

Conversations *with* Maryse Condé



Françoise Pfaff

Conversations With Maryse Conde

Maryse Condé



Conversations With Maryse Conde:

Conversations with Maryse Condé Maryse Condé, Françoise Pfaff, 1996-01-01 This book is an exploration of the life and art of Maryse Condé who first won international acclaim for *Segu* a novel about West African experience and the slave trade Born in Guadeloupe in 1937 Condé lived in Guinea after it won its independence from France Later she lived in Ghana and Senegal during turbulent decisive moments in the histories of these countries Her writings novels plays essays stories and children's books have led her to an increasingly important role within Africa and throughout the world Françoise Pfaff met Maryse Condé in 1981 when she first interviewed her Their friendship grew quickly In 1991 the two women continued recording conversations about Condé's geographical sojourns and literary paths her personality and her thoughts Their conversations reveal connections between Condé's vivid art and her eventful passionate life In her encounters with historical and literary figures and in her opinions on politics and culture Condé appears as an engaging witness to her time The conversations frequently sparkle with humor at other moments they are infused with profound seriousness Maryse Condé is the recipient of the French literary awards Le Grand Prix Littéraire de la Femme and Le Prix de l'Académie Française She currently teaches at Columbia University and her most recent works include *Tree of Life* and *Crossing the Mangrove* Born and educated in Paris Françoise Pfaff is a professor of French at Howard University The translator of this book she is also the author of *Twenty-five Black African Filmmakers: A Critical Study with Filmography and Bio-Bibliography* and *The Cinema of Ousmane Sembène: A Pioneer of African Cinema* *Entretiens avec Maryse Condé* was first published in France in 1993

Emerging Perspectives on Maryse Condé Sarah Barbour, Gerise Herndon, 2006 **Postcolonial Paradoxes in French Caribbean Writing** Jeannie Suk, 2001-05-17 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 Aimé Césaire, Édouard Glissant, Maryse Condé, Baudelaire, Freud and others she illuminates how the development of French Caribbean literature and debates about *négritude*, *antillanité* and *créolité* 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 Césaire's *Cahier d'un retour au pays natal* and Glissant's *Discours antillais* the second part concentrates on Maryse Condé'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 **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

The Brontë Sisters in Other Wor(l)ds S. Qi, J. Padgett, 2014-10-09 Looking at the works of the Brontë sisters through a translingual transnational and transcultural lens this collection is the first book length study of the Brontës as received and reimagined in languages and cultures outside of Europe and the United States **Sounding the Break** Jason Frydman, 2014-04-03 The idea of world literature has served as a crucial though underappreciated interlocutor for African diasporic writers informing their involvement in processes of circulation translation and revision that have been identified as the hallmarks of the contemporary era of world literature Yet in spite of their participation in world systems before and after European hegemony Africa and the African diaspora have been excluded from the networks and archives of world literature In *Sounding the Break* Jason Frydman attempts to redress this exclusion by drawing on historiography ethnography and archival sources to show how writers such as W. E. B. Du Bois Zora Neale Hurston Alejo Carpentier Derek Walcott Maryse Condé and Toni Morrison have complicated both Eurocentric and Afrocentric categories of literary and cultural production Through their engagement with and revision of the European world literature discourse he contends these writers conjure a deep history of literary traffic whose expressions are always already cosmopolitan embedded in the long histories of cultural and economic exchange between Africa Asia and Europe It is precisely the New World American location of these writers Frydman concludes that makes possible this revisionary perspective on the idea of Old World literature **Crossing the Mangrove** Maryse Condé, 2011-03-02 In this beautifully crafted Rashomon like novel Maryse Condé has written a gripping

story imbued with all the nuances and traditions of Caribbean culture Francis Sancher a handsome outsider loved by some and reviled by others is found dead face down in the mud on a path outside Riviere au Sel a small village in Guadeloupe None of the villagers are particularly surprised since Sancher a secretive and melancholy man had often predicted an unnatural death for himself As the villagers come to pay their respects they each either in a speech to the mourners or in an internal monologue reveal another piece of the mystery behind Sancher s life and death Like pieces of an elaborate puzzle their memories interlock to create a rich and intriguing portrait of a man and a community In the lush and vivid prose for which she has become famous Conde has constructed a Guadeloupean wake for Francis Sancher Retaining the full color and vibrance of Conde s homeland *Crossing the Mangrove* pays homage to Guadeloupe in both subject and structure

Notable Caribbeans and Caribbean Americans Serafín Méndez-Méndez,Gail Cueto,2003-07-30 This is the first major biographical dictionary devoted exclusively to celebrating Caribbeans and Caribbean Americans who have made significant contributions to their society and beyond More than 160 profiles feature historical and contemporary figures from every Caribbean island the United States and even England and Canada and from a diverse range of fields such as acting sports political activism and more Selection criteria included the notable demonstration of a Caribbean ethos or style combined with a lasting and novel impact Individual narrative entries discuss family background education challenges and achievements The breadth of coverage in *Notable Caribbeans and Caribbean Americans* will enlighten and inspire students and general readers alike Many lesser known role models such as labor activist and educator Antonia Pantoja and political philosopher Frantz Fanon are presented along with engaging portraits of better known personalities like reggae superstar Bob Marley and baseball great Sammy Sosa Bibliographical sources for further research complement each entry A wide selection of photographs accompanies the text

Maryse Conde and the Space of Literature Eva Sansavior,2017 *Staging Creolization* Emily Sahakian,2017-07-20 In *Staging Creolization* Emily Sahakian examines seven plays by Ina C saire Maryse Condé Gerty Dambury and Simone Schwarz Bart that premiered in the French Caribbean or in France in the 1980s and 1990s and soon thereafter traveled to the United States Sahakian argues that these late twentieth century plays by French Caribbean women writers dramatize and enact creolization the process of cultural transformation through mixing and conflict that occurred in the context of the legacies of slavery and colonialism Sahakian here theorizes creolization as a performance based process dramatized by French Caribbean women s plays and enacted through their international production and reception histories The author contends that the syncretism of the plays is not a static fixed creole aesthetics but rather a dynamic process of creolization in motion informed by history and based in the African derived principle that performance is a space of creativity and transformation that connects past present and future

Segu Maryse Condé,1987 A powerful novel of Africa s history and the men and women who determined its fate From the East came Islam From the West the slave trade The battle for Africa s soul had begun A wondrous novel about a period of African history few other writers have addressed Much of the

novel's radiance comes from the lush descriptions of a traditional life that is both exotic and violent THE NEW YORK TIMES BOOK REVIEW Segu is an overwhelming accomplishment It injects into the density of history characters who are as alive as you and I Passionate lusty greedy they are in conflict with themselves as well as with God and Mammon Maryse Conde has done us all a tremendous service by rendering history so compelling and exciting Segu is a literary masterpiece I could not put down LOUISE MERIWETHER **Black Literature Criticism** Jelena O. Krstovic, 2008 Focuses on writers and works published since 1950 The majority of the authors surveyed are African American but representative African and Caribbean authors are also included **African American Review**, 2009 As the official publication of the Division on Black American Literature and Culture of the Modern Language Association of America African American review promotes an exchange among writers and scholars in the arts humanities and social sciences who hold diverse perspectives of African American literature and culture *Guadeloupe* Marian Goslinga, 2000 *Journal of Commonwealth and Postcolonial Studies*, 2003

Transcultural Localisms Yiorgos Kalogeras, Eleftheria Arapoglou, Linda Joyce Manney, 2006 Papers originally presented at the 4th MESEA conference titled Ethnic Communities in Democratic Societies held at the Aristotle University in Thessaloniki Greece in May 2004 **Haunting Capital** Hershini Bhana Young, 2006 In *Haunting Capital* Hershini Young sets out to re-theorize the African diaspora so that the concept becomes unintelligible without an understanding of gender as a constitutive element Young uses the historically injured bodies of black women as represented in novels by black women to talk about colonialism gender race memory and haunting *Haunting Capital* departs from traditional trauma studies which stress individual wounding and psychotherapeutic models Instead Young explores the notion of injury as a collective wounding resulting from the trauma of capitalistic regimes such as slavery and colonialism She also introduces the idea of the ghost to her discussion of collective injury where it functions not only on theoretical and metaphorical levels but also by invoking African cosmologies in which ghosts are ancestral beings with a real spiritual presence More specifically Young insists on the contemporary reality of African nations and eschews the presentation of Africa as a vague undifferentiated point of origin that characterizes many other studies of the African diaspora Her reading of African contemporary novels by women alongside African American and Caribbean novels works to show the African diaspora as haunted by similar though different issues of gendered and racialized violence **Tree of Life** Maryse Condé, 1994 *Land and Landscape in Francographic Literature* Magali Compan, Katarzyna Pieprzak, 2007 The literary production of landscape in the French writing world whether in Quebec Morocco or Mauritius is not new but over the past fifty years it has developed added significance As the dynamics of globalization continue to displace bodies around the world and deterritorialize its subjects the relevance of land and landscape as a potent source for cultural identity nationalist aspirations and alternative post-nationalist subjectivities continues to grow The essays in this collection examine contemporary literature in French from and in multiple spaces around the world and consider the ways the vernacular and the local as well as the virtual and

transnational re claim re map and re fashion post colonial national cultural and ethnic landscapes while also questioning both the limits and challenges to this imagination Contributors address landscape as an imaginary constructed and negotiated literary space rather than an unproblematic transcription of an external geographic reality and through this prism explore images of dispossession resistance and re appropriation These essays link the literary conquest of nature to the process of writing righting a history of imperialism and neocolonialism locate in nature the rhythms of a material identity and metaphysical reality beyond urban and industrial capitalism use landscape to explore the psychic disturbances of displacement and call for a reinvention of places of memory The collection aims to illuminate what can best be described as a Francographie that traces in multiple hands tenuous if not altogether uncertain geographies and unfinished maps

Multiculturalism & Hybridity in African Literatures African Literature Association. Meeting, 2000

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