

Ville Cruelle

How do those pushed to the margins survive in contemporary cities? What role do they play in today's increasingly complex urban ecosystems? Faced with stark disparities in human and environmental wellbeing, what form might more equitable cities take? *Waste Matters* argues that contemporary literature and film offer an insightful and timely response to these questions through their formal and thematic reevaluation of urban waste. In their creation of a new urban imaginary which centres on discarded things, degraded places and devalued people, authors and artists such as Patrick Chamoiseau, Chris Abani, Dinaw Mengestu, Suketu Mehta and Vik Muniz suggest opportunities for an inclusive urban politics that demands systematic analysis. *Waste Matters* assesses the utopian promise and pragmatic limitations of their as yet under-examined work in light of today's pressing urban challenges. This book will be of great interest to scholars and students of English Literature, Postcolonial Studies, Urban Studies, Environmental Humanities and Film Studies.

Les questions de sécurité et de criminalité sont devenues de nouveaux objets d'études en Afrique, essentiellement en raison de la multiplication récente des formes de criminalité urbaine ou organisée et de la privatisation avancée de grandes portions d'espaces urbains, phénomènes que l'on pouvait croire limités aux Amériques. L'endémicité de la crise économique, l'accroissement de la pauvreté, la criminalisation de l'État et la faillite des polices tropicales ont considérablement accru les sentiments d'insécurité et accéléré le développement d'agences privées qui prennent le relais d'États incapables d'assumer le contrôle du corps social. Les auteurs de ce livre interrogent l'efficacité des

fonctions régaliennes de l'État (sécurité, police, justice) et leur éventuelle dévolution à des organismes privés (associations, groupes d'autodéfense, milices) ; ils rendent compte d'un groupe et de sa catégorisation (criminels, délinquants) et proposent un nouveau regard sur une certaine gestion urbaine de l'insécurité (ségrégation). Alors que de nombreuses études se sont naturellement focalisées sur les vingt dernières années, la quasi-absence d'études historiques sur la sécurité et la criminalité laisserait supposer que ces phénomènes sont nouveaux en Afrique. L'une des priorités de ce livre est de reconsidérer ces questions en proposant une approche pluridisciplinaire (histoire, science politique, géographie, sociologie, littérature). De nombreuses études empiriques témoignent de la variété des trajectoires criminelles, des rôles successifs des polices coloniales et postcoloniales, de la multiplicité des agences de sécurité privée et des formes ségrégatives d'organisation de l'espace urbain en Afrique de l'Ouest. En raison de la taille et du nombre de ses villes et de l'épaisseur historique de la criminalité urbaine, le Nigeria tient une place singulière dans ce livre. Premier pays de la région à entrer dans l'ère du crime organisé, le Nigeria constitue aujourd'hui une base essentielle des réseaux criminels transnationaux à l'échelle mondiale.

Francophone Literature as World Literature examines French-language works from a range of global traditions and shows how these literary practices draw individuals, communities, and their cultures and idioms into a planetary web of tension and cross-fertilization. The Francophone corpus under scrutiny here comes about in the evolving, markedly relational context provided by these processes and their developments during and after the French empire. The 15 chapters of this collection delve into key aspects, moments, and sites of the literature flourishing throughout the francosphere after World

War II and especially since the 1980s, from the French Hexagon to the Caribbean and India, and from Québec to the Maghreb and Romania. Understood and practiced as World Literature, Francophone literature claims--with particular force in the wake of the littérature-monde debate--its place in a more democratic world republic of letters, where writers, critics, publishers, and audiences are no longer beholden to traditional centers of cultural authority.

Deep hiStories represents the first substantial publication on gender and colonialism in Southern Africa in recent years, and suggests methodological ways forward for a post-apartheid and postcolonial generation of scholars. The volume's theorizing, which is based on Southern African regional material, is certain to impact on international debates on gender – debates which have shifted from earlier feminisms towards theorizations which include sexual difference, subjectivities, colonial (and postcolonial) discourses and the politics of representation. Deep hiStories goes beyond the dichotomies which have largely characterized the discussion of women and gender in Africa, and explores alternative models of interpretation such as 'genealogies of voice'. These 'genealogies' transcend the conventional binaries of visibility and invisibility, speaking and silence. Works covering South Africa from the eighteenth to the twentieth century and Zimbabwe, Namibia and Cameroon in the twentieth include: • Colonial readings of Foucault • Ideologies of domesticity • Torture and testimony of slave women • Women as missionary targets • Gender and the public sphere • Race, science and spectacle • Male nursing on mines • Infanticide, insanity and social control • Fertility and the postcolonial state • Literary reconstructions of the past • Gender-blending and code-switching • De/colonizing the queer The collection includes diverse research on the body in Southern Africa for the first time. It brings new

