

Ready To Burst By Franketienne

In *A Regarded Self* Kaiama L. Glover champions unruly female protagonists who adamantly refuse the constraints of coercive communities. Reading novels by Marie Chauvet, Maryse Condé, René Depestre, Marlon James, and Jamaica Kincaid, Glover shows how these authors' women characters enact practices of freedom that privilege the self in ways unmediated and unrestricted by group affiliation. The women of these texts offend, disturb, and reorder the world around them. They challenge the primacy of the community over the individual and propose provocative forms of subjecthood. Highlighting the style and the stakes of these women's radical ethics of self-regard, Glover reframes Caribbean literary studies in ways that critique the moral principles, politicized perspectives, and established critical frameworks that so often govern contemporary reading practices. She asks readers and critics of postcolonial literature to question their own gendered expectations and to embrace less constrictive modes of theorization.

With the train of civilization hurtling at ever-increasing speed towards self-destruction, the most pressing question facing humanity in the 21st century is that of the preservation of life itself. *Can Life Prevail?* provides a radical yet firmly grounded perspective on the ecological problems threatening both the biosphere and human culture. With essays covering topics as diverse as animal rights, extinction, deforestation, terrorism and overpopulation, *Can Life Prevail?* makes the lucid, challenging writing of Linkola available to the English-speaking public for the first time. "By decimating its woodlands, Finland has created the grounds for prosperity. We can now thank prosperity for bringing us - among other things - two million cars, millions of glowing, electronic entertainment boxes, and many unneeded buildings to cover the green earth. Surplus wealth has led to gambling in the marketplace and rampant social injustice, whereby 'the common people' end up contributing to the construction of golf courses, five-star hotels, and holiday resorts, while fattening Swiss bank accounts. Besides, the people of wealthy countries are the most frustrated, unemployed, unhappy, suicidal, sedentary, worthless and aimless people in history. What a miserable exchange." -Pentti Linkola

Kaarlo Pentti Linkola was born in Helsinki, Finland in 1932. Having spent most of his life working as a professional fisherman, he now continues to lead a simple existence in the country. A renowned figure in Finland, Linkola has published numerous books and essays on environmentalism since the 1960s. Today, he is among the foremost exponents of the philosophy of deep ecology.

Edouard Glissant's *Caribbean Discourse* is an unflinchingly ambitious attempt to read the Caribbean and the New World experience, not as a response to fixed, univocal meaning imposed by the past, but as an infinitely varied, dauntingly inexhaustible text.

This reprinting of Korine's first novel presents fragments of a portrait in multimedia: print, photographs, drawings, news clippings, handwriting, a poem, attempted diagrams, clip art; but mostly text, including hard-luck stories, off-and-on-colour jokes, script-scrap, found letters, free rhymes, drug flashbacks and other scenes, exploring the world of show-biz with feet set lightly in the black humours of the real ol' world. This excretion of the danglers of public life would make William Burroughs sigh and turn the page, at least.

In 1944 the Australian literary world was rocked by a hoax which was to become a worldwide scandal. Ern Malley, deceased motor mechanic and poet, was the invention of two Sydney poets, James McAuley and Harold Stewart, who were intent on proving that modern poetry was a sham. The work of Malley comprised lines and words selected randomly, everywhere from Shakespeare to an American report on the drainage of the breeding grounds of mosquitoes. Max Harris published the poetry in the literary magazine *Angry Penguins* but when the deception was revealed he was mercilessly lampooned, tried and convicted of publishing 'indecent advertisements'. This definitive edition contains all of the poems, a new introduction by artist Albert Tucker, and historical background by Max Harris, John Reed and Colin Wilson; augmented by the unique contribution of drawings and etchings by Garry Shead.

Dance on the Volcano tells the story of two sisters growing up during the Haitian Revolution in a culture that swings heavily between decadence and poverty, sensuality and depravity. One sister, because of her singing ability, is able to enter into the white colonial society otherwise generally off limits to people of color. Closely examining a society sagging under the white supremacy of the French colonist rulers, *Dance on the Volcano* is one of only novels to closely depict the seeds and fruition of the Haitian Revolution, tracking an elaborate hierarchy of skin color and class through the experiences of two young women. It is a story about hatred and fear, love and loss, and the complex tensions between colonizer and colonized, masterfully translated by Kaiama L. Glover.

