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Negritude, French Négritude, literary movement of the 1930s, '40s, and '50s that began among French-speaking African and Caribbean writers living in Paris as a protest against French colonial rule and the policy of assimilation. Its leading figure was Léopold Sédar Senghor (elected first president of the Republic of Senegal in 1960), who, along with Aimé Césaire from Martinique and Léon Damas from French Guiana, began to examine Western values critically and to reassess African ...

**Negritude | Definition, Movement, Characteristics, & Facts ...**

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**The Crisis of Negritude: A Study of the Black Movement ...**

The concept of Négritude emerged as the expression of a revolt against the historical situation of French colonialism and racism.

**Négritude (Stanford Encyclopedia of Philosophy)**

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A Milestone in African literature the groundbreaking book 'The New Negro and Malagasy Poetry' or 'De la nouvelle poésie nègre et malgache' was written in 1948 by Léopold Sédar Senghor. Elected in 1960, Senghor was the first president of Senegal, a poet, and cultural truth-seeker. The impact of "The new Negro and Malagasy Poetry" is unrivaled establishing Senghor as the father of French African literature.

**What is Négritude?**

Négritude is a framework of critique and literary theory, developed

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mainly by francophone intellectuals, writers, and politicians of the African diaspora during the 1930s, aimed at raising and cultivating "Black consciousness" across Africa and its diaspora. Négritude was founded by Martinican poet Aimé Césaire, Léopold Sédar Senghor, and Léon Damas of French Guiana. Négritude intellectuals disavowed colonialism, and argued for the importance of a Pan-African sense of being among ...

## **Négritude - Wikipedia**

Négritude flourished between 1930 and 1960, until its eventual collapse due to problems with definitions, ideological floundering, and the burden of foreign language that was inflicted by the writings of Jean Paul Sartre.

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According to Le Baron, both Pan-Africanism and Negritude has origins outside the African continent, in Europe and the new world; both gained impetus during the 1940's and 1950's from reaction against different aspects of the experience of colonial subjugation; and each in various ways, derives substance in today's context from the political, economic and psychological problems of an underdeveloped continent facing a highly competitive world.

The Negritude movement was initiated in the 1930s by the sisters Jane and Paulette Nardal, who created a journal called The Review of the African World-- a journal that recognized the value of black experiences globally. The name of the movement was grafted from a poem by Aimie Cesaire, "The Return to the Native Land." Negritude flourished between 1930 and 1960, until its eventual collapse due to problems with definitions, ideological floundering, and the burden of foreign language that was inflicted by the writings of Jean Paul Sartre.

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Lakeview is a beautiful town that is both unique and even peculiar. Unique because the town has no name. And yet, it has a name that it draws from the lake. Peculiar because of that funny synergy that unites the town and the lake. Without this curious synergy, the town would not exist. Yet without it, the lake would not exist. How do we

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Separate the lake from the town or the town from the lake without inflicting mutual damage to both? This reminds us of that beauty from W.B. Yeats: How can we know the dancer from the dance?

The Negritude Movement provides readers with not only an intellectual history of the Negritude Movement but also its prehistory (W.E.B. Du Bois, the New Negro Movement, and the Harlem Renaissance) and its posthistory (Frantz Fanon and the evolution of Fanonism). By viewing Negritude as an "insurgent idea" (to invoke this book's intentionally incendiary subtitle), as opposed to merely a form of poetics and aesthetics, The Negritude Movement explores Negritude as a "traveling theory" (à la Edward Said's concept) that consistently crisscrossed the Atlantic Ocean in the twentieth century: from Harlem to Haiti, Haiti to Paris, Paris to Martinique, Martinique to Senegal, and on and on ad infinitum. The Negritude Movement maps the movements of proto-Negritude concepts from Du Bois's discourse in *The Souls of Black Folk* through to post-Negritude concepts in Fanon's *Black Skin, White Masks* and *The Wretched of the Earth*. Utilizing Negritude as a conceptual framework to, on the one hand, explore the Africana intellectual tradition in the twentieth century, and, on the other hand, demonstrate discursive continuity between Du Bois and Fanon, as well as the Harlem Renaissance and Negritude Movement, The Negritude Movement ultimately accents what Negritude contributed to arguably its greatest intellectual heir, Frantz Fanon, and the development of his distinct critical theory, Fanonism. Rabaka argues that if Fanon and Fanonism remain relevant in the twenty-first century, then, to a certain extent, Negritude remains relevant in the twenty-first century.

In a searching meditation on ways of living in modern Africa, Célestin Monga dispels the stereotypes that cloud how outsiders view the continent, and how Africans sometimes view themselves. He shows how dance, music, bodily experience, faith, and mourning reflect a nihilism that finds meaning and joy in a life that would otherwise seem absurd.

