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SAIGE CYNTHIA

The Radiance of the King Bloomsbury Publishing USA
 Collecting three decades of Morrison's writings about her work, life, literature, and American society, this collection provides a unique glimpse into her viewpoint as an observer of the world, the arts, and the changing landscape of American culture.

Francophone African Fiction Africa World Press

Cet ouvrage est une réédition numérique d'un livre paru au XXe siècle, désormais indisponible dans son format d'origine.

Horror Fiction in the 20th Century Univ. Press of Mississippi

The collapse of empires has resulted in a remarkable flourishing of indigenous

cultures in former colonies. The end of the colonial era has also witnessed a renaissance of creativity in the postcolonial world as modern writers embrace their heritage. The experience of postcoloniality has also drawn the attention of academics from various disciplines and has given rise to a growing body of scholarship. This reference work overviews the present state of postcolonial studies and offers a refreshingly polyphonic treatment of the effects of globalization on literary studies in the 21st century. The volume includes more than 150 alphabetically arranged entries on postcolonial studies around the world. Entries on individual authors provide brief biographical details but primarily examine the author's handling of postcolonial themes. So too, entries on theoreticians offer background information and summarize the person's contributions to

critical thought. Entries on national literatures explore the history of postcoloniality and the ways in which writers have broadly engaged their legacy, while those on important topics discuss the theoretical origin and current ramifications of key concepts in postcolonial studies. Cross-references and cited works for further reading are included, while a comprehensive bibliography concludes the volume. *Maps of Empire* Saint James Press
 Homosexuality was and still is thought to be quintessentially 'un-African'. Yet in this book Chantal Zabus examines the anthropological, cultural and literary representations of male and female same-sex desire from early colonial contacts between Europe and Africa in the nineteenth century to the present. Covering a broad geographical spectrum, from Mali to South Africa and from Senegal

to Kenya, and adopting a comparative approach encompassing two colonial languages (English and French) and some African languages, 'Out in Africa' charts developments in Sub-Saharan African texts and contexts through the work of 7 colonial and some 25 postcolonial writers. Le rêve dans le roman africain et antillais Routledge

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. *Schrift, Buch und Lektüre in der französischsprachigen Literatur Afrikas* York, S.C. : French Literature Publications Company

Les rêves reçoivent une attention particulière dans la tradition africaine, qui accorde à leur interprétation, une place de choix que l'on retrouve dans les romans africains. L'auteur montre ici l'importance du rêve dans le roman et son apport aux littératures africaine et antillaise. Les rêves reçoivent une attention particulière dans la tradition africaine, qui accorde à leur interprétation, comme à l'oniromancie, une place de choix que l'on retrouve dans les romans africains. L'auteur se propose ici de montrer l'importance du rêve dans le roman, son influence sur celui-ci, la spécificité orale du rêve et son apport aux littératures africaine et antillaise. Isabelle Constant étudie les rêves dans quelques romans en déterminant les thèmes qui y apparaissent. Ces rêves comportent souvent une part de réalisme et une part d'allégorie ; aussi ne s'agit-il pas ici de la distinction entre rêves véridiques et rêves allégoriques, distinction principale du grec Artémidore, mais des thèmes oniriques en rapport avec les structures socio-économiques décrites dans le roman, le vécu des personnages, leurs désirs, leur spiritualité.

Okike Taylor & Francis

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 Panafricanism 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.

Unknown Masterpieces Boston : Twayne Publishers

Originally published in 1980, this book introduces the student to twelve of the most exciting and significant African authors of the 20th Century, whose work represents Anglophone and Francophone writing (with translation) drawn from West, East and Southern Africa. Twelve African Writers was a revised, updated and extended edition of the pioneering Seven African Writers which did so much to make students aware of African literature. The book also contains an extensive bibliography of the works not just of the selected writers, but other important

African authors and recommendations of further critical works.

African Literature in French New York Review of Books

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.

Le roman d'autocritique ouest-africain francophone (1960-1975)

Taylor & Francis

Maps of Empire examines how literature was affected by the decay and break up of old models of imperial administration in the mid-twentieth century.

Out in Africa John Benjamins Publishing

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.

The New African Bloomsbury Publishing USA

Die Buchreihe Mimesis präsentiert unter ihrem neuen Untertitel *Romanische Literaturen der Welt* ein innovatives und integrales Verständnis der Romanistik. Sie trägt der Tatsache Rechnung, dass die faszinierende Entwicklung der romanischen Literaturen und Kulturen in Europa wie außerhalb Europas weltweite Dynamiken in Gang gesetzt hat, welche die großen Traditionen der Romanistik auf neue Horizonte hin öffnen. Mimesis zeigt auf, wie die dargestellte Wirklichkeit im Archipel der romanischen Literaturen die Tür zu einem vielsprachigen Kosmos verschiedenartiger Logiken öffnet. Die Publ.

Generic Ideologies London ; Ibadan [Nigeria] : Heinemann

Novels of testimony, novels of revolt, novels of struggle, followed by post-colonial writings, filled with complexities and ambiguities, have created a literary tradition expressive of the African spirit. *Thresholds of Change in African Literature* U of Nebraska Press

Over the past decades, the growing interest in the study of literature of the city has led to the development of literary urban studies as a discipline in its own right. The Routledge Companion to Literary Urban Studies provides a methodical overview of the fundamentals of this developing discipline and a detailed outline of new directions in the field. It consists of 33 newly commissioned chapters that provide an outline of contemporary literary urban studies. The Companion covers all of the main theoretical approaches as well as key literary genres, with case studies covering a range of different geographical, cultural, and historical settings. The final chapters provide a window into new debates in the field. The three focal issues are key concepts and genres of literary urban studies; a reassessment and critique of classical urban studies theories and the canon of literary capitals; and methods for the analysis of cities in literature. The Routledge Companion to Literary Urban Studies provides the reader with practical insights into the methods and approaches that can be applied to the city in literature and serves as an important reference work for upper-level students and researchers working on city literature. Chapter 15 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license available at <http://www.taylorfrancis.com> 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.

Postcolonial African Writers New York Review of Books

Rereading Camara Laye U of Nebraska Press

Encyclopedia of Postcolonial Studies CUP Archive

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.

His Master's Voice U of Nebraska 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 [What Moves at the Margin](#) Boydell & Brewer Ltd

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 accorded 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. This is a timely and incisive critical assessment of contemporary discourses on the ethics and politics of translation.

Decolonizing Translation Walter de Gruyter GmbH & Co KG

Camara Laye (1928-1980) 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.

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