

Pierrette Herzberger-Fofana

Ecrivains africains et identités culturelles

— Entretiens —



*Stauffenburg
verlag*

Ecrivains Africains Et Identites Culturelles

S Ashworth



Ecrivains Africains Et Identites Culturelles:

Ecrivains africains et identités culturelles Pierrette Herzberger-Fofana, 1989 *A History of Twentieth-century African Literatures* Oyekan Owomoyela, 1993-01-01 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 Undergraduate's Companion to African Writers and Their Web Sites Miriam E. Conteh-Morgan, 2005-10-30 Now a firmly established part of world literature course offerings in many general education curricula African literature is no longer housed exclusively with African Studies programs and is often studied in English French Portuguese Women s Studies and Comparative Studies departments This book helps fill the great need for research materials on this topic presenting the best resources available for 300 African writers These writers have been carefully selected to include both well known writers and those less commonly studied yet highly influential They are drawn from both the Sub Sahara and the Maghreb the major geographical regions of Africa The study of Africa was introduced into the curriculum of institutions of higher learning in the United States in the 1960s when the Black Consciousness movement in the United States and the Cold War and decolonization movements in Africa created a need for the systematic study of other regions of the world Between 1986 and 1991 three Africans won Nobel literature prizes Soyinka Mahfouz and Gordimer and the visibility of African writers increased They are now a firmly established part of world literature courses in many general education curricula throughout North America African Writers is meant to serve as a resource for introductory material on 300 writers from 39 countries These writers were selected on the basis on two criteria that there is material on them in an easily available reference work and that there is some information of research value on free Web sites Each writer is from the late 19th or 20th century with the notable exception of Olaudah Equiano an 18th century African whose slave narrative is generally considered the first work of

African literature All entries are annotated **Francophonie et identités culturelles** Christiane Albert,1999-01-01

Rassemble les interventions d'un colloque tenu Pau en 1998 qui se proposait d'interroger les multiples processus intervenant dans la constitution de l'identité francophone Etudes sur l'espace littéraire francophone et sur sa place dans l'aire linguistique du français autour notamment de Rachid Boudjedra Emmanuel Juste le roman burkinabé quelques romanciers congolais

De quoi la littérature africaine est-elle la littérature ? Éric Essono Tsimi,2022-01-17T00:00:00-05:00 Au cours du XXI^e siècle on a régulièrement insisté sur l'urgence de penser la littérature depuis l'Afrique et la nécessité d'adapter les principes et les méthodes de l'exercice critique aux particularités de sa littérature qui selon certains n'existerait même pas en tant que telle tant soumise à un double statut social et culturel et des affiliations culturelles multiples la littérature africaine d'expression française mérite pourtant un traitement critique différencié qui parachève ses possibilités de réalisation critique avec rigueur et l'ouvrage propose une réflexion sur la validité scientifique et sociale d'une philosophie de la rupture indispensable au développement d'une certaine critique Par ailleurs des entretiens avec quatre écrivains permettent de répondre des questions qui servent de jalons tout au long du livre la littérature africaine existe-t-elle Que valent ses écrivains et leurs lecteurs Où sont ses lecteurs et son public Qu'en disent ses critiques les collections qui l'accueillent et les prix littéraires qu'elle reçoit De quelle couleur sont ses agents et ses traducteurs En en quel français s'écrit-elle **Médias, pouvoirs et**

identités PATRAQUIM Luis Carlos,2005-09-01 Partout les médias sont un enjeu de pouvoir et c'est par le biais de ces enjeux que s'expriment les identités ethniques ou politiques les trajectoires professionnelles des journalistes les techniques de reportage les traditions cinématographiques émergentes etc Introduit par un beau texte de l'écrivain mozambicain Luis Carlos Patraquin ce dossier ne prétend pas l'exhaustivité Mais en une dizaine d'articles d'auteurs de nationalités brésilienne britannique française mozambicaine et portugaise il offre une complémentarité d'approche du puzzle lusophone

ECRITURE ET IDENTITE DANS LA LITTERATURE AFRICAINE André-Patient Bokiba,1999-01-01 La littérature africaine est le produit de la rencontre de l'accouplement de cultures et d'une langue qui ne sont pas les unes et l'autre originaires d'un même espace Elle est aussi le produit d'une histoire l'histoire d'un cri d'un sursaut qu'elle se charge de projeter au monde Le propos de cet ouvrage est d'explorer de l'intérieur les questions majeures que pose la singularité créatrice de l'écrivain africain *Espaces arc-en-ciel -Identités et territoires en Afrique du Sud et en Inde* GERVAIS-LAMBONY Philippe, LANDY Frédéric et OLDFIELD Sophie,2003-10-01 Les processus liés à la phase actuelle de la mondialisation ont pour choix des repositionnement identitaires toutes les échelles Comment se traduisent-ils dans l'espace Comment est utilisé l'espace pour renforcer et justifier les appartenances identitaires ou au contraire les atténuer Autant de questions auxquelles cet ouvrage apporte des éléments de réponse travers la comparaison de deux grands pays du Sud l'Inde et l'Afrique du Sud

Francophonie et identités culturelles ,1999-01-01 Afin d'interroger les multiples processus intervenant dans la constitution de l'identité francophone un colloque a eu lieu à l'université de Pau en 1998 Il s'est achevé par une table ronde qui a

uni trois crivains franco phones Rachid Boudjedra Pius Ngandu Nkaashama et Tierno Mon nembo qui ont voqu la relation qu
ils entretiennent avec la langue et l criture Cet ouvrage rassemble les interventions des participants ce colloque **African
Literatures in the Eighties** ,2023-12-21 Matatu is a journal on African literatures and societies dedicated to
interdisciplinary dialogue between literary and cultural studies historiography the social sciences and cultural anthropology
Matatu is animated by a lively interest in African culture and literature including the Afro Caribbean that moves beyond worn
out clich s of cultural authenticity and national liberation towards critical exploration of African modernities The East African
public transport vehicle from which Matatu takes its name is both a component and a symbol of these modernities based on
Western these days usually Japanese technology it is a vigorously African institution it is usually regarded with some anxiety
by those travelling in it but is often enough the only means of transport available it creates temporary communicative
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committed to supporting democratic change in Africa to providing a forum for interchanges between African and European
critical debates to overcoming notions of absolute cultural ethnic or religious alterity and to promoting transnational
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Ecrivains Africains Et Identites Culturelles Introduction

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