The stories in *Igifu* summon phantom memories of Rwanda and radiate with the fierce ache of a survivor. From the National Book Award finalist who Zadie Smith says, "rescues a million souls from the collective noun genocide." Scholastique Mukasonga's autobiographical stories rend a glorious Rwanda from the obliterating force of recent history, conjuring the noble cows of her home or the dew-swollen grass they graze on. In the title story, five-year-old Colomba tells of a merciless overlord, hunger or *igifu*, gnawing away at her belly. She searches for sap at the bud of a flower, scraps of sweet potato at the foot of her parent's bed, or a few grains of sorghum in the floor sweepings. *Igifu* becomes a dizzying hole in her stomach, a plunging abyss into which she falls. In a desperate act of preservation, Colomba's mother gathers enough sorghum to whip up a nourishing porridge, bringing Colomba back to life. This elixir courses through each story, a balm to soothe the pains of those so ferociously fighting for survival. Her writing eclipses the great gaps of time and memory; in one scene she is a child sitting squat with a jug of sweet, frothy milk and in another she is an exiled teacher, writing down lists of her dead. As in all her work, Scholastique sits up with them, her witty and beaming beloved.

A collection of 26 interviews spanning twenty-three years with creators of darker art worldwide, whether it be film, performance, literature, or something else entirely. In many cases never meeting or being aware of each other, the vortex here is interviewer and New York film writer Shade Rupe, known for his avant interests and the cultural sector he created with his *Funeral Party* series of books. Everyone in this collection (with the exception of the late Divine and Brother Theodore) is working today, continuing to produce artifacts that catch the heart.

This issue considers the oeuvre of Haitian writer Marie Vieux-Chauvet (1916-1973) as a prism through which to examine individual and collective subject formation in the postcolonial French-writing Caribbean, the wider Afro-Americas, and beyond. While both Vieux-Chauvet and her corpus are situated in the violent space of mid-twentieth century Haiti, her work articulates the obstacles to claiming legitimized human existence on a global scale. The contributors to this interdisciplinary volume examine Vieux-Chauvet's positioning within the Haitian public sphere, as well as her broader significance to understanding gendered and racialized postcolonial subjectivities in the twenty-first century.

This book brings together emerging insights from across the humanities and social sciences to highlight how postcolonial studies are being transformed by increasingly influential and radical approaches to nature, matter, subjectivity, human agency, and politics. These include decolonial studies, political ontology, political ecology, indigeneity, and posthumanisms. The book examines how postcolonial perspectives demand of posthumanisms and their often ontological discourses that they reflexively situate their own challenges within the many long histories of decolonised practice. Just as postcolonial research needs to critically engage with radical transitions suggested by the ontological turn and its related posthumanist developments, so too do posthumanisms need to decolonise their conceptual and analytic lenses. The chapters' interdisciplinary analyses are developed through global, critical, and empirical cases that include:

city spaces and urbanisms in the Global North and South; food politics and colonial land use; cultural and cosmic representation in film, theatre, and poetry; nation building; the Anthropocene; materiality; the void; pluriversality; and, indigenous world views. Theoretically and conceptually rich, the book proposes new trajectories through which postcolonial and posthuman scholarships can learn from one another and so critically advance.

"En face bilingual edition of only extant Latin American slave narrative written during slavery era. Original Spanish punctuation, spelling, and syntax corrected and modernized by Schulman; translation is of this new version of text. Introduction, notes, chronology give extensive background. Excellent for undergraduate classroom use. Scholars may prefer original text"--Handbook of Latin American Studies, v. 58.

The book you hold in your hands is an interdisciplinary study on diaspora literacy in Afro-Central America. An exploration through various imaginings of times past, this study is concerned with how oxymoron, metonymy, and multilingualism deploy pluricentric belonging. By exploring the interlocking of multiple roots that have developed on account of routes, rhizomatic historical imaginations are unearthed here so as to imagine an other Costa Rica. A Black Costa Rica.

