



reader's heart' - Maya Angelou 'A stunning reaffirmation of Africa and its peoples... It's a starburst' - John A. Williams This work explores the limits and prospects of Afro-Caribbean Francophone writers in reshaping or producing action-oriented literature. It shows how Francophone literatures have followed a hegemonic discourse that leaves little room for thinking outside of traditional cultural and ideological conventions. Part One explores the origins of Afro-Caribbean Francophone literature and what the author terms "griotism"—a shared heritage of awareness of biological differences, a sense of the black hero as black messiah and black people as chosen, and the promise of a common racial history. Part Two discusses the formidable grip of griotism on Fanon, Mudimbé, the champions of Creolity (Bernabé, Chamoiseau, and Confiant), and well-read African women writers (Aminata Sow Fall, and Mariama Bâ). Part Three seeks to subvert the discourse of griotism in order to propose a new autonomy for Francophone African writers.

I, Tituba, Black Witch of Salem One World/Ballantine

A fascinating examination of how Americans think about and write about witches, from the 'real' witches tried and sometimes executed in early New England to modern re-imaginings of witches as pagan priestesses, comic-strip heroines and feminist icons. The first half of the book is a thorough re-reading of the original documents describing witchcraft prosecutions from 1640-1700 and a re-thinking of these sources as far less coherent and trustworthy than most historians have considered them to be. The second half of the book examines how these historical narratives have transformed into myths of witchcraft still current in American society, writing and visual culture. The discussion includes references to everything from Increase Mather and Edgar Allan Poe to Joss Whedon (the writer/director of Buffy the Vampire Slayer, which includes a Wiccan character) and The Blair Witch Project.

SuperSummary, a modern alternative to SparkNotes and CliffsNotes, offers high-quality study guides for challenging works of literature. This 61-page guide for "I, Tituba: Black Witch of Salem" by Maryse Condé includes detailed chapter summaries and analysis covering 27 chapters, as well as several more in-depth sections of expert-written literary analysis. Featured content includes commentary on major characters, 25 important quotes, essay topics, and key themes like History Versus Fiction and Discrimination and Violence Against Women.

This unique anthology is the first to provide a multicultural perspective on witchcraft from the 15th to 18th century. Featuring primary documents as well as scholarly interpretations, *Witches of the Atlantic World* builds upon information regarding both Christian and non-Christian beliefs about possession and the demonic. Elaine G. Breslaw draws on Native American, African, South American, and African-American sources, as well as the European and New England heritage, to illuminate the ways in which witchcraft in early America was an attempt to understand and control evil and misfortune in the New World. Organized into sections on folklore and magic, diabolical possession, Christian perspectives, and the question of gender, the volume includes selections by Cotton Mather, Matthew Hopkins, and Samuel Willard, among others; Salem trial testimonies; and commentary by a







religious, and political differences throughout the archipelago, the Caribbean self continues to act in reaction to the initial trauma of the plantation. The plantation placed Europeans above Africans, creating racism leading to an unequal distribution of social standing. It gave white men sexual control of his wife and slaves, thus, curtailing sexual agency and women's rights. A vague notion of paternity erupted from its sexual economy. Power surrounded mostly one man, the master, leaving the alternative discourses of black women and men, white women, and mixed creoles, outside of its realm. By signaling the continuous use of the plantation as a reference point for the distribution of sexual agency, social status, and political power in Caribbean texts, the thesis undermines the plantation's blinding glare.

