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2007

RECASTING POSTCOLONIALISM

*Women Writing
Between Worlds*

ANNE DONADEY



STUDIES IN AFRICAN LITERATURE

Recasting Postcolonialism Women Writing Between Worlds

Stacey Weber-F&ève



Recasting Postcolonialism Women Writing Between Worlds:

Recasting Postcolonialism Anne Donadey, 2001 This book analyzes works of Assia Djébar and Leïla Sebbar in context of postcolonial theory and French Algerian history literature and visual arts *Approaches to Teaching the Works of Assia Djébar* Anne Donadey, 2017-06-01 Offers pedagogical techniques for teaching the works of Assia Djébar in the college

classroom including considerations of biography violence translation race gender postcolonial feminism French and francophone studies Islamic historiography film and poststructuralist theory Includes information on editions reference works and translations Gives syllabus suggestions for undergraduate and graduate courses **Freedom without**

Permission Frances S. Hasso, Zakia Salime, 2016-09-22 As the 2011 uprisings in North Africa reverberated across the Middle East a diverse cross section of women and girls publicly disputed gender and sexual norms in novel unauthorized and often shocking ways In a series of case studies ranging from Tunisia's 14 January Revolution to the Taksim Gezi Park protests in Istanbul the contributors to *Freedom without Permission* reveal the centrality of the intersections between body gender sexuality and space to these groundbreaking events Essays include discussions of the blogs written by young women in Egypt the Women2Drive campaign in Saudi Arabia the reintegration of women into the public sphere in Yemen the sexualization of female protesters encamped at Bahrain's Pearl Roundabout and the embodied performative and artistic spaces of Morocco's 20 February Movement Conceiving of revolution as affective embodied spatialized and aesthetic forms of upheaval and transgression the contributors show how women activists imagined inhabited and deployed new spatial arrangements that undermined the public private divisions of spaces bodies and social relations continuously transforming them through symbolic and embodied transgressions Contributors Lamia Benyoussef Susanne Dahlgren Karina Eileraas Susana Galan Banu G. Kariksel Frances S. Hasso Sonali Pahwa Zakia Salime **French Orientalist Literature in Algeria, 1845-1882** Sage

Goellner, 2018-03-06 This book applies the growing theoretical field of hauntology to a body of literature which has previously been examined through the lenses of Orientalism and exoticism Through a chronological study and close readings of the writings of Théophile Gautier Eugène Fromentin Gustave Flaubert and Pierre Loti the project identifies haunting echoes within the texts which demonstrate an ambivalence of attitudes towards colonialism and which undermine any claim towards a monolithic imperialist French ideology Whereas hauntological theory has been used to illuminate literature from the Francophone post colonial period it has not yet been applied to texts produced during the French colonial period The originality of this project thus lies in the application of Derridean hauntological theory to works from an earlier period each of which in one way or another addresses the theme of colonial violence By revisiting four classic works of colonial Orientalism with haunting as a principal theme this analysis provides a critical witnessing of France's violent colonization of Algeria that demonstrates France's latent anxieties about the colonial project at the time **The Star, the Cross, and the**

Crescent Carine Bourget, 2011-12-19 *The Star the Cross and the Crescent* analyzes fiction films comics autobiographical

