

Postcolonial Subjects Francophone Women Writers

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Postcolonial Subjects — University of Minnesota Press

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'Postcolonial Subjects' is a collective project centered on questions of language, identity, and voice as they engage issues of gender, race, ethnicity, culture, and nation. The critical essays presented here focus on the literary contributions of contemporary women writing in French whose cultural ties, ethnic identities, and historical roots lie beyond the Hexagon, beyond the six-sided map ...

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6 mins read. As a student of English literature, several seminal texts such as Woolf ' s A Room of One ' s Own, Mary Wollstonecraft ' s A Vindication of the Rights of Women, Beauvoir ' s The Second Sex among others made up my list of essential readings. While these texts have been enlightening to read, it is crucial for us to look beyond them to understand feminism in our own socio-cultural ...

9 Women Authors Who Pioneered Postcolonial Feminism

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Francophone Postcolonial Studies: A critical introduction ...

The study of francophone North African literature has witnessed something of a surge in popularity over the last twenty years. Although many of the richest and best-known literary works in French by North African writers were published in the lead-up to and aftermath of decolonization, criticism in this area has exploded in recent decades, in particular with the rise of postcolonial studies in ...

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Yeager, Jack

Jack Yeager is Professor of French and Women's & Gender Studies at Louisiana State University in Baton Rouge. He is the author of The Vietnamese Novel in French: A Literary Response to Colonialism and co-editor of Post Colonial Subjects: Francophone Women Writers. Organiser: CCLPS. Contact email: ad48@soas.ac.uk. Share this page. Twitter ...

Sex, Politics, Nation and Modernity in (Post)Colonial Asia

Home"" is a contested notion in contemporary literary and cultural studies, as critics assess the impact of empire, independence, migration and globalization upon colonial and postcolonial subjects. This volume assembles articles on the representation of home specifically in women's autobiography, which is now one of the most exciting and productive fields of literary studies.

This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. The 1990s witnessed an explosion in women ' s writing in France, with a particularly exciting new generation of writer ' s coming to the fore, such as Christine Angot, Marie Darrieussecq and Regine Detambel. Other authors such as Paule Constant, Sylvie Germain, Marie Redonnet and Leila Sebbar, who had begun publishing in the 1980s, claimed their mainstream status in the 1990s with new texts. The book provides an up-to-date introduction to an analysis of new women ' s writing in contemporary France, including both new writers of the 1990s and their more established counter-parts. The editors ' incisive introduction situates these authors and their texts at the centre of the current trends and issues concerning French literary production today, whilst fifteen original essays focus on individual writers. The volume includes specialist bibliographies on each writer, incorporating English translations, major interviews, and key critical studies. Quotations are given in both French and English throughout. An invaluable study resource, this book is written in a clear and accessible style and will be of interest to the general reader as well as to students of all levels, to teachers of a wide range of courses on French culture, and to specialist researchers of French and Francophone literature.

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Organized by region, boasting an international roster of contributors, and including summaries of selected creative and critical works and a guide to selected terms and figures, Salhi's volume is an ideal introduction to French studies beyond the canon. The first reference work to provide an integrated and authoritative body of information about the political, cultural and economic contexts of postcolonial literatures that have their provenance in the major European Empires of Belgium, Denmark, France, G

Rewriting the Return to Africa: Voices of Francophone Caribbean Women Writers examines how post-colonial women writers Maryse Cond é , Simone Schwarz-Bart and Myriam Warner Vieyra emerged with a new vision of the notion of origins and identity and in the process revised the myth of the return to Africa previously constructed by N égritude writers in the 1930s. Their works reveal that the rediscovery of Caribbean history and culture leads to a new awareness of hybridity in identity and culture.

What characterizes the relationship between literature and the state? Should literature serve the needs of the state by constructing national consciousness, espousing state propaganda, and molding good citizens? Or should it be dedicated to a different kind of creative social endeavor? In this important book about literature and the politics of nation-building, Dominic Thomas assesses the contributions of Francophone African writers whose works have played a key role in the recent transition to democracy in the Congo. Exploring the works of Sony Labou Tansi, Henri Lopes, and Emmanuel Dongala, among others, Thomas highlights writers intimately involved with government and politics -- whether in support of the state's vision or with the intention of articulating a more open view of citizens and society. Focusing on themes such as collaboration, reconciliation, identity, history, and memory, Nation-Building, Propaganda, and Literature in Francophone Africa elaborates a broader understanding of the circumstances of African colonization, modern African nation-state formation, and the complex cultural dynamics at work in Africa since independence.

This book is the first major study of French Caribbean literature in light of the concept of postcoloniality. Postcolonial theory debates have developed in the anglophone domain, and have not as yet referred prominently to francophone literature. Jeannie Suk investigates how the literature of Martinique and Guadeloupe provides a kaleidoscopic view of the paradoxes at the heart of postcoloniality. Through subtle and provocative readings of Aim é C é saire, Edouard Glissant, Maryse Cond é , Baudelaire, Freud, and others, she illuminates how the development of French Caribbean literature and debates about n égritude, antillanité , and creolité contribute to theories of in-betweenness and incompleteness central to postcolonial modes. In each chapter, lively and detailed analyses of literary and critical texts reveal connections between key thematic, conceptual, rhetorical, and psychic issues that form the interface of Caribbean and postcolonial concerns. The first part paves theoretical ground, focusing on readings of two seminal texts, C é saire's Cahier d'un retour au pays natal and Glissant's Discours antillais; the second part concentrates on Maryse Cond é 's exemplary work. Lucidly articulating the overlap and interplay of the distance of oceanic crossing, the discontinuities of allegorical signification, and the gap at the heart of trauma, Suk probes the paradoxical dynamic of impossible yet inevitable returns in space, time, and the psyche. She shows how literal and metaphorical "crossings" both produce and impede history and representation. The result is a new framework for understanding the intersection of postcolonial, psychoanalytic, deconstructive, and French Caribbean problems in a language attentive to improbable recurrences across theories and registers. Postcolonial Paradoxes is a major contribution to criticism and theory, of interest to scholars and students of postcolonialism, Caribbean and African diaspora literature, French literature, and psychoanalysis.

Treacherous Subjects is a provocative and thoughtful examination of Vietnamese films and literature viewed through a feminist lens. Lan Duong investigates the postwar cultural productions of writers and filmmakers, including Tony Bui, Trinh T. Minh-ha, and Tran Anh Hung. Taking her cue from the double meaning of "collaborator," Duong shows how history has shaped the loyalties and shifting alliances of the Vietnamese, many of whom are caught between opposing/constricting forces of nationalism, patriarchy, and communism. Working at home and in France and the United States, the artists profiled in Treacherous Subjects have grappled with the political and historic meanings of collaboration. These themes, which probe into controversial issues of family and betrayal, figure heavily in fictions such as the films The Scent of Green Papaya and Surname Viet Given Name Nam. As writers and filmmakers collaborate, Duong suggests that they lay the groundwork for both transnational feminist politics and queer critiques of patriarchy.

While scholarship on Caribbean women ' s literature has grown into an established discipline, there are not many studies explicitly connected to the maternal subject matter, and among them only a few book-length texts have focalized motherhood and maternity in writings by Caribbean women. Reading/Speaking/Writing the Mother Text: Essays on Caribbean Women ' s Writing encourages a crucial dialogue surrounding the state of motherhood scholarship within the Caribbean literary landscape, to call for attention on a theme that, although highly visible, remains understudied by academics. While this collection presents a similar comparative and diasporic approach to other book-length studies on Caribbean women ' s writing, it deals with the complexity of including a wider geographical, linguistic, ethnic and generic diversity, while exposing the myriad ways in which Caribbean women authors shape and construct their texts to theorize motherhood, mothering, maternity, and mother-daughter relationships.

Hip Hop's Inheritance arguably offers the first book-length treatment of what hip hop culture has, literally, 'inherited' from the Harlem Renaissance, the Black Arts movement, the Feminist Art movement, and 1980s and 1990s postmodern aesthetics. By comparing and contrasting the major motifs of the aforementioned cultural aesthetic traditions with those of hip hop culture, all the while critically exploring the origins and evolution of black popular culture from antebellum America through to 'Obama's America,' Hip Hop's Inheritance demonstrates that the Hip Hop generation is not the first generation of young black folk preoccupied with spirituality and sexuality, race and religion, entertainment and athletics, or ghetto culture and bourgeois culture.

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