China in Twentieth- and Twenty-First-Century African Literature unpacks the long-standing complexity of exchanges between Africans and Chinese as far back as the Cold War and beyond. This scope encompasses how China, which emerged as a main engine of the world economy by the end of the twentieth century, has transformed patterns of globalization across the continent. In this groundbreaking work on cultural representations, Duncan M. Yoon examines the controversial symbol of China in African literature. He reads acclaimed authors like Kofi Awoonor, Henri Lopes, and Bessie Head, as well as contemporary writers, including Ufrieda Ho, Kwei Quartey, and Yvonne Adhiambo Owuor. Each chapter focuses on a genre such as poetry, genre fiction, memoir, and the novel, drawing out themes like resource extraction, diaspora, gender, and race. Yoon demonstrates how African creative voices grapple with and make meaning out of the possibilities and limitations of globalization in an increasingly multipolar world.

Duncan M. Yoon is an assistant professor at New York University. He was a Kluge Fellow at the Library of Congress and a Fulbright Scholar to South Korea. He chaired the forum, African Literature to 1990, at the Modern Language Association.
World Literature is a vital part of twenty-first-century critical studies. Globalization and unprecedented levels of connectivity through communication technologies force literary scholars to rethink the scale of literary production and their own critical practices. As an exciting field that engages seriously with the place and function of literary studies in our global era, the study of world literature requires new approaches. Cambridge Studies in World Literature is founded on the assumption that world literature is not all literatures of the world nor a canonical set of globally successful literary works. The series will highlight scholarship on literary works that focus on the logics of circulation drawn from multiple literary cultures and technologies of the textual. While not rejecting the nation as a site of analysis, the series will offer insights into new cartographies – the hemispheric, the oceanic, the transregional, the archipelagic, the multilingual local – that better reflect the multiscalar and spatially dispersed nature of literary production. It will highlight the creative coexistence, flashpoints, and intersections, of language worlds from both the Global South and the Global North, and multiworld models of literary production and literary criticism that these have generated. It will push against existing historical, methodological, and cartographic boundaries and showcase humanistic and literary endeavors in the face of world-scale environmental and humanitarian catastrophes.

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Whereas the Western nation is first of all an “opposite,” for colonized peoples, identity will be primarily “opposed to” – that is, a limitation from the beginning. Decolonization will have done its real work when it goes beyond this limit.

Édouard Glissant, *The Poetics of Relation*
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