narratives and essays by Francophone Arab writers whose Christian Accad Antaki Ch did Maalouf Jewish Albou Cixous El Maleh Memmi Muslim Bachi Bena ssa Benguigui Ben Jelloun Boudjedra Boudjellal Meddeb Mimouni and secular Sebbar backgrounds are emblematic of the diversity of the Francophone Arab world It examines how these writers represent the intertwining of religion and politics against the backdrop of the current international political context and the resurgence of religion Focusing on a series of disputes commonly framed in religious terms with Islam as the common denominator for all the Arab Israeli conflict the Lebanese and the Algerian civil wars the affair of the Muslim headscarf in France and 9 11 this book questions the effectiveness of the Francophone studies model in providing insights into the complexity of the Islamic Revival The study concludes by unpacking the influence of politics on the translation of these works in the U S It brings heightened awareness to the modalities according to which a creative work can serve as a cultural mediator *Polygraphies* Alison Rice,2012-08-30 Coinciding with the fiftieth anniversary of Algeria s independence *Polygraphies* is significant and timely in its focus on autobiographical writings by seven of the most prominent francophone women writers from Algeria today including Ma ssa Bey H l ne Cixous Assia Djébar and Malika Mokeddem These authors witnessed both the before and after of the colonial experience in their land and their fictional and theoretical texts testify to the lasting impact of this history From a variety of personal perspectives and backgrounds each writer addresses linguistic religious and racial issues of crucial contemporary importance in Algeria Alison Rice engages their work from a range of disciplines striving both to heighten our sensitivity to the plurality inherent in their texts and to move beyond a true false dichotomy to a wealth of possible truths all communicated in writing *Algerian Imprints* Brigitte Weltman-Aron,2015-08-18 Born and raised in French Algeria Assia Djébar and H l ne Cixous represent in their literary works signs of conflict and enmity drawing on discordant histories so as to reappraise the political on the very basis of dissensus In a rare comparison of these authors writings *Algerian Imprints* shows how Cixous and Djébar consistently reclaim for ethical and political purposes the demarcations and dislocations emphasized in their fictions Their works affirm the chance for thinking afforded by marginalization and exclusion and delineate political ways of preserving a space for difference informed by expropriation and nonbelonging Cixous s inquiry is steeped in her formative encounter with the grudging integration of the Jews in French Algeria while Djébar s narratives concern the colonial separation of French and Arab self and other Yet both authors elaborate strategies to address inequality and injustice without resorting to tropes of victimization challenging and transforming the understanding of the history and legacy of colonized space **The Long Space** Peter Hitchcock,2009-12-01 The resurgence of world literature as a category of study seems to coincide with what we understand as globalization but how does postcolonial writing fit into this picture Beyond the content of this novel or that what elements of postcolonial fiction might challenge the assumption that its main aim is to circulate native information globally *The Long Space* provides a fresh look at the importance of postcolonial writing by examining how it articulates history and place both

in content and form Not only does it offer a new theoretical model for understanding decolonization's impact on duration in writing but through a series of case studies of Guyanese Somali Indonesian and Algerian writers it urges a more protracted engagement with time and space in postcolonial narrative Although each writer Wilson Harris Nuruddin Farah Pramoedya Ananta Toer and Assia Djebar explores a unique understanding of postcoloniality each also makes a more general assertion about the difference of time and space in decolonization Taken together they herald a transnationalism beyond the contaminated coordinates of globalization as currently construed

Re-hybridizing Transnational Domesticity and Femininity Stacey Weber-Fève, 2010-01-05 Re hybridizing Transnational Domesticity and Femininity examines the problems of voicing the personal when considering the role and place of women in the home Analyzing a collection of first person cinematic and literary narratives by Assia Djebar Annie Ernaux Simone de Beauvoir Raja Amari Coline Serreau Leïla Sebbar and Yamina Benguigui Weber Fève explores the transnational processes of identity formation gender performance and construction of culture and society Through a closer look at contemporary representations of French Algerian and Tunisian women on the page and on the screen this study discusses the ways in which homemaking nation and gender are intricately bound to one another and situated in personal history Working within as well as beyond so called national systems of visual and written representation these women artists challenge inherited and monolithic performances definitions and discourses of femininity In doing so they create re hybridized subjects that begin to recognize and embrace the differences within themselves The authors and filmmakers in this study through their female protagonists the protagonists homes and homemaking acts and the investigative lens of the interrogation of the personal are interested in exploring how the process of uncovering or articulating new and other identities and subjectivities ushers in new and re hybridized ways of seeing knowing and being female

We Are Imazighen Fazia Aïtel, 2014-11-04 To the world they are known as Berbers but they prefer to call themselves Imazighen or free people The claim to this unique cultural identity has been felt most acutely in Algeria in the Kabylia region where an Amazigh consciousness gradually emerged after WWII This is a valuable model for other Amazigh movements in North Africa where the existence of an Amazigh language and culture is denied or dismissed in countries such as Morocco Algeria Tunisia and Libya By tracing the cultural production of the Kabyle people their songs oral traditions and literature from the early 1930s to the end of the twentieth century Fazia Aïtel shows how they have defined their own culture over time both within Algeria and in its diaspora She analyzes the role of Amazigh identity in the works of novelists such as Mouloud Feraoun Tahar Djaout and Assia Djebar and she investigates the intersection of Amazigh consciousness and the Beur movement in France She also addresses the political and social role of the Kabyles in Algeria and in France where after independence it was easier for the Berber community to express and organize itself Ultimately Aïtel argues that the Amazigh literary tradition is founded on dual priorities the desire to foster a genuine dialogue while retaining a unique culture

