LuKA – Literature und Kunst Afrikas

Vol. 1  Marion Pape: Gender Palava. Nigerian Women Writing War

In times of armed conflict – or so goes one of the myths of war – women suffer silently. In reality, women often refuse to be mere victims. Instead, some take up arms themselves, while others violate legal, social and moral codes in order to survive. In doing so, they occupy spaces and conquer new, previously inaccessible vantage points. Afterwards, they have many stories to tell. The Nigerian Civil War (1967-70) claimed the lives of more than a million people, mostly civilians, in the enclave of Biafra and became one of the most prevalent themes of Nigerian literature – its most famous addition in recent years being the novel Half of the Yellow Sun by Chimamanda Adichie. Yet, apart from very few exceptions women’s input into civil war literature has been widely ignored. In her study, Marion Pape questions the reasons for this neglect. Not only do women writers disturb established binaries such as the “peaceful woman” and the “combatant man”, but they also represent the war as “wo/man palava”. Borrowing this term from Chikwenye Ogunyemi’s eponymous study, Pape interrelates it with Judith Butler’s “gender trouble” and explores the “sexual disorder” brought about by conditions of war. Thus, her study also represents an important addition to the discourse on gender and war. With Gender Palava – Nigerian Women Writing War, Pape comprehensively defines and critically analyses the body of Nigerian Civil War literature by women, providing the first complete overview of this neglected corpus.


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Herausgegeben von
Susanne Gehrmann, Flora Veit-Wild, Tobias Wendt

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Schriftenreihe LuKA – Literaturen und Kunst Afrikas
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Vol. 4
Susanne Gehrmann, Flora Veit-Wild (Eds.):
Conventions & Conversions.
Generic Innovations in African Literatures / Innovations génériques dans les littératures africaines
By convention, African literature has been seen as a genre of its own kind, a genre configured as anti- or postcolonial, as littérature engagée, as exclusively concerned with social and political struggles. As such, it has traditionally been relegated to being mimetic and obliged to rewrite genres of the Western canon or to stick to so-called ‘traditional’ oral forms. By conversion, African literary texts liberate themselves from such generic prescriptions and categorisations. Not only do they participate in the innovations and renovations of literature instigated, inspired and facilitated through multiform possibilities of crisescrossing literary domains, they rummage in formerly foreign and foreign fields, daring miscegenation and misalliances. The contributions in this book show that generic innovation in contemporary African literatures embraces a wide scope of intermedial, intertextual and cross-genre writing and performing strategies across the continent and in the Diaspora. The analyses of generic hybridization, the invention of new forms and languages beyond binary oppositions such as the oral and the written, prose and poetry, fact and fiction, African-language and Europhone literatures, prove the vitality of creative conversions of former conventions. The essays dig into the textual aesthetics as well as in the context and the causes of the transformations that are taking place in the multi-fold modernisation of modernisation and globalisation. Selected Articles: P. H. Kaschula: Technauriture: Southern African Poetry in the Digital Age · P. A. Atcha: Formes d’expression intermédiales et renouvellement du roman africain francophone · M. D. Gromov: On Generic Innovations in Modern Swahili Drama · K. Lachman: Echo’s Legacy: Autobiography and Intertextuality in Assia Djebar’s Nulie part dans la maison de mon père · V. Azarian: Renouveau du genre testimonial en Afrique subsaharienne: de la littérature engagée à une littérature d’implication? · J. Bryce: Grammaticalizationistic: The Invention of Language in New African Fiction · K. Robbe: Controversies and Conversations: Linguistic and Generic Translations in/of Antjie Krog’s Relaas van `n Moord · A. Tethen: Esthétique transgénérique dans Riwan ou le chemin de sable de Ken Bugul

Vol. 3
Aderemi Raji-Oyelade: Playful Blasphemies. Postproverbials as Archetypes of Modernity in Yorùbá Culture
This book is a discourse in transformative paraparemology, that is the critique of the ascendency of new sets of contemporary proverbs of (post)modernist temper in African culture. Using the Yoruba as African example, it highlights the essential blasphemous and deconstructive nature of the transformed proverb, otherwise named as postproverbials, in comparison with the relatively fixed form of the traditional proverb. In Playful Blasphemies, Raji-Oyelade brings inventive theorising and original analysis to the understanding of the radical proverb text. This is a provocative and painstaking work in African studies and popular culture. – Aderemi Raji-Oyelade (a.k.a. Remi Raji) is Professor of African and African Diaspora Literatures in the Department of English, University of Ibadan, Nigeria.

Vol. 2
 Dobrota Pucherová: The Ethics of Dissident Desire in Southern African Writing
Desire has had notoriously negative connotations in southern African contexts due to its association with racialized and gendered violence as part of the region’s experience of settler colonialism. In this book, desire in South African and Zimbabwean fiction and poetry written between 1960-2005 is re-evaluated as a positive force that can contravene the racially exclusive identity discourses of the region’s history. In a context where racism failed to offer ways out of colonial violence, affects impulses towards the other – associated here with Levinas’ eros, as well as Derrida’s friendship and hospitality – become a boundary-breaking energy that can redefine both the body and the nation. Through the trope of dissident desire, the creolisation and hybridity of culture and identity in southern Africa is emphasized, placing the region at a crossroads of cultures and as part of a cosmopolitan community. The study has implications for recent developments in South African and Zimbabwean history and politics, where racial and ethnic nationalisms are seen to have clandestinely entered the discourses of multiculturalism and development. It will draw interest from readers and researchers of African and postcolonial writing.