

Edouard Glissant

Abdelkébir Khatibi is one of the most important voices to emerge from North Africa in postcolonial studies. This book is the first to offer a thoroughgoing analysis in English of all aspects of his multifaceted thought, as it ranges from Moroccan politics to Arabic calligraphy, and from decolonisation to interculturality.

This innovative book provides an incisive critique of well-established positions in postcolonial theory and a dramatic expansion in the range of interpretative tools available. Peter Hallward gives substantial readings of four significant writers whose work invites, to varying degrees, a singular interpretation of postcolonialism: Edouard Glissant, Charles Johnson, Mohammed Dib, and Severo Sarduy. Using a singular interpretation of postcolonialism is central to the argument this book makes, and to understanding the postcolonial paradigm.

In 1989, the Caribbean writer Edouard Glissant visited Rowan Oak, William Faulkner's home in Oxford, Mississippi. His visit spurred him to write a revelatory book about the work of one of our greatest but still least-understood American writers. "A fascinating way to read Faulkner. . . . [Glissant's] case is nothing less than that, no matter how Faulkner's personal Furies twisted his public speech, Faulkner was a great, world-beating multiculturalist."—Jonathan Levi, Los Angeles Times Book Review "A sharp, challenging, and wholly unique tour of Yoknapatawpha County." —Kirkus Reviews "Passionate. . . . Glissant's prose sometimes vies with Faulkner's for intricacy and evocative nuance." —Scott McLemee, Newsday "Glissant tries to engage Faulkner on many fronts simultaneously, positioning himself as a critic, a fellow artist and as a descendant of slaves. . . . He makes a convincing case that Faulkner is not just another 'dead

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white male author."—Scott Yarbrough, Raleigh News & Observer "[An] ambitious and, at times, rambunctious expedition into Yoknapatawpha County." —Christine Schwartz Hartley, New York Times Book Review

The collapse of empires has resulted in a greater appreciation for indigenous cultures in former colonies and a renaissance of creativity. More than 150 alphabetically arranged entries by expert contributors overview and assess the effects of globalization on literary and cultural studies in the 21st century. Attempting to counter what some have seen as the anglophone bias of postcolonial studies, the volume emphasizes the common heritage of resistance in francophone, hispanophone, and other literatures, including the literatures of nonEuropean postimperial states.

Provides a listing available of books, articles, and book reviews concerned with French literature since 1885. This work is a reference source in the study of modern French literature and culture. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema.

A major work by this prominent Caribbean author and philosopher, available for the first time in English

L'oeuvre protéiforme d'Édouard Glissant est née de son attachement au paysage de la Caraïbe, de son attention aux mille formes du " discours antillais " comme de son ouverture à toutes les diversités de ce qu'il appelle le Tout-Monde. Son oeuvre romanesque et poétique fait éclater les frontières de genres et impose une langue d'écriture savamment violente, travaillée par le créole et toutes les langues du monde. Sa pensée s'est amplifiée et ramifiée, de reprises en variations, dans la série des volumes de " poétique ". Elle est aujourd'hui une

de celles qui savent affronter le chaos du monde.

A wide-ranging work that explores two centuries of Caribbean literature from a comparative perspective. While haunted by the need to establish cultural difference and authenticity, Caribbean thought is inherently modernist in its recognition of the interplay between cultures, brought about by centuries of contact, domination, and consent.

From St. Augustine and early Ethiopian philosophers to the anti-colonialist movements of Pan-Africanism and Negritude, this encyclopedia offers a comprehensive view of African thought, covering the intellectual tradition both on the continent in its entirety and throughout the African Diaspora in the Americas and in Europe. The term "African thought" has been interpreted in the broadest sense to embrace all those forms of discourse - philosophy, political thought, religion, literature, important social movements - that contribute to the formulation of a distinctive vision of the world determined by or derived from the African experience. The Encyclopedia is a large-scale work of 350 entries covering major topics involved in the development of African Thought including historical figures and important social movements, producing a collection that is an essential resource for teaching, an invaluable companion to independent research, and a solid guide for further study.