From the author of *Smilla's Sense of Snow*, an epic novel about faith and the magic of everyday life. Told from the precocious perspective of fourteen-year-old Peter, *The Elephant Keepers' Children* is about three siblings and how they deal with their eccentric parents. Peter's father is a vicar, his mother is an artisan, and both are equally and profoundly devout. The family lives on the (fictional) island of Finø, where people of all religious faiths coexist peacefully. Yet nothing is at it seems. When Peter's parents suddenly go missing, Peter and his siblings fear the worst—has their parents' relentless quest to boost church attendance finally put them in danger? Told with poignancy and humor, *The Elephant Keepers' Children* is a fascinating exploration of fundamentalism versus spiritual freedom, the vicissitudes of romantic and familial love, and the triumph of the human spirit.

"Pooja Kapoor, a betrayed wife and mother, is forced to question her beliefs and marriage when she discovers that her husband, Rahul, has fallen in love with Atif, a young Muslim man. Bereft and desperate for divine intervention, she is compelled to confront painful truths about the past, the duality in God and husband, and the secrets that threaten to destroy everything in their wake."--P. [2] of cover.

"Conflict Bodies: The Politics of Rape Representation in the Francophone Imaginary" explores the relationship between rape and narratives of violence in francophone literature and culture. The book offers ways to account for the raped bodies beneath the conflicts of slavery, genocide, dictatorship, natural disasters, and war—and to examine why doing so is necessary. Through a feminist analysis of the rhetoric and representation of rape in francophone African and Caribbean cultural production, "Conflict Bodies" examines theoretical, visual, and literary texts that challenge the dominant views of postcolonial violence. Using an interdisciplinary and comparative framework to consider different contexts—Haiti, Guadeloupe, Rwanda, and Democratic Republic of the Congo—Regine Michelle Jean-Charles illuminates how analyzing survivors' subjectivities, stories, and embodied experiences provides a nuanced understanding of what is at stake in rape representation. Referencing theories from francophone literary studies, transnational black feminisms, and rape cultural criticism to analyze novels, film, photography, drama, and documentaries, Jean-Charles argues that in today's global climate—where one in three women worldwide has been raped, rape is being used as a tool of war, and rape myths circulate with vehemence—traditional "scripts of violence" that fail to account for sexual violence demand refusal, rethinking, and re-imagining. Regine Michelle Jean-Charles is assistant professor of romance languages and literatures and in the African and African Diaspora Studies Program at Boston College."

A Haitian woman whose talent and intellect led to worldwide fame, Marie Vieux Chauvet, like many free-minded Caribbean women of the African diaspora, was banned from the public sphere. Theatre, Performance, and Global South Studies are the book's focus.

Once the most lucrative European colony in the Caribbean, Haiti has long been one of the most divided and impoverished countries in the world. In the late 1980s a remarkable popular mobilization known as Lavalas, or "the flood," sought to liberate the island from decades of US-backed dictatorial rule. After winning a landslide election victory, in 1991 the Lavalas government led by President Jean-Bertrand Aristide was overthrown by a bloody military coup. *Damming the Flood* analyzes how and why Aristide's enemies in Haiti, the US and France made sure that his second government, elected with another overwhelming majority in 2000, was toppled by a further coup in 2004. The elaborate international campaign to contain, discredit and then overthrow Lavalas at the start of the twenty-first century was perhaps the most successful act of imperial sabotage since the end of the Cold War. Its execution and its impact have much to teach anyone interested in the development of today's political struggles in Latin America and the rest of the post-colonial world. *Ready to Burst* follows the lives of two young men and their individual attempts to make sense of the deeply troubled society surrounding them. An informed critique of the "brain drain" prompted by the Duvalier dictatorship, *Ready to Burst* is, in Frankétienne's words, a portrait of "the extreme bitterness of doom in the face of the blind machinery of power." Widely recognized as Haiti's most important literary figure and an outspoken challenger of political oppression, Frankétienne was a candidate for the Nobel Prize for Literature in 2009. The *New York Times* has called Frankétienne "the Father of Haitian Letters."

Ali, an East Indian from Kenya living in Los Angeles, finds a culture clash as he tries to come to terms with his gay lifestyle and deal with a visit from his mother.

