

# Dramouss

The Use of Folklore in the Works of Camara Laye and Ngugi Wa Thiong'o  
Jane Nandwa 1991

**Out in Africa** Chantal J. Zabus 2013 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.

*Postcolonial African Writers* Siga Fatima Jagne 1998-07-17 Postcolonial African writers have made an enormous contribution to world literature. These writers frequently examine such issues as emerging identities in the postcolonial climate, neo-colonialism and new forms of oppression, cultural and political hegemonies, neo-elitism, language appropriation, and economic instability. During the last decade, their works have elicited increasing critical attention. This reference book overviews the richness of postcolonial African literature. The volume focuses on how postcoloniality is reflected in the novels, poetry, prose, and drama of major, minor, and emerging writers from diverse countries in Africa, including representative North and South African writers as well as writers of the Indian diaspora born in Africa. While authors in indigenous African languages continue to produce valuable works, the volume principally considers Anglophone and Francophone authors, along with two Lusophone writers. The reference book begins with an introductory essay on postcolonial criticism and African writing. The volume then presents alphabetically arranged profiles of approximately 60 writers, such as Chinua Achebe, Ama Ata Aidoo, Tsitsi Dangarembga, Buchi Emecheta, Nadine Gordimer, Bessie Head, Tabar Ben Jelloun, Doris Lessing, Peter Nazareth, Gabriel Okara, Femi Osofisan, and Efuwa Theodora Sutherland. 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 works, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many valuable perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

**Artist and Audience** African Literature Association. Meeting 1979

The Writings of Camara Laye Adele King 1980

**Modern Black Writers** Manitou Wordworks 2000 This 2nd edition covers approximately 170 of the most important black novelists, poets and dramatists of the 20th century. Entries include primary bibliographies for each author and excerpted criticism providing a comprehensive overview to the critical reception of each author. Users will find updated critical analysis of most authors included in the first edition, plus entries on twenty significant new authors.

*A Celebration of Black and African Writing* Bruce King 1975

*The Western Scar* William Lawson 1982

**New Encyclopedia of Africa** John Middleton 2008 Contains a collection of alphabetically-arranged entries from 'Abd al-Qadir to John Cummings on the history, geography, culture, religion and ideologies, wars, and economy of the African nations; and includes essays and photographs.

**Camara Laye** Sonia Lee 1984

**Nommo** John D. Erickson 1979

Okike 1981

**Twelve African Writers** Gerald Moore 2024-04-01 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.

European-language Writing in Sub-Saharan Africa Albert S. Gérard 1986-01-01 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.

**Books Abroad** Roy Temple House 1971

**African Literature Today** Eldred D. Jones 1969

**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.

**Generic Ideologies** Susan F. Gorman 2003

*Rereading Camara Laye* Adele King 2002-01-01 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.

*African Authors* Donald E. Herdeck 1973

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