During recent years critics have increasingly expressed their loss of faith in existing cultural and political collective frameworks. Hiddleston challenges this trend towards singularity, bringing together theorists such as Derrida, Lyotard and Nancy to bear on literature by writers of North African immigrant origin. She presents a critique of those writers who underline the absence of communal identification, proposes a new emphasis on relational networks interconnecting diverse cultural groups, and argues for a more subtle understanding of the

complex interplay of the singular and the collective in contemporary French writing. *Just Below South* is the first book to examine the U.S. South and the Caribbean as a "regional interculture" shaped by performance--as a space defined not so much by a shared set of geographical boundaries or by a single, common culture as by the weave of performances and identities moving across and throughout it. By offering fresh ways for thinking about region, language, and performance, the volume helps to reimagine the possibilities for American Studies. It advances beyond current analyses of historical or literary commonalities between the South and the Caribbean to explore startling and significant connections between a range of performances, including Trinidadian carnival, Civil War reenactments, the Martinican dance form kalenda, dramatic adaptations of *Uncle Tom's Cabin*, rituals of spirit possession, the teaching of Haitian Kreyòl, the translation of Louisiana Creole, and the imaginative "travels" of southern and Caribbean writers. While generating textual conversations among scholars of Francophone, Anglophone, and Hispanophone literature and culture and forging innovative ties between cultural studies, performance studies, linguistics, literary analysis, and studies of the African diaspora, these essays raise provocative new questions about race, ethnicity, gender, class, and nationality. Contributors: Jessica Adams, University of California, Berkeley * Carolyn Vellenga Berman, The New School * Anne Malena, University of Alberta * Cécile Accilien, Columbus State University, Georgia * Don E. Walicek, University of Puerto Rico-Río Piedras * Julian Gerstin, San Jose State University * Rawle Gibbons, University of the West Indies, St. Augustine * Kathleen M. Gough, University of Glasgow * Shirley Toland-Dix, University of South Florida, Tampa * Michael P. Bibler, University of Mary Washington * Jana Evans Braziel, University of Cincinnati

In this groundbreaking book, Shireen Lewis gives a comprehensive analysis of the literary and theoretical discourse on race, culture, and identity by Francophone and Caribbean writers beginning in the early part of the twentieth century and continuing into the dawn of the new millennium. Examining the works of Patrick Chamoiseau, Raphaël Confiant, Aimé Césaire, Léopold Senghor, Léon Damas, and Paulette Nardal, Lewis traces a move away from the preoccupation with African origins and racial and cultural purity, toward concerns of hybridity and fragmentation in the New World or Diasporic space. In addition to exploring how this shift parallels the larger debate around modernism and postmodernism, Lewis makes a significant contribution by arguing for the inclusion of Martinican intellectual Paulette Nardal, and other women into the canon as significant contributors to the birth of modern black Francophone literature.

A career-spanning assessment of Glissant's work as a philosophical project. With a career spanning more than fifty years as a writer, scholar, and public intellectual, Édouard Glissant produced an astonishingly wide range of work, including poems, novels, essays, pamphlets, and theater. In *Think Like an Archipelago*, Michael Wiedorn offers a fresh interpretation of Glissant's work as a cohesive and explicitly philosophical project, paying particular attention to the last two decades of his career, which have received much less attention in the English-speaking world despite their remarkable productivity. Focusing his study on the idea of paradox, Wiedorn argues that it is fundamental to Caribbean culture and thought, and at the heart of Glissant's philosophy. The question of difference has long played a central role in the literary and

philosophical traditions of the West, however to think differently, Glissant suggests focusing elsewhere: on the post-plantation societies of the Caribbean, and the Americas more broadly. For Glissant, paradoxical lessons drawn from the natural and cultural realities of the Caribbean can point to new ways of thinking and being in the world: in other words, to the creation of what Glissant calls a “new category of literature,” and in turn to the attainment of his utopian political vision. Thinking through such paradoxes, Wiedorn demonstrates, can offer new perspectives on the old questions of totality, alterity, teleology, and the potential of philosophy itself. “The book’s use of the central concept of paradox is both original and convincing, and allows Wiedorn to reframe many of the issues surrounding Glissant’s thought in a new and illuminating way.” — Celia Britton, author of *Édouard Glissant and Postcolonial Theory: Strategies of Language and Resistance*