Imagine Africa and its theme of "Revolution" is introduced by Georges Lory who opens the collection with his essay, "Poets to your quills, Africa is taking off". Through a collage of poems, essays, fiction, and visual art, *Imagine Africa* gives us a glimpse of a kaleidoscopic contemporary Africa.

Considered the best book ever written about Haiti, now updated with a New Introduction, "After the Earthquake," features first hand-reporting from Haiti weeks after the 2010 earthquake. Through a series of personal journeys, each

interwoven with scenes from Haiti's extraordinary past, Amy Wilentz brings to life this turbulent and fascinating country. Opening with her arrival just days before the fall of Haiti's President-for-Life, Jean-Claude "Baby Doc" Duvalier, Wilentz captures a country electric with the expectation of change: markets that bustle by day explode with gunfire at night; outlaws control country roads; farmers struggle to survive in a barren land; and belief in voodoo and the spirits of the ancestors remains as strong as ever. The Rainy Season demystifies Haiti—a country and a people in cruel and capricious times. From the rebel priest Father Aristide and the street boys under his protection to the military strongmen who pass through the revolving door of power into the gleaming white presidential palace—and the buzzing international press corps members who jet in for a coup and leave the minute it's over—Wilentz's Haiti haunts the imagination.

Covering the political, social and historical background of each language, Dictionary of Languages offers a unique insight into human culture and communication. Every language with official status is included, as well as all those that have a written literature and 175 'minor' languages with special historical or anthropological interest. We see how, with the rapidly increasing uniformity of our culture as media's influence spreads, more languages have become extinct or are under threat of extinction. The text is highlighted by maps and charts of scripts, while proverbs, anecdotes and quotations reveal the features that make a language unique.

Historical Dictionary of Haiti, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 600 cross-referenced entries on important personalities as well as aspects of the country's politics, economy, foreign relations, religion, and culture.

Included in "10 Best New Books to Read This May," Chicago Review of Books. "Originally published in 1988 and written by one of Haiti's seminal authors, still with us at age 90, this vibrant, erotically charged work shows how humans counter fear—particularly the fear of death—in varied more or less magical ways, even as it paints a fresh and enticing picture of Haitian culture. . . Luscious and affirmative reading, this is work both the serious-minded and the lighthearted can enjoy." —Library Journal, Starred review "Depestre presents a rich and nuanced exploration of large and significant themes expertly couched in one fantastical, expertly translated tale." —Booklist, Starred review "One-of-a-kind...[A] ribald, free-wheeling magical-realist novel, first published in 1988 and newly, engagingly translated by Glover. . . An icon of Haitian literature serves up a hotblooded, rib-ticking, warmhearted mélange of ghost story, cultural inquiry, folk art, and véritable l'amour." —Kirkus Reviews, Starred review "The sights and sounds of Haiti's vibrant carnival season invigorate this tale of vodou and Haitian culture. . . The truth of Hadriana's fate proves more poignant than horrifying, but in Depestre's hands, this incident is a touchstone of a culture in which distinctions between the empirical and spiritual are obscured, and whose traditional celebrations and beliefs introduce an element of the mythic into the everyday. Eroticism and humor course through his narrative. Depestre's intimacy with his subject matter and his familiarity with the people he portrays—the story is set in his hometown, at the time when he was 12 years old—give readers an insider's look at Jacmelian culture." —Publishers Weekly "For the first time, this slim and beguiling novel about the mysterious death and possible zombification of a young woman on her wedding day has been translated into English...With its lyrical commentary on the origins of myth, this mesmeric and frequently erotic work transcends its focus on a young woman to address the complexities of race, class and religion." —Shelf Awareness for Readers, Starred Review With a foreword by Edwidge Danticat. Translated from the French by Kaiama L. Glover. Hadriana in All My Dreams, winner of the prestigious Prix Renaudot, takes place primarily during Carnival in 1938 in the Haitian village of Jacmel. A beautiful young French woman, Hadriana, is about to marry a Haitian boy from a prominent family. But on the morning of the wedding, Hadriana drinks a mysterious potion and collapses at the altar. Transformed into a zombie, her wedding becomes her funeral. She is buried by the town, revived by an evil sorcerer, and then disappears into popular legend. Set against a backdrop of magic and eroticism, and recounted with delirious humor, the novel raises universal questions about race and sexuality. The reader comes away enchanted by the marvelous reality of Haiti's Vodou culture and convinced of Depestre's lusty claim that all beings—even the undead ones—have a right to happiness and true love. From the introduction by Edwidge Danticat: Despestre offers us the kind of tale we rarely get in the hundreds of zombie stories featuring Haitians, stories set both inside and outside of Haiti. In Hadriana in All My Dreams we get both langaj—the secret language of Haitian Vodou—as well as the type of descriptive, elegiac, erotic, and satirical language, and the artistic license needed to create this most nuanced and powerful novel. Kaiama L. Glover is an associate professor of French and Africana Studies at Barnard College, Columbia University. She is the author of Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon, coeditor of Yale French Studies' Revisiting Marie Vieux-Chauvet: Paradoxes of Postcolonial Feminine (issue no. 128), and translator of Frankétienne's Ready to Burst and Marie Vieux-Chauvet's Dance on the Volcano. She has received awards from the National Endowment for the Humanities, the Mellon Foundation, and the Fulbright Foundation.