"Focusing on specific texts by Jamaica Kincaid, Maryse Conde, and Paule Marshall, this study explores the intricate trichotomous relationship between the mother (biological or surrogate), the motherlands Africa and the Caribbean, and the mothercountry represented by England, France, and/or North America. The mother-daughter relationships in the works discussed address the complex, conflicting notions of motherhood that exist within this trichotomy. Although mothering is usually socialized as a welcoming, nurturing notion, Alexander argues that alongside this nurturing notion there exists much conflict. Specifically, she argues that the mother-daughter relationship, plagued with ambivalence, is often further conflicted by colonialism or colonial intervention from the "other," the colonial mothercountry." "Mother Imagery in the Novels of Afro-Caribbean Women offers an overview of Caribbean women's writings from the 1990s, focusing on the personal relationships these three authors have had with their mothers and/or motherlands to highlight links, despite social, cultural, geographical, and political differences, among Afro-Caribbean women and their writings. Alexander traces acts of resistance, which facilitate the (re)writing/righting of the literary canon and the conception of a "newly created genre" and a "womanist" tradition through fictional narratives with autobiographical components." --Book Jacket.

This collection takes on the problem of representing race in the context of a master language and culture. These essays discuss this problem in terms of the ongoing struggle to redefine the self as speaker, that is, to re-construe our understanding of history, sexuality, and speech itself in a continuing battle for self-definition. As a totality, these essays explode the notion of race as a natural boundary between groups and pose a variety of possible constructions that force us to accept race not as a category, but as a practice. Kostas and Linda Myrsiades have brought together scholars whose varied essays explore the issues of voice, history, and sexuality in such diverse venues as detective fiction, the Clarence Thomas hearings, the witches of Salem, the Harlem Renaissance, and the work of Toni Morrison, demonstrating that resistance to race-ing is both meaningfully engaged as a cultural possibility and rewritten as a linguistic practice.



debated. Here, attention is turned to the authors' African roots and the question how Some film and novel revisions go so far beyond adaptation that they demand a new designation. This critical collection explores movies, plays, essays, comics and video games that supersede adaptation to radically transform their original sources. Fifteen essays investigate a variety of texts that rework everything from literary classics to popular children's books, demonstrating how these new, stand-alone creations critically engage their sources and contexts. Particular attention is paid to parody, intertextuality, and fairy-tale transformations in the examination of these works, which occupy a unique narrative and creative space.

The Caribbean is an exotic but not too distant land, full of rich cultural traditions. The literature of the Caribbean reflects the social, political, and cultural concerns of the region and is a valuable tool for learning about the area and its people. This book includes chapters on roughly a dozen contemporary Caribbean writers. Along with plot summaries, these sections discuss major themes and give close attention to how Caribbean culture figures in the writer's texts. To help students conduct further research, each chapter cites works for further reading.

This book is an exploration of the life and art of Maryse Condi, who first won international acclaim for *Segu*, a novel about West African experience and the slave trade. Born in Guadeloupe in 1937, Condi lived in Guinea after it won its independence from France. Later she lived in Ghana and Senegal during turbulent, decisive moments in the histories of these countries. Her writings—novels, plays, essays, stories, and children's books—have led her to an increasingly important role within Africa and throughout the world. Frangoise Pfaff met Maryse Condi in 1981, when she first interviewed her. Their friendship grew quickly. In 1991 the two women continued recording conversations about Condi's geographical sojourns and literary paths, her personality, and her thoughts. Their conversations reveal connections between Condi's vivid art and her eventful, passionate life. In her encounters with historical and literary figures, and in her opinions on politics and culture, Condi appears as an engaging witness to her time. The conversations frequently sparkle with humor; at other moments they are infused with profound seriousness. Maryse Condi is the recipient of the French literary awards *Le Grand Prix Littéraire de la Femme* and *Le Prix de l'Académie Française*. She currently teaches at Columbia University and her most recent works include *Tree of Life* and *Crossing the Mangrove*. Born and educated in Paris, Frangoise Pfaff is a professor of French at Howard University. The translator of this book, she is also the author of *Twenty-five Black African Filmmakers: A Critical Study, with Filmography and Bio-Bibliography* and *The Cinema of Ousmane Sembene, A Pioneer of African Cinema*. *Entretiens avec Maryse Condi* was first published in France in 1993.

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