Glissant has written extensively in French about the colonial experience in the Caribbean. Britton (French, Aberdeen U., Scotland) situates Glissant within ongoing debates in postcolonial theory, making connections between his novels and theoretical work and the work of Frantz Fanon, Gayatri Spivak, Homi Bhabha, and Henry Louis Gates, Jr. Focusing on language and subjectivity, discussion moves between analysis of Glissant's theoretical work and detailed readings of his novels. Major themes central to his writing, such as the reappropriation of history, standard and vernacular language, and the colonial construction of the Other, are addressed. Annotation copyrighted by

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Original versions of these contributions were presented at the 2002 conference of the American Comparative Literature Association in San Juan, Puerto Rico.

Poems by the noted Caribbean writer & philosopher that reflect the search for identity & the struggle between memory & forgetting. Poet, playwright, novelist & essayist Edouard Glissant, born in Martinique in 1928 is one of the most important contemporary writers in French. *Black Salt* collects two decades of Glissant's poetry & makes it available for the first time in English. It is a poetry that is aesthetically distinguished & historically significant, characterized by potent metaphors of local identity. Published in France as *Le Sel Noir*, the volume brings together in English translation three separate poetry collections from Glissant's early years, *Le Sang Rive*, *Le Sel Noir*, & *Boises*. Read together, these three works embody Glissant's project to develop a Caribbean literature no longer contained by European language. He incorporates conventions of orality & ties the poems concretely to a Martiniquan experience of history & geography/geology, expressing an ongoing search for identity in a struggle between memory & forgetting. From *Riveted Blood* through *Black Salt* to *Yokes*, Glissant can be seen to be developing a poetic instrument that is increasingly stark & increasingly particularized as it undergoes inflections that derive from oral & Creole sources & simultaneously opens to the local landscape, the traditional culture, & the history of Martinique.

Edouard Glissant is an accomplished and influential novelist and poet, and has recently emerged as a major theorist in Caribbean studies and postcolonial literature. In this first full-length study of Glissant's creative and theoretical work J. Michael Dash examines his poems, novels, plays and essays in the context of modern French literary movements and the post-negritude Caribbean situation, providing both a useful introduction to, and a challenging assessment of, Glissant's work to date. Dash shows how Glissant has focused in an unprecedented way on the Caribbean in terms of the diverse and hybrid culture that has been created in the region, and how his ideas on a cross-cultural politics are the shaping force in the Francophone Caribbean "Creolite" movement.

Recueil de douze articles publiés entre 1980 et 1989, soit comme textes d'observation, soit comme contributions en forme d'exposés, ce qui convient bien à cet ensemble dont le titre traduit l'intention première: fonder une esthétique écologique qui permet à chacun de se retrouver, à tout moment, solidaire de l'"entour", terme que l'auteur préfère à environnement.

The Encyclopedia of Twentieth-Century Latin American and Caribbean Literature, 1900–2003 draws together entries on all aspects of literature including authors, critics, major works, magazines, genres, schools and movements in these regions from the beginning of the twentieth century to the present day. With more than 200 entries written by a team of international contributors, this

Encyclopedia successfully covers the popular to the esoteric. The Encyclopedia is an invaluable reference resource for those studying Latin American and/or Caribbean literature as well as being of huge interest to those following Spanish or Portuguese language courses.

Poetics of Relation University of Michigan Press

Selected essays from the rich and complex collection of Edouard Glissant, one of the most prominent writers and intellectuals of the Caribbean, examine the psychological, sociological, and philosophical implications of cultural dependency.

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely. In *André du Bouchet: Poetic Forms of Attention*, Emma Wagstaff presents the creative and critical writing of a major twentieth-century poet and shows how reading his work advances our understanding of attention.