Gate of the Sun is the first magnum opus of the Palestinian saga. After their country is torn apart in 1948, two men remain alone in a deserted makeshift hospital in the Shatila camp on the outskirts of Beirut. We enter a vast world of displacement, fear, and tenuous hope. Khalil holds vigil at the bedside of his patient and spiritual father, a storied leader of the Palestinian resistance who has slipped into a coma. As Khalil attempts to revive Yunes, he begins a story, which branches into many. Stories of the people expelled from their villages in Galilee, of the massacres that followed, of the extraordinary inner strength of those who survived, and of love. Khalil—like Elias Khoury—is a truth collector, trying to make sense of the fragments and various versions of stories that have been told to him. His voice is intimate and direct, his memories are vivid, his humanity radiates from every page. Khalil lets his mind wander through time, from village to village, from one astonishing soul to another, and takes us with him. Gate of the Sun is a Palestinian Odyssey. Beautifully weaving together haunting stories of survival and loss, love and devastation, memory and dream, Khoury humanizes the complex Palestinian struggle as he brings to life the story of an entire people.

Dézafi is no ordinary zombie novel. In the hands of the great Haitian author known simply as Frankétienne, zombification takes on a symbolic dimension that stands as a potent commentary on a country haunted by a history of slavery. Now this dynamic new translation brings this touchstone in Haitian literature to English-language readers for the first time. Written in a provocative experimental style, with a myriad of voices and combining myth, poetry, allegory, magical realism, and social realism, Dézafi tells the tale of a plantation that is run and worked by zombies for the financial benefit of the living owner. The owner's daughter falls in love with a zombie and facilitates his transformation back into fully human form, leading to a rebellion that challenges the oppressive imbalance that had robbed the workers of their spirit. With the walking dead and bloody cockfights (the "dézafi" of the title) as cultural metaphors for Haitian existence, Frankétienne's novel is ultimately a powerful allegory of political and social

liberation.

Haiti has long been relegated to the margins of the so-called New World. Marked by exceptionalism, the voices of some of its most important writers have consequently been muted by the geopolitical realities of the nation's fraught history. In *Haiti Unbound*, Kaiama L. Glover offers a close look at the works of three such writers: the Haitian Spiralists Frankétienne, Jean-Claude Fignolé, and René Philoctète. While Spiralism has been acknowledged as a crucial contribution to the French-speaking Caribbean literary tradition, it has not been given the sustained attention of a full-length study. Glover's book represents the first effort to consider the works of the three Spiralist authors both individually and collectively, filling an important gap in postcolonial Francophone and Caribbean studies.

LONGLISTED FOR THE NATIONAL BOOK AWARD FOR TRANSLATED LITERATURE A moving, unforgettable tribute to a Tutsi woman who did everything to protect her children from the Rwandan genocide, by the daughter who refuses to let her family's story be forgotten. The story of the author's mother, a fierce, loving woman who for years protected her family from the violence encroaching upon them in pre-genocide Rwanda. Recording her memories of their life together in spare, wrenching prose, Mukasonga preserves her mother's voice in a haunting work of art.