subtleties to the ongoing debates on culture, civility and sexuality, dealing centrally with constructions of race and whiteness in history and literature. It is an important resource for teachers and students of gender and colonial studies. In this new volume of critical essays on the Francophone literature of countries in the African Sahel, some of the field's most distinguished scholars investigate both the written and oral genres produced in this dynamic region - work characterised by its association with the desert. Revealing the richness and complexity of little-known texts, now becoming increasingly important as Africa forms its literary canon, this is the first volume of its kind available to researchers, teachers and students in the Anglophone world.

The effort to go beyond given knowledge in different domains – artistic, scientific, political, metaphysical – is a characteristic driving force in modernism and the avant-gardes. Since the late 19th century, artists and writers have frequently investigated their medium and its limits, pursued political and religious aims, and explored hitherto unknown physical, social and conceptual spaces, often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations. The fifth volume of the EAM series casts light on the history and actuality of investigations, quests and explorations in the European avant-garde and modernism from the late 19th century to the present day. The authors seek to answer questions such as: How have modernism and the avant-garde appropriated scientific knowledge, religious dogmas and social conventions, pursuing their investigation beyond the limits of given knowledge and conceptions? How have modernism and avant-garde created new conceptual models or representations where other discourses have allegedly failed? In what ways do practises of investigation, quest or

exploration shape artistic work or the formal and thematic structures of artworks?

The essays in this groundbreaking collection constitute a pioneering attempt at establishing a comparative agenda for the study of black literatures and identities in the context of the European Union. Drawing from a wide variety of critical perspectives and methodologies, from Post-colonial or Diaspora Studies to Sociology or Ethnography, contributors to the volume analyze black diasporic communities and their cultural productions in Spain, Portugal, France, Italy, Germany and the United Kingdom, paying particular attention to women afrosporic writers.

In October 1972, our Czech-written book *Literary eerne Afriky (Literatures of Black Mrica)* was published in Prague, presenting a survey of an extensive field. The publication, which was signed at that time by all three authors, differed from most contemporary introductions to the study of Mrican literatures in a threefold way: a) The authors attempted to cover various literacy and literary efforts in the area roughly delimited by Senegal in the west, Kenya in the east, Lake Chad in the north and the Cape in the south. We were well aware-even at that time-that neither technically nor linguistically would it be possible to cover all literary efforts within that area. We did try, however, to include in our survey both the literacies and literatures written in the Indo-European *linguae francae* (English, French, Portuguese) and in at least several of the major African languages of the area. We did not attempt an

exhaustive description, but wished, rather, to show the mutual relationships which emerge, if the literatures of this area, written either in the major languages or in the African languages, are studied not as isolated phenomena, but as mutually complementary features. b) As two of us were linguists and one was a literary historian, we did not limit our analysis of the developing literatures and literatures to the purely cultural and literary aspects. Our intention was to deal with and if it was relevant not only with the process of African literary development, but also with the simultaneous, complementary.

This History is the first in a century to trace the development and impact of the novel in France from its beginnings to the present. Leading specialists explore how novelists writing in French have responded to the diverse personal, economic, socio-political, cultural-artistic and environmental factors that shaped their worlds. From the novel's medieval precursors to the impact of the internet, the History provides fresh accounts of canonical and lesser-known authors, offering a global perspective beyond the national borders of 'the Hexagon' to explore France's colonial past and its legacies. Accessible chapters range widely, including the French novel in Sub-Saharan Africa, data analysis of the novel system in the seventeenth century, social critique in women's writing, Sade's banned works and more.

Highlighting continuities and divergence between and within different periods, this lively volume offers routes through a diverse literary landscape while encouraging comparison and connection-making between writers, works and historical periods.

First published in French in 1988, and in English in 1992, this companion explores the nature of the literary myth in a collection of over 100 essays, from Abraham to Zoroaster. Its coverage is international and draws on legends from prehistory to the modern age throughout literature, whether fiction, poetry or drama. Essays on classical figures, as well as later myths, explore the origin, development and various incarnations of their subjects. Alongside entries on western archetypes, are analyses of non-European myths from across the world, including Africa, China, Japan, Latin America and India. This book will be indispensable for students and teachers of literature, history and cultural studies, as well as anyone interested in the fascinating world of mythology. A detailed bibliography and index are included. 'The Companion provides a fine interpretive road map to Western culture's use of archetypal stories.' *Wilson Library Review* 'It certainly is a comprehensive volume... extremely useful.' *Times Higher Education Supplement*

An exploration of African literary production in France and its socio-economic implications.