The Crisis, founded by W.E.B. Du Bois as the official publication of the NAACP, is a journal of civil rights, history, politics, and culture and seeks to educate and challenge its readers about issues that continue to plague African Americans and other communities of color. For nearly 100 years, The Crisis has been the magazine of opinion and thought leaders, decision makers, peacemakers and justice seekers. It has chronicled, informed, educated, entertained and, in many instances, set the economic, political and social agenda for our nation and its multi-ethnic citizens.

Joseph Zobel (1915-2006) is one of the best-known Francophone Caribbean authors, and is internationally recognised for his novel *La Rue Cases-Nègres* (1950). Yet very little is known about his other novels, and most readings of *La Rue Cases-Nègres* consider the text in

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isolation. Through a series of close readings of the author's six published novels, with supporting references drawn from his published short stories, poetry and diaries, Joseph Zobel: Négritude and the Novel generates new insights into Zobel's highly original decision to develop Négritude's project of affirming pride in black identity through the novel and social realism. The study establishes how, influenced by the American Harlem Renaissance movement, Zobel expands the scope of Négritude by introducing new themes and stylistic innovations which herald a new kind of social realist French Caribbean literature. These discoveries in turn challenge and alter the current understanding of Francophone Caribbean literature during the Négritude period, in addition to contributing to changes in the current understanding of Caribbean and American literature more broadly understood.

How/why négritude came to be defined by Aimé Césaire the way it did, including the author's personal notes from interactions with Léon G. Damas, Aimé Césaire and Leopold S Senghor. (Author's note: I was carrying Léon G. Damas's ashes to (French Guyana) Guyane (Damas had been one of the my advisors re Négritude doctoral dissertation.) and was making a stop in Fort de France for Cesaire's eulogy. Césaire was at the airport to meet me and while waiting for my bags, we exchanged our experiences with the cremation procedures of dear friends. In my case it was that Marietta Damas had had it with people moving her husband and had given me specific directions. One of them was that Damas should not be moved anymore and should be cremated in the massive oak casket (that Houphouet Boigny had bought for her.) In Southeast Washington, DC, the cremation technician, to show me he was following instructions to the letter, opened the door of the oven; then lifted the lid of the casket for me to see that he had moved nothing; even the roses that Marietta had placed on the body were still there. The procedure of cremation had started already and I could see blue flames as though from welding torches shooting everywhere, attacking the body. After a moment of reflection, Césaire, in turn, told me of his experience with Richard Wright and hearing his friend's bones explode during the procedure. To a reflection regarding what négritude had become at the time of Damas's death, Césaire gave me a long soliloquy, starting with Paris's effervescence around the Paris Colonial Exposition back in the 30s and concluding with Sartre's Black Orpheus. Black Orpheus broke the mold, turning négritude into an aesthetic of literature stripped of socio-political value. The crux of which was that négritude had become another academic subject of post-colonial studies. That was not what Senghor intended. After Black Orpheus, no one could write about négritude without mentioning ontology, epistemology, esthetics, Hegel, integrism and so on. "You heard what I said in Dakar in 66, I don't like the word négritude. It's disruptive." Then too, it bothered him that négritude had gotten disconnected from people's reality. He then compared that disconnect with what he had witness in Haiti in 1944. The disconnect between the people and the intelligentsia. (Césaire's

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interest in Haiti was immense. It was like a duty to visit him whenever I had been to Haiti.) (Author's note: In 1980 I was the Cultural Attaché at the US Embassy in Dakar. Randall Robinson of Trans-Africa was visiting, and I arranged an interview with him for the Dakar daily, Le Soleil. Among subjects discussed was the Western Sahara issue. Robinson explained his support for the Saharawis and the Polisario Front. The interview never ran. Instead, then President Senghor asked me to his office. When he said, "I have a great weakness for France," he meant it. It made no difference if I saw him everyday. I could never meet him without being taken aback by how much Francité he exuded. But not this time. This time it was a furious Senghor I was meeting. He could not let views inimical to Morocco's interests in the Senegalese media. He then gave me a long lecture about Arab racism, Morocco excepted. It didn't help that the slave state of Mauritania right across the Senegal River insisted on an Arab designation. He grew bitter. I was astounded, for no one was more guarded than Senghor. But here he let it rip, perhaps because he was a few months from announcing his retirement. )

This book studies the Haitian Revolution as a precursor for the Harlem Renaissance and how the rhetoric used in these events appears in Caribbean Negritude texts. Using these dialogical exchanges, Jenkins investigates how the Haitian Revolution and Harlem Renaissance tenets influence the modernization of Caribbean Negritude's development.

What is the role of the media in Africa? How do they work? How do they interact with global media? How do they reflect and express local culture? Incorporating both African and international perspectives, *Media and Identity in Africa* demonstrates how media outlets are used to perpetuate, question, or modify the unequal power relations between Africa and the rest of the world. Discussions about the construction of old and new social entities which are defined by class, gender, ethnicity, political and economic differences, wealth, poverty, cultural behavior, language, and religion dominate these new assessments of communications media in Africa. This volume addresses the tensions between the global and the local that have inspired creative control and use of traditional and modern forms of media.

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