes. Hence, it places the debate in the historical context of statecraft and nation-building, whereby the line between pre-colonial heritage, colonial legacy and post-colonial innovations - against all appearances - has chiefly been a thin one.

Nommo University of Toronto Press

This 1976 book provides both a historical survey and a critical analysis of the literature in French from West and Equatorial Africa. Professor Blair begins by discussing the social, educational and political influences which led to the formation of the Negritude movement and to a flowering of French-African creative writing. This historical approach is then complemented by a study of the different literary genres. She traces the evolution of the first manifestations of literary activity in French by African writers,

the written folk-tale, fable and short story, from the oral tradition of the indigenous culture, and the eventual appearance of the novel with a legendary or historical theme. The origins of French-African drama are considered for the first time, and the work of the minor poets analysed. Finally, Professor Blair attempts a definition of the French-African novel, and studies examples from three major periods from the 1930s onwards.

Generic Ideologies Univ. Press of Mississippi

Rereading Camara Laye U of Nebraska Press

Carrefour de cultures Boydell & Brewer Ltd

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. Ndukaku Amankulor. 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

Makward, 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 Oyekan Owomoyela 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.

A Bio-bibliographical Critical Sourcebook Pocket

Francophone African Fiction U of Nebraska Press

Dramouss York, S.C. : French Literature Publications Company

African Literature in French ABC-CLIO

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