

# The Suns Of Independence

The Suns of Independence Francophone African Fiction Rising Anthills The Sequential Dynamics of Narrative Indigenization of Language in the African Francophone Novel Toward the Decolonization of the Europhone African Novel How Strange the Change South A New Reader's Guide to African Literature Afrika Masculinity in Ahmadou Kourouma's The Suns of Independence Black Writers Selected Essays and Reviews on African Literature and Criticism Design and Intent in African Literature The Weekly Review Epasa Moto Journal of Cultural Studies Francophone Sub-Saharan African Literature in Global Contexts Language, Literature, and Identity There & Back Ahmadou Kourouma Jonathan Ngate Elisabeth Bekers Ken Ireland Peter W. Vakunta Peter Wuteh Vakunta Marc Caplan Hans M. Zell Obed Chiliboyi Sharon Malinowski Victor O. Aire African Literature Association. Meeting Alain Mabanckou Kizitus Mpoche Danielle Tilkin

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ahmadou kourouma's award winning novel the suns of independence is one of the great classics of francophone african literature capturing the dreams and struggles of a newly independent nation fama is the last of an ancient line of dumbuya princes who before the europeans came reigned undisputed over the malinke tribe yet even after independence fama is forced to beg for his place amongst the bureaucratic elite meanwhile his wife salimata is desperately attempting to save the dumbuya legacy from extinction beyond the gripping political intrigue ahmadou kourouma weaves together an in depth tapestry of malinke culture blending the everyday experience of 1960s postcolonial life with age old myths and traditions perhaps the most remarkable african novelist writing in french guardian

female genital excision or the ritual of cutting the external genitals of girls and women is undoubtedly one of the most heavily and widely debated cultural traditions of our time by looking at how writers of african descent have presented the practice in their literary work elisabeth bekers shows how the debate on female genital excision evolved over the last four decades of the twentieth century in response to changing attitudes about ethnicity nationalism colonialism feminism and human rights rising anthills the title refers to a dogon myth analyzes works in english french and arabic by african and african american writers both women and men from different parts of the african continent and the

diaspora attending closely to the nuances of language and the complexities of the issue. The book explores lesser known writers side by side with such recognizable names as Ngugi wa Thiong'o, Flora Nwapa, Nawal El Saadawi, Ahmadou Kourouma, Calixthe Beyala, Alice Walker, and Gloria Naylor. Following their literary discussions of female genital excision, she discerns a gradual evolution from the 1960s when writers, mindful of its communal significance, carefully wrote around the physical operation through the 1970s and 1980s when they began to speak out against the practice and their societies' gender politics to the late 1990s when they situated their denunciations of female genital excision in a much broader international context of women's oppression and the struggle for women's rights.

Building on critical theories of narrative, this study analyses temporal and continuity relations in fiction.

*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 polyglossic 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.

Toward the decolonization of the europhone African novel is a treatise on the problematics of language choice in europhone African literature. Vakunta's research is rooted in the notion that the postcolonial African fiction writer is at a crossroads of languages, groping for linguistic reorientation using the prose of fiction of Patrice Nganang, Ahmadou Kourouma, Mercedes Fouada, Nazi Boni, and Gabriel K. Fonkou as corpus. He contends that postcolonial African fiction is an offshoot of a linguistic tinkering process that enables writers to tinker with the language of the ex-colonizer in a deliberate attempt to divest indigenous writing of its hegemonic vestiges.

In this book, Marc Caplan argues that the literatures of ostensibly marginal modern cultures are key to understanding modernism. Caplan undertakes an unprecedented comparison of nineteenth-century Yiddish literature and twentieth-century Anglophone and francophone African literature and reveals unexpected similarities between them. These literatures were created under imperial regimes that brought with them processes

of modernization that were already well advanced elsewhere yiddish and african writers reacted to the liberating potential of modernity and the burdens of imperial authority by choosing similar narrative genres typically reminiscent of early modern european literatures the picaresque the pseudo autobiography satire and the bildungsroman both display analogous anxieties toward language caught as they were between imperial global languages and stigmatized native vernaculars and between traditions of writing and orality through comparative readings of narratives by reb nakhman of breslov amos tutuola yisroel aksenfeld cheikh hamidou kane isaac meyer dik camara laye mendele moykher sforim wole soyinka y y linetski and ahmadou karouma caplan demonstrates that these literatures belated relationship to modernization suggests their potential to anticipate subsequent crises in the modernity and post modernity of metropolitan cultures this in turn leads him to propose a new theoretical model peripheral modernism which incorporates both a new understanding of periphery and center in modernity and a new methodology for comparative literary criticism and theory

this text presents comprehensive coverage of more than 400 of the most studied black authors from the harlem renaissance social and political activists and foreign black writers of interest to american audiences

the work of polymath jean francois lyotard has proved seminal in the best sense of the word original and historical both fundamental and far reaching neither partisan nor exclusive this retrospective volume deals with the extraordinary breadth of lyotard s thought and his wide ranging impact on critical thinking in the late twentieth century book jacket

the exhibition invites viewers to undertake a two way journey from south to north and examine the similarities and differences between the work of those artists who emigrated and the work of those who stayed it also invites us to reevaluate our concept of what is african the works represent several generations of artists who have penetrated international circuits in recent years frdric bruly bouabré ivory coast serves as the starting point for a dialogue between the local and the global with works that challenge every possible preconceived idea about tradition and contemporaneity in turn these establish a harmonious dialogue with the works of other artists such as william kentridge south africa viy diba senegal and touhami ennadré morocco and with those of younger artists who experiment with the full range of media photography video and film such as emeka udemba nigeria marie blanche ouedraogo burkina faso otobong nkanga nigeria romuald hazoum benin and soly ciss senegal artists ammar bauras modou dieng mbongeni richman buthelezi touhami ennadré frdric bruly bouabré moustapha dim soly ciss frances goodman otobong nkanga abdoulaye konat chri samba romual hazoum marie blanche ouedraogo william kentridge djibril sy bodys isek kingelez miguel petchkovsky moshekwa langa emeka udemba and ammar bauras

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