

## Notices

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**Augustine H. ASAAH** enseigne la littérature africaine francophone au Department of Modern Languages de l'University of Ghana, Legon-Accra. Il a collaboré à de nombreuses revues comme *Research in African Literatures*, *Francophone Postcolonial Studies*, *Présence Francophone*, *Interculturel*, *Notre Librairie* et *Cahier d'Études Africaines*.

**Valérie BÉNÉJAM** has been working at the University of Nantes (France) as a Maître de Conférences in English Literature since 1997. A former student of the Ecole Normale Supérieure, she wrote her PhD under the supervision of Jean-Michel Rabaté at the University of Burgundy in Dijon ("*Cherchez la Femme*" dans *Ulysses: conductions, reflets et réfractions de Molly Bloom*). She has written many articles about Joyce's work, which have appeared in *European Joyce Studies*, in various French journals (*Études Britanniques Contemporaines*, *Tropismes*, etc.) or have been published online (*Genetic Joyce Studies*, *Hypermedia Joyce Studies*). She is currently writing a book about *Ulysses*, tentatively entitled *All About Molly*, as well as co-editing a collection of articles on the issue of Joyce's representations, across his work, of spatiality and space. Her current research also investigates the connections between Joyce and Flaubert, as well as the role of theatre and playwriting in Joyce's fiction.

**Michel DELVILLE** teaches English and American literatures, as well as comparative literature, at the University of Liège, where he directs the Interdisciplinary Center for Applied Poetics (<http://www.ulg.ac.be/cipa/>). He is the author of several books including *J.G. Ballard* (1998), *Hamlet & Co* (2001; with Pierre Michel), *Frank Zappa, Captain Beefheart, and the Secret History of Maximalism* (2005; with Andrew Norris), and *The American Prose Poem*, which won the 1998 *SAMLA Studies Book Award*. He recently co-edited three volumes of essays on postwar poetry (*The Mechanics of the Mirage*, 2000; *Sound as Sense: US Poetry &/In Music*, 2004; *Poésie, Musique, Modernité*, 2004). His new book, *Food, Poetry, and the Aesthetics of Consumption: Eating the Avant-Garde*, will be published by Routledge in the Summer of 2007.

**Laurent DEMOULIN** est assistant de Jean-Pierre Bertrand en langues et littératures romanes à l'Université de Liège et conservateur faisant fonction du Fonds Simenon. Il a signé nombre d'articles sur les littératures belge francophone et française contemporaines en revues (*Critique*, *La Revue des Lettres modernes*, *Textyles*, *Ponti*, *Le Carnet et les Instants*, *Indications...*), au sein d'ouvrages collectifs (*Histoire de la littérature belge* (Fayard), *L'Autobiographie dans l'espace francophone* (Université de Cadix)...) ou sous la forme de « lecture » dans la collection Espace Nord des éditions Labor. Il est par ailleurs l'auteur de *L'Hypocrisie pédagogique* (Talus d'approche, 1999), *Ulysse Lumumba* (Talus d'approche, 2000), *Filiation* (Le Fram, 2001) et *La Salle de bain revue de presse* (Minuit, 2005).

**Maria Giulia DONDERO** est post-doctorante à l'Université de Liège où elle poursuit ses recherches en sémiotique de la photographie, notamment sur la photographie scientifique. Elle a été chercheuse à l'Université de Limoges (CeReS - Centre de Recherches Sémiotiques) et elle a obtenu son doctorat en Communication et Nouvelles Technologies à l'Université IULM de Milan.

Elle enseigne la Sémiotique des Arts à l'Université de Bologne et elle a publié nombreux articles en sémiotique de l'art, de la photographie et en communication visuelle sur des importantes revues de sémiotique et esthétique (*Nouveaux Actes Sémiotiques*, *Communication et Langages*, *Locus Solus*, *VOIR*, *Visible*, *E/C*, etc.). Elle a publié aussi deux ouvrages: *Fotografare il sacro. Indagini semiotiche* (Roma, Meltemi, 2007) et *Semiotica della fotografia. Investigazioni teoriche e pratiche d'analisi* (avec Pierluigi Basso Fossali, Rimini, Guaraldi, 2006).

**Jacqueline JONDOT** est professeur de littérature anglaise à l'Université de Toulouse le Mirail (France). Auteur d'un doctorat d'état sur les écrivains d'expression anglaise au Proche-Orient arabe, elle a consacré plusieurs articles à ces auteurs (autobiographie, problèmes d'identité, entre-deux, femmes, langue). Elle a traduit *Outremer* de Nabil Saleh (Paris : L'Harmattan, 2005). Elle s'intéresse aussi aux écrivains maghrébins d'expression anglaise. Membre de la *Société d'études wolffiennes*, elle a également publié plusieurs articles, en particulier sur *Orlando*.

**Giselle A. RAMPAUL** is from Trinidad and Tobago where she studied for her B.A. and M.Phil. Degrees in Literatures in English at The University of the West Indies. She then attended The University of Reading, UK, where she was awarded a Ph.D. degree in English in 2003. She now lectures in the Department of Liberal Arts at the St. Augustine Campus of The University of the West Indies. She has written articles on the carnivalesque in West Indian Literature, and the reading of postcolonial texts in relation to children's literature theory. She is currently working on a postcolonial reading of selected poems by John Donne, and West Indian appropriations of Shakespeare.

**Jaime BARÓN THAIDIGSMANN** est titulaire d'un master en Lettres classiques de l'Université Complutense de Madrid et d'un doctorat en Littérature comparée de l'Université "Michel de Montaigne" (Bordeaux-3), où il a été lecteur. Ses recherches portent principalement sur la poésie moderne et contemporaine (sujet poétique, notion de modernité, relation entre les domaines francophone et hispanophone, etc.).

sophisticated African literature of travel in Chapter Four, while Kpomassie's *L'Africain de Grönland*, analysed in the following chapter, reverses the story of European colonial encounter in its positive relation of a journey "back" to the European "centre", a pattern of travel that distinguishes African travel literature from European. Postcolonial Eyes succeeds in offering a close critical reading of francophone African writing which highlights the movement through exile, migration, study and tourism of mobile, critically reflective subjects rather than "static objects of reflection for the West". (172). Written in clear and accessible language, this thorough, concise and theoretically sophisticated study will be of interest to researchers and students in francophone postcolonial.

University of Ghana | Legon • Department of Economics. Contact. About. Network. About. Introduction. Skills and Expertise. • Accra, Ghana. Join ResearchGate to find the people and research you need to help your work. 15+ million members. 118+ million publications. 700k+ research projects. Join for free. Ghana is a multilingual country in which about eighty languages are spoken. Of these, English, which was inherited from the colonial era, is the official language and lingua franca. Of the languages indigenous to Ghana, Akan is the most widely spoken. Ghana has more than seventy ethnic groups, each with its own distinct language. Languages that belong to the same ethnic group are usually mutually intelligible. The Dagbanli and Mampelle languages of Northern Region, for instance, are mutually