A never-before-translated collection by the bestselling author of *Suite Française* Written between 1934 and 1942, these ten gem-like stories mine the same terrain of Némirovsky's bestselling novel *Suite Française*: a keen eye for the details of social class; the tensions between mothers and daughters, husbands and wives; the manners and mannerisms of the French bourgeoisie; questions of religion and personal identity. Moving from the drawing rooms of pre-war Paris to the lives of men and women in wartime France, here we find the beautiful work of a writer at the height of her tragically short career.

In their rebellion against Western civilization, the European surrealists contested their own society, of which, black surrealists were subjected to even harsher and shared the same dreadful racial memory of the slave ship. Black surrealists would strive to completely eradicate this hostile society by means of art, words, and metaphors.

military, the selfish and profit-oriented machinations of Haitian politicians, the oppression of workers by the Cuban dictator Batista, the exploitation of women, and the particularly noteworthy links between Haiti and Cuba all form the figurative backdrop for a novel driven by unforgettable characters.

Winner of the National Book Critics Circle Award for Autobiography, this is a brilliant writer's account of a long, painful, ecstatic—and unreciprocated—affair with a country that has long fascinated the world. A foreign correspondent on a simple story becomes, over time and in the pages of this book, a lover of Haiti, pursuing the heart of this beautiful and confounding land into its darkest corners and brightest clearings. Farewell, Fred Voodoo is a journey into the depths of the human soul as well as a vivid portrayal of the nation's extraordinary people and their uncanny resilience. Haiti has found in Amy Wilentz an author of astonishing wit, sympathy, and eloquence.

From the author of *What the Body Remembers*, an extraordinary story of love and espionage, cultural tension and displacement, inspired by the life of Noor Inayat Khan (code name "Madeleine"), who worked against the Occupation after the Nazi invasion of France. When Noor Khan's father, a teacher of mystical Sufism, dies, Noor is forced to bow, along with her mother, sister and brother, to her uncle's religious literalism and ideas on feminine propriety. While at the Sorbonne, Noor falls in love with Armand, a Jewish musician. Though her uncle forbids her to see him, they continue meeting in secret. When the Germans invade in 1940, Armand persuades Noor to leave him for her own safety. She flees with her family to England, but volunteers to serve in a special intelligence agency. She is trained as a radio operator for the group that, in Churchill's words, will "set Europe ablaze" with acts of sabotage. She is then sent back to Occupied France. Unwavering courage is what Noor requires for her assignment and her deeply personal mission — to reunite with Armand. As her talisman, she carries her grandmother's gift, an heirloom tiger claw encased in gold. The novel opens in December 1943. Noor has been imprisoned. She begins writing in secret, tracing the events that led to her capture. When Germany surrenders in 1945, her brother Kabir begins his search through the chaos of Europe's Displaced Persons camps to find her. In its portrayal of intolerance, *The Tiger Claw* eerily mirrors our own times, and progresses with moments of great beauty and white-knuckle tension towards a moving and astonishing denouement.

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

The only English translation of "a masterpiece" (*The Nation*)—a stunning trilogy of novellas about the soul-crushing cost of life under a violent Haitian dictatorship, featuring an introduction by Edwidge Danticat Originally published in 1968, *Love, Anger, Madness* virtually disappeared from circulation until its republication in France in 2005. Set in the barely fictionalized Haiti of "Papa Doc" Duvalier's repressive rule, Marie Vieux-Chauvet's writing was so powerful and so incendiary that she was forced to flee to the United States. Yet *Love, Anger, Madness* endures. Claire, the narrator of *Love*, is the eldest of three daughters who surrenders her dreams of marriage to run the household after her parents die. Insecure about her dark skin, she fantasizes about her middle sister's French husband, while he has an affair with the youngest sister, setting in motion a complicated family dynamic that echoes the growing chaos outside their home. In *Anger*, the police terrorize a middle-class family by threatening to seize their land. The father insinuates that their only hope of salvation lies with an unspeakable act—his daughter Rose must prostitute herself—which leads to all-consuming guilt, shame, and rage. And finally, *Madness* paints a terrifying portrait of a Haitian village that has been ravaged by militants. René, a young poet, is trapped in his family's house for days with no food and becomes obsessed with the souls of the dead that surround him.

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