



## Reação

por Raphaella Câmara<sup>1</sup>, Rita Oliveira<sup>2</sup> e Saraa Shrbaji<sup>3</sup>

<sup>1</sup> Estudante de Doutoramento em Antropologia  
Instituto de Ciências Sociais, Universidade de Lisboa  
raphaella\_camara@hotmail.com

<sup>2</sup> Estudante de Doutoramento em História  
Instituto de Ciências Sociais, Universidade do Minho  
rita.silvestre25@gmail.com

<sup>3</sup> Estudante de Doutoramento em Arquitetura  
Escola de Arquitetura, Universidade do Minho  
sarahshrbaji@hotmail.com

Marie Silva's seminar about *Africas* was a literary communicative presentation about the position of literature in the African continent and the African people — whether in or out of Africa — as French language authors. By this, one may understand the concept of Francophony (linguistic space and political organization) as a space of cultural diversity, in which the French language is a postcolonial phenomenon with the participation of new writers. It, thus, questions the colonial past, memory and present. Francophony is a conviction in linguistic legitimacy and plurality, in cultural equality (defense of one's identity) in the idea of universality. As the political entity presents itself in a cultural alternative to globalization, migrations resulting from postcolonial studies involving new interdisciplinary demands (such as anthropology, history, political science, sociology, cinema studies... among others).

Moreover, Francophony, like Lusophony, an old ideology of language with a central-identification (to France), is set to be different but have similar central-resemblances to “Francité” that is similar to portugality, a cultural sense of belongingness to a land. By that, francophone literature and language, throughout the years, have had this notion of France being the center of its origin. From here, knowing that literature as a form of language communication and cultural informative registry, it constitutes a story to build an imaginative identity. As an eye-opener to the global world, it contributes to question and/or answer questions about the polycentric metaphor of the francophone presence in other parts of

the world. Literature thus is capable of revealing the truth that was once hidden about *Africas* through textual exploitation and the association of national identity; literature written by Africans themselves.

With this, a reflection is made on what is a “Literature-World”, a division between “French” and “Francophone”. It is important to analyse a cultural identity for a literary approach, confronting a spatial-centered idea of colonization, cultural patterns, social relations, or subservience — besides considering a literature written in French that brings together writers from all continents, countries in search of the same ideal. The discussion of the manifesto “Pour une Littérature-monde en français”, published in *Le Monde des Livres* in March 2007 (Le Monde, 2007), shows that the writers seek to work with the intercultural dimensions, their practices, characteristics, symbolism, values, and relations established between language, literature and culture. Moreover, francophone is a notion of the imperial map, the old map of colonization. Demanding to free the French language from the francophone space of canonical western views of language to a more particular notion of it, the literary manifesto suggests this notional proximity of the French language to enter in academia, for the languages to be read and seen, reproducing variations of linguistic systems.

Similarly, Sami Tchak, the Togo novelist (who writes in French) sees the African palimpsest in the imperial colonial maps in novels as a natural order of how one national literature code molds into its indigenoussness and portray real stories of the real problems and their course of events. In his novel, *Place des fêtes* (2001) that is associated with the criticism of the so-called “immigration” literature and, more specifically, the concept of “migritude” works with themes focused on gender and sexuality in Africa; similar to the next reference writer Chimamanda Ngozi Adichie from Nigeria.

In Adichie’s Tedtalk, pertinent observations were raised in various approaches, such as her cultural discovery through readings and life experience, from a perspective of cultural construction and identities. Her lecture is called “The danger of a single story” (2009), explaining the dangers of hearing only one history of a country or a person, thus conditioning our perception of things. She begins her speech referencing her childhood in Nigeria, reading the books that were mostly available, the books in western writing. She, then, expressed that she did not identify with foreign charac-

ters or with their concerns. She narrates stories of her middle-class family (the conceptions she had) and of her experience at university in the US, in which her roommate had a unique notion of Africa, being amazed that she was able to speak English in such an eloquent way. Adichie adds that this aforementioned perception of Africa stems from the western literature.

The author advances in her exposition, exemplifying the time when a teacher commented on her novel that was not authentically African, due to the fact that her characters were similar to the teacher himself, to the extent that they were educated and middle class figures. She also admits that she is guilty in the 'single story', using the example of how she perceived Mexican immigration to the U.S. When she first traveled to Mexico, she was surprised, feeling ashamed for her thoughts. She was so submerged in media information, that these immigrants had become in her mind abject immigrants (miserable). The way to create a single story is to show a one single vision of a people and insist on that vision until it is perpetuated, debilitating other people's perspectives.

Therefore, "Literature-World" comes to challenge these authors in contemporary literature and society. In this context, Chimamanda identifies an inseparable element of this story, "the power", which in its essence is understood as being the ability to not only tell the story of a person but make it the definitive story of that individual. What is deemed from the writer's oral exposition and seminar is the importance of telling multiple stories, because only then one is able to understand a country and a people.

## Bibliography

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