Ecofeminist Perspectives from African Women Creative Writers Enna Sukutai Gudhlanga, Musa Wenkosi

Dube, Limakatso E. Peppenene, 2024-02-23 This volume explores contemporary African women's creative writing highlighting their contributions to ecofeminist theology Contributors address the following questions How do contemporary African women writers depict the Earth land environment and its relationship to women in various contexts How is religion featured in African women's writing How does religious literature scriptures form an intertextual layer in African women's writing The contributors proceed by analyzing the intersection of religion gender class sexuality colonialism and ecology in selected texts written by African women They bring these texts into conversation with broader eco feminist theological scholarship exploring the potential of literary writing to contribute to theological discourse of liberation and social justice in the African and global arena

The Author as Cannibal Felisa Vergara Reynolds, 2022 In the first decades after the end of French rule Francophone authors engaged in an exercise of rewriting narratives from the colonial literary canon In *The Author as Cannibal* Felisa Vergara Reynolds presents these textual revisions as figurative acts of cannibalism and examines how these literary cannibalizations critique colonialism and its legacy in each author's homeland Reynolds focuses on four representative texts *Une tempête* 1969 by Aimé Césaire *Le temps de Tamango* 1981 by Boubacar Boris Diop *L'amour la fantasia* 1985 by Assia Djebar and *La migration des coeurs* 1995 by Maryse Condé Though written independently in Africa and the Caribbean these texts all combine critical adaptation with creative destruction in an attempt to eradicate the social political cultural and linguistic remnants of colonization long after independence *The Author as Cannibal* situates these works within Francophone studies showing that the extent of their postcolonial critique is better understood when they are considered collectively Crucial to the book are two interviews with Maryse Condé which provide great insight on literary cannibalism By foregrounding thematic concerns and writing strategies in these texts Reynolds shows how these rewritings are an underappreciated collective form of protest and resistance for Francophone authors

Mediated Identities Divya Carolyn McMillin, 2009 *Mediated Identities* is an empirical examination of how youth identity is negotiated in urban and rural spaces where cultural economic and political forces compete for the allegiance of the young consumer and worker Rich with fieldwork on teens and television in India Germany South Africa and the United States the book provides a new direction for the critical discussion of youth agency It questions young people as autonomous consumers and examines the interpellatory forces of media and market The application of postcolonial theory produces an incisive analysis of television and other media consumption as part of a process that bolsters the neocolonial imperatives of globalization Simultaneously the book focuses on the opportunism on both sides of the equation on youth particularly in developing economies and the industries that need their cheap labor In such opportunistic contexts *Mediated Identities* addresses ethical dilemmas and transformative possibilities

ReFocus: The Films of Rachid Bouchareb Michael Gott, 2020-09-21 *ReFocus: The Films of Rachid Bouchareb* is the first book length study of the internationally recognized director's films Bouchareb was one of France's first filmmakers of North African descent and his career as a director and producer now spans over 35 years Remarkably varied in

their themes formal elements and narrative settings Bouchareb's work has engaged with and reflected on a variety of crucial social political and historical issues from the role of colonial troops in the French army during the Second World War to terrorism in contemporary Europe This volume examines Bouchareb's films from an interdisciplinary perspective exploring key influences on his output and considering new theoretical approaches to his filmmaking Cherchez la femme Erika Fülöp, 2011-05-25 Throughout history the most fundamental values at the basis of societal organization and culture were determined and sanctified almost exclusively by men including the values traditionally associated with women such as corporeal beauty purity motherhood or empathy However from ancient times and increasingly toward the end of the second millennium women have succeeded in finding ways to overcome such limits and have made their contributions to the revision of values and to the establishment of new ones Cherchez la femme offers a selection of essays inquiring into the nature of aesthetic linguistic cultural and social values created informed or reformed by women in the French speaking world as well as studies on how the discourse of male power used female figures to strengthen its own position With topics ranging in time from Semiramis's ancient legend to today and in space from Quebec to Haiti metropolitan France and New Caledonia the volume shares the richness and fruitfulness of the female perspective in art culture theory and political action Voices and Veils Anna Kemp, 2017-12-02 In recent years the figure of the Muslim Woman has loomed large over mainstream feminist debate in France Cast alternately as a Frenchwoman in the making or a veiled threat the Muslim Woman has become emblematic of France's relationship to those identified as its cultural others But throughout these debates and in spite of their scale and passion one view has been glaringly absent the view of French Muslim women themselves Drawing on sociological polemical and literary writings this thoughtful and wide ranging study examines the unacknowledged colonial roots of French feminist discourses on Islam and femininity before bringing to light examples of French Muslim women's writing and activism that suggest alternative ways of being both French and a feminist Shortlisted for the 2012 Gapper Prize awarded annually by the Society for French Studies for the best book of its year by a scholar working in French studies in Britain or Ireland **Women's Studies on Its Own** Robyn Wiegman, 2002-11-13 The future of a retheorized women's studies in an increasingly institutionalized context Travel in Twentieth-Century French and Francophone Cultures Charles Forsdick, 2005-05-19 This book is one of the first studies of twentieth century travel literature in French tracking the form from the colonial past to the postcolonial present Whereas most recent explorations of travel literature have addressed English language material Forsdick's study complements these by presenting a body of material that has previously attracted little attention ranging from conventional travel writing to other cultural phenomena such as the Colonial Exposition of 1931 in which changing attitudes to travel are apparent Travel in Twentieth Century French and Francophone Cultures explores the evolution of attitudes to cultural diversity explaining how each generation seems simultaneously to foretell the collapse and reinvention of elsewhere It also follows the progressive renegotiation of understandings of travel and travel literature

across the twentieth century focusing in particular on the emergence of travel narratives from France's former colonies. The book suggests that an exclusive colonial understanding of travel as a practice defined along the lines of class, gender, and ethnicity has slowly been transformed so that travel has become an enabling figure encapsulated in notions such as James Clifford's traveling cultures central to analyses of contemporary global culture. Engaging initially with Victor Segalen's early twentieth-century reflection on travel and exoticism and Albert Kahn's *Archives de la Planète*, Forsdick goes on to examine a series of interrelated texts and phenomena: early African travel narratives, inter-war ethnography, post-war accounts of Citroën 2CV journeys, the travel stories of immigrant workers, the work of Nicholas Bouvier and the *Pour une littérature voyageuse*, movement narratives of recent walking journeys, and contemporary Polynesian literature. In delineating a francophone space stretching far beyond metropolitan France itself, the book contributes to new understandings of French and Francophone Studies and will also be of interest to those interested in issues of comparatism as well as colonial and postcolonial culture and identity.

Interpreting the Republic Vinay Swamy, 2012-12-01 *Interpreting the Republic* focuses on contemporary French literary and cinematic works 1986-2003 to reflect on what it means to belong to a nation such as France. Vinay Swamy demonstrates how supposedly unshakable principles based on French republican ideals can be and often are reinterpreted in novel ways by the works analyzed in this study, which carve out niches for their protagonists that are otherwise foreclosed in the French national space.

Between Image and Identity Karina A. Eileraas, 2007-07-19 What does it mean to insist on the visual as a form of psychic and political violence? And how are women specifically targeted by symbolic violence during periods of war and colonization? *Between Image and Identity* highlights postcolonial feminist efforts to transform violence into aesthetic and political strategies of resistance. This book explores the autobiographical literature, visual and performance art of postcolonial women from Maghreb and Southeast Asia, including Leila Sebbar, Assia Djebar, and Theresa Hak Kyung Cha. Karina Eileraas critically examines how contemporary artists actively participate in the violence of representation in order to re-imagine the relationship between image and identity. By exploring the creative potentials of fantasy, alienation, and misrecognition in their work, these artists rewrite postcolonial history and re-vision the relationships between sexual politics, symbolic violence, and national memory. *Between Image and Identity* is a compelling and innovative book that will appeal to those interested in postcolonial and feminist studies, autobiography, visual culture, war, and trauma studies.

The Enigmatic Realm of **Recasting Postcolonialism Women Writing Between Worlds**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing lacking extraordinary. Within the captivating pages of **Recasting Postcolonialism Women Writing Between Worlds** a literary masterpiece penned with a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of people who partake in its reading experience.

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