This series of bibliographical references is one of the

most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

"Cruel City tells the story of a young man's attempt to cope with capitalism and the rapid urbanization of his country. Banda, the protagonist, sets off to sell the year's cocoa harvest to earn the bride price for the woman he has chosen to wed. Due to a series of misfortunes, Banda loses both his crop and his bride to be. Making his way to the city, Banda is witness to a changing Africa, and as his journey progresses, the novel mirrors these changes in its style and language"--P. [4] of cover.

This volume focuses on language planning in the Cameroon, Sudan and Zimbabwe, explaining the linguistic diversity, historical and political contexts, current language situation (including language-in-education planning), the role of the media, the role of religion and the roles of non-indigenous languages. The authors are indigenous to the situations described, and draw on their experience and extensive fieldwork there. The extended case studies contained in this volume draw together the literature on each of the polities to present an overview of the existing research available, while also providing new research-based information. The purpose of this volume is to provide an up-to-date overview of the language situation in each polity

based on a series of key questions, in the hope that this might facilitate the development of a richer theory to guide language policy and planning in other polities where similar issues may arise. This book comprises case studies originally published in the journal *Current Issues in Language Planning*.

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.

Dodie Smith's classic tale adapted into a playful and stylish new picture book *Dalmatians Pongo and Missis* live in London with their beloved owners. When Missis finds out she's going to have puppies, they're all thrilled! But, Missis doesn't just have one puppy . . . or two . . . or three . . . she has fifteen! When the puppies go missing, Pongo and Missis know that there's only one woman who can be behind the dognapping: the notorious Cruella de Vil. They strike out across the city and—with a little help from the street dogs of London—rescue their pups and many, many more from a terrible fate.

From St. Augustine and early Ethiopian philosophers to the anti-colonialist movements of Pan-Africanism and Negritude, this encyclopedia offers a comprehensive view of African thought, covering the intellectual tradition both on the continent in its entirety and throughout the African Diaspora in the Americas and in Europe. The term "African thought" has been interpreted in the

broadest sense to embrace all those forms of discourse - philosophy, political thought, religion, literature, important social movements - that contribute to the formulation of a distinctive vision of the world determined by or derived from the African experience. The Encyclopedia is a large-scale work of 350 entries covering major topics involved in the development of African Thought including historical figures and important social movements, producing a collection that is an essential resource for teaching, an invaluable companion to independent research, and a solid guide for further study.

Lengthy experts from twentieth-century criticism of the principal British and American authors from the Middle Ages to the end of the Victorian era

In 2005, following the death of two youths of African origin, France erupted in a wave of violent protest. More than 10,000 automobiles were burned or stoned, hundreds of public buildings were vandalized or burned to the ground, and hundreds of people were injured.

Charles Tshimanga, Didier Gondola, Peter J. Bloom, and a group of international scholars seek to understand the causes and consequences of these momentous events, while examining how the concept of Frenchness has been reshaped by the African diaspora in France and the colonial legacy.

The Noir Atlantic follows the influence of African American author Chester Himes on Francophone African crime fiction. In 1953, Himes emigrated to Paris; he struggled there, just as he had in the United States. In 1957, his luck changed: the famous French Série noire brought out the first installment of his "Harlem crime

series, *La reine des pommes*. Suddenly, he was a household name in France. Later, he would also have a significant influence on Francophone African writers; for them, Himes's blend of absurdist humor and violence offered an alternative to a high literary paradigm implanted during the colonial era. Likewise, his heterogeneous identity as American, black, and a writer of "French" bestsellers modeled an escape from the centripetal pull of the Métropole. Starting with Abasse Ndione's depictions of Senegal's marijuana-smoking subculture in *La Vie en spirale* (1982) and ending with Mongo Beti's 2001 *Branle-bas en noir et blanc*, set in Yaoundé, Cameroon, Francophone African crime fiction rejected French criteria of literary success; it embraced a new postcolonial aesthetic that emphasized entertaining the reader while making a living. The *Noir Atlantic* demonstrates why turning to what this study calls a "frivolous literary" mode represented a profound shift in perspective that anticipated more recent developments such as *littérature monde*.