This volume collects and translates--most for the first time--the nine volumes of poetry published by Édouard Glissant, one of the great writers of the twentieth century. The poems bring to life what Glissant calls "an archipela

A bilingual collection of essays on the aesthetics of Gilles Deleuze, *Discern(e)ments*

highlights what is at stake in Deleuzian philosophy of art. It traces the reception of Deleuzian thought in a broad range of disciplines and gauges its use-value in each of them. Following the dynamics between structure and becoming that punctuates Deleuzian aesthetics, *Discern(e)ments* sketches and erases boundaries between methods and traditions in philosophy and art theory, as well as in literary, performance and film studies. Offering both numerous case-studies as well as theoretical outlines, *Discern(e)ments* engages faculties, disciplines and criticisms not in a mere exchange of points of view, but in heterogenesis mapping out further discernments in Deleuzian aesthetics.

French Prose in 2000 stems in some important measure from work presented in September 1998 at the International Colloquium on French and Francophone Literature in the 1990's held at Dalhousie University. A good number of papers given at that time, and since revisited in the light of exchanges, join here certain others specifically written for the purposes of this book. Together they constitute a wide-ranging and modally varied interrogation of the current state of French and francophone prose writing, its multifaceted manners, its richly divergent fascinations, its many theoretical or philosophical groundings. The book thus ceaselessly moves its attention from fictional biography to the roman noir, from the writing of Glissant and Chamoiseau to that of the étonnants voyageurs, from the powerful discourse of women such as Chawaf or Condé, Ernaux or Germain, Sallenave or Kristeva, to that of writers as diverse in their modes

as Le Clézio and Quignard, Duras and Renaud Camus. All chapters focus, however, in near-exclusive measure, on the prose production of the last ten or twelve years. From the Truth and Reconciliation Commission in South Africa to the United Nations Permanent Memorial to the Victims of Slavery and the Transatlantic Slave Trade, many worthwhile processes of public memory have been enacted on the national and international levels. But how do these extant practices of memory function to precipitate justice and recompense? Are there moments when such techniques, performances, and displays of memory serve to obscure and elide aspects of the history of colonial governmentality? This collection addresses these and other questions in essays that take up the varied legacies, continuities, modes of memorialization, and poetics of remaking that attend colonial governmentality in spaces as varied as the Maghreb and the Solomon Islands. Highlighting the continued injustices arising from a process whose aftermath is far from settled, the contributors examine works by twentieth-century authors representing Asia, Africa, North America, Latin America, Australia, and Europe. Imperial practices throughout the world have fomented a veritable culture of memory. The essays in this volume show how the legacy of colonialism's attempt to transform the mode of life of colonized peoples has been central to the largely unequal phenomenon of globalization.

This work is a sedulous enquiry into the intertextual practice of Maryse Condé in *Moi, Tituba, sorcière... noire de Salem* (1986), *Traversée de la mangrove* (1989) and *La*

Migration des coeurs (1995), the texts of her oeuvre in which the practice is the most elaborate and discursively significant. Arguing that no satisfactory reading of these novels is possible without due intertextual reference and interpretation, the author analyses salient intertexts which flesh out and, in the case of *Traversée de la mangrove*, shed considerable new light on meaning and authorial discourse. Whether it be in respect of canonical (William Faulkner, Emily Brontë, Nathaniel Hawthorne), postcolonial (Aimé Césaire, Jacques Roumain) or other (Anne Hébert, Saint-John Perse) writers, the author explores Condé's intertextual choices not only around such themes as identity, resistance, métissage and errance, but also through the dialectics of race-culture, male-female, centre-periphery, and past-present. As both textual symbol and enactment of an increasingly creolised world, intertextuality constitutes a pervasively powerful force in Condé's writing the elucidation of which is indispensable to evaluating the significance of this unique fictional oeuvre.

Organized by region, boasting an international roster of contributors, and including summaries of selected creative and critical works and a guide to selected terms and figures, Salhi's volume is an ideal introduction to French studies beyond the canon. This marks the publication of the first English-language translation of *Poetic Intention*, Glissant's classic meditation on poetry and art. In this wide-ranging book, Glissant discusses poets, including Stéphane Mallarmé and Saint-John Perse, and visual artists, such as the Surrealist painters Matta and Wilfredo Lam, arguing for the importance of

the global position of art. He states that a poem, in its intention, must never deny the “way of the world.” Capacious, inventive, and unique, Glissant’s Poetic Intention creates a new landscape for understanding the relationship between aesthetics and politics.

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