

Solibo Magnificent

Culture as Text, Text as Culture represents a novel, interdisciplinary analysis of textuality as it pertains to Cultural Studies. More specifically, the work examines how the analysis of texts has shaped the most vital contemporary debate of Cultural Studies: the recognition that all texts and their contexts are constructs. Building upon a Post-structural/Post-modern understanding of truth as a construct, Cultural Studies has long since acknowledged the ability of texts to express the time and culture of their origin. This work, however, expands this idea, demonstrating not only how a culture is preserved in a text, but how that text can in turn define its culture, even redefine its history. This compendium is structured around four of the most prominent contemporary topics of Cultural Studies: the relationship between historical and fictional writing, the ability of authors to recreate or redefine history, the relationship between language and image, and the ability for traditionally marginalized groups to reassert their place in history. The book presents articles from a large spectrum of disciplinary fields and civilizations in order to demonstrate how the application of Cultural Studies can unite seemingly disparate disciplines.

Using the playful, orally inspired, and partially invented language for which he is renowned, Patrick Chamoiseau recalls the brilliant, magical universe of his early childhood in Martinique. At the center of this universe is his extraordinarily vigorous mother and her creative, pragmatic ways of coping with poverty and five children. As Chamoiseau presents these first impressions of an exceptional child growing up in a rich Creole culture, he also reflects in oblique but incisive ways on colonialism. He probes the boundary between reality and imagination, between the child's awakening understanding and the adult's memory of those earlier days.

Through a series of case studies spanning the bounds of literature, photography, essay, and manifesto, this book examines the ways in which literary texts do theoretical, ethical, and political work. Nicole Simek approaches the relationship between literature, theