Instructional Development Grants

Office of Faculty Development

Fall 9-20-2019

African Literature Association

Vivan I. P. Steemers
Western Michigan University, vivan.steemers@wmich.edu

Follow this and additional works at: https://scholarworks.wmich.edu/instructional-development-grants

Part of the Africana Studies Commons, African Languages and Societies Commons, and the Higher Education Commons

WMU ScholarWorks Citation

This Poster is brought to you for free and open access by the Office of Faculty Development at ScholarWorks at WMU. It has been accepted for inclusion in Instructional Development Grants by an authorized administrator of ScholarWorks at WMU. For more information, please contact maira.bundza@wmich.edu.
More than 120 panels were organized on a wide variety of subjects, including “Human Rights and Children in African Literature,” “Feminism and Womanism,” “Transformations in Performance & Theater,” “The Written and the Drawn: Cartoons & Comics,” “African Literature in the Digital Age: Past and Futures,” “Radical Genres: Film, Visual, Media” and “Environmental Transformation in Literature and Criticism.”

Below: The panel “Feminisms and African Traditional Institutions”


Chimamanda Ngozi Adichie is a widely acclaimed multiple award-winning Nigerian novelist, short story writer and nonfiction writer whose opinion is sought on the most pressing global issues. She is best known for her novels *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013). Her collection of critical essays includes *We Should All Be Feminists* (2014) and Dear *Ijeawele*: A Feminist Manifesto (2017).

The belated emergence in the 1970s of francophone African (sub-Saharan) feminine voices on the literary scene is a well-known fact. Yet some of these voices found their way swiftly into the Anglophone/international book market. What favored the reception and integration of these particular texts within the “three percent” of literary translations published annually on the Anglophone book market? In this paper, I argue that English translations of certain representatives of this feminine writing have been privileged by publishers and subsequently appropriated by the Anglophone book market, at times attributing them a (Western) feminist interpretation in conflict with the representation in their local/source book market and even contrary to the authors’ intentions. The new Anglophone paratext became in certain instances a repository of misleading images that conformed to the prevalent and/or desired representations of women in the Western-Anglophone target culture. Narratives that resisted the label of “feminist” were subsequently not deemed worthy of an “afterlife” in the Anglophone literary space.