First published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Literary representations of the body from Africa as well as narrative strategies of writing the body have only recently begun to receive wider critical attention. The reflections on body, sexuality, and gender in African literary texts brought together in this volume do not consider these three terms as separate entities but instead as closely related to each other, each term questioning the other: bodies and

sexualities that are transgressing concepts of gender, gender that is probing body and sexuality. With regard to Africa, the three concepts form a particularly contested space, because body and sexuality are not only subjected to power relations in terms of gender, but also in terms of race, ethnicity, and the legacy of colonialism. While the sections "Gifted Bodies" and "Queered Bodies" show new developments in viewing body and sexuality as creative powers, the sections "Tainted Bodies" and "Violated Bodies" comprise essays that investigate the exposure of the body to physical aggression and other traumatic experiences. Some of the authors treated in detail are: Ama Ata Aidoo, Mariama Bâ, Calixthe Beyala, Tsitsi Dangarembga, Bessie Head, Sheila Kohler, Flora Nwapa, Promise Okekwe, Yvonne Vera; André Brink, J.M. Coetzee, K. Sello Duiker, Nuruddin Farah, Abdulrazak Gurnah, Dambudzo Marechera, Arthur Nortje, Ben Okri, Shamim Sarif, and Williams Sassine. Contributors: Akachi Adimora--Ezeigbo, Susan Arndt, Unoma N. Azuah, Elleke Boehmer, Monica Bungaro, Lucy Valerie Graham, Jessica Hemmings, Sigrid G. Köhler, Martina Kopf, Chikwenye Okonjo Ogunyemi, Marion Pape, Robert Muponde, Sarah Nuttall, Drew Shaw, Alioune Sow, Cheryl Stobie, Alexie Tcheuyap

The first thorough study to consider the history of the criticism of "Negro-African" literature in French, exploring the complex relationship between how

literatures are named and how they are evaluated. This book takes on the challenge: What roles can and should African literature play in Africa's development? From a variety of critical stances and perspectives, the concepts of "literature" and of "development" are theorized, to include and extend beyond inherited concepts and boundaries in the Humanities and the Social Sciences, and thus, to engage peoples' everyday life experiences. Approaches to the question of Africa's literature and its development range from African feminism or feminist practices, to the economics and politics of public access to knowledge, information and literature, to communication networks and use of African languages in national education policies. Twenty essays constitute the volume's four parts which focus on: -- Diverse conceptualizations of African literature and development -- Critical studies of specific writers' works, linking their artistic development with issues and events of social or political development -- A philosophical consideration of the development's relationship to literature -- Models of activist pedagogy in African literature The structure of this volume is encompassed by two roundtable transcriptions with writers and critics for whom African literature and Africa's development is part of a larger struggle to create new space in which to thrive and envision new life, inside and outside the academy.

The turn of the twenty-first century has witnessed an expansion of critical approaches to African literature. The Routledge Handbook of African Literature is a one-stop publication bringing together studies of African literary texts that embody an array of newer approaches applied to a wide range of works. This includes frameworks derived from food studies, utopian studies, network theory, eco-criticism, and examinations of the human/animal interface alongside more familiar discussions of postcolonial politics. Every chapter is an original research essay written by a broad spectrum of scholars with expertise in the subject, providing an application of the most recent insights into analysis of particular topics or application of particular critical frameworks to one or more African literary works. The handbook will be a valuable interdisciplinary resource for scholars and students of African literature, African culture, postcolonial literature and literary analysis. Chapter 4 of this book is freely available as a downloadable Open Access PDF under a Creative Commons Attribution-Non Commercial-No Derivatives 3.0 license. https://s3-us-west-2.amazonaws.com/tandfbis/rt-files/docs/Open+Access+Chapters/9781138713864_oachapter4.pdf

Dans ce premier roman publié sous le pseudonyme d'Eza Boto, le lecteur découvrira, tracés avec une force qui s'accomplira exemplairement dans les œuvres postérieures, fort célèbres, de Mongo Béti,

les drames d'une Afrique dominée, ceux qui opposent les humbles, les simples, les paysans, aux différents types d'exploiteurs du monde politique, économique et religieux. Publiée en 1954, cette œuvre dénonce une situation historique qui, en tant de lieux, dans ce monde, est toujours actuelle. [4e de couv.]

Explores intellectual currents in African prose and verse from sung or chanted lines to modern writings This volume of essays covers all phases and,geographical areas of African literature,including lesser known areas such as oral,literature, literature written in African,languages and Lusophone literature. Also included,are articles on Caribbean literature, developments,in South African theatre, and two articles on,African film. Several writers receive special,attention: Chinua Achebe, Maryse Conde, Wole,Soyinka, Niyi Osundare, Ngugi wa Thiong'o and,Hampate Ba. Also included are the key-note,addresses by Achebe, Conde and Osundare. One Story of Academia: Race Lines and the Rhetoric of Distinction through the Académie française explores how the word race was historically linked to kings and feudal lords as a sign of elite social distinction, and how the Académie française has embodied that type of distinction in France since its establishment in 1635. Meant to be an undeclared, scholarly, «mysterious» companion to the French monarchy, the Académie created a powerful attraction for the highest classes, inspiring critics of different stripes; considered to be the highest expression of Frenchness, it excluded different

groups based on class, gender, race/ethnicity, religion, ideology, and nationality. The self-proclaimed heir to ancient Greek and Roman scholarship, the Académie also claims to represent Europe, the West, and even Humanity. However, as an academic institution, it has experienced «dialectical» arguments between traditional (feudal) elitism, and scholarly elitism as both sought to define French culture in the seventeenth and eighteenth centuries. «Trustees of taste» and promoters of purity, the Académiciens and their strong supporters followed the troubled evolution of the word race and of social distinction. Borrowing from inter-European ethnic issues and nationalism, subscribers to the growing «racial» distinction had the features of the colonized analyzed with the French, and by extension, European and Western sense of social distinction in mind. Consequently the colonized ended up at the lowest end of the social scale; in turn, this placement explained the application of European feudal norms of exploitation on the colonies and created the more controversial and dreaded concept of «racism». This book highlights how the significance of language in the French sense of race - as superiority - is at the heart of the Académie française.

Voici une étude de Ville cruelle d'Eza Boto attentive à situer le roman dans l'ensemble de l'oeuvre de l'écrivain, à informer sur sa genèse, à dégager ses structures externes et internes, à décrire l'esthétique du roman, enfin à présenter les différents thèmes développés et à proposer des sujets de devoirs et de recherches. Un travail qui mêle intimement la froideur de l'analyste et la chaleur d'un lecteur "gagné" par Ville cruelle.

The most comprehensive reference work on African literature to date, this book covers all the key historical and cultural issues in the field. The Encyclopedia contains over 600 entries covering criticism and theory, African literature's

development as a field of scholarship, and studies of established and lesser-known writers and their texts. While the greatest proportion of literary work in Africa has been a product of the twentieth century, the Encyclopedia also covers the literature back to the earliest eras of story-telling and oral transmission, making this a unique and valuable resource for those studying social sciences as well as humanities. This work includes cross-references, suggestions for further reading, and a comprehensive index.

During the 1950s and 60s in the Congo city of Kinshasa, there emerged young urban male gangs known as "Bills" or "Yankees." Modeling themselves on the images of the iconic American cowboy from Hollywood film, the "Bills" sought to negotiate lives lived under oppressive economic, social, and political conditions. They developed their own style, subculture, and slang and as Ch. Didier Gondola shows, engaged in a quest for manhood through bodybuilding, marijuana, violent sexual behavior, and other transgressive acts. Gondola argues that this street culture became a backdrop for Congo-Zaire's emergence as an independent nation and continues to exert powerful influence on the country's urban youth culture today.

Africa's strong tradition of storytelling has long been an expression of an oral narrative culture. African writers such as Amos Tutuola, Naguib Mahfouz, Wole Soyinka and J. M. Coetzee have adapted these older forms to develop and enhance the genre of the novel, in a shift from the oral mode to print. Comprehensive in scope, these new essays cover the fiction in the European languages from North Africa and Africa south of the Sahara, as well as in Arabic. They highlight the themes and styles of the African novel through an examination of the works that have either attained canonical status - an entire chapter is devoted to the work of Chinua Achebe - or can be expected to do so. Including a

guide to further reading and a chronology, this is the ideal starting-point for students of African and world literatures. This book discusses the divergent approaches to the concepts of African independence and unity adopted by two great African leaders, namely, the former President of Ghana Kwame Nkrumah and the former president of the Ivory Coast Félix Houphouët-Boigny. It identifies the impact their differences have had on various facets of African socio-political life since independence. The book also explores why, in spite of its various human, agricultural and mineral resources, Africa is still ranked as the poorest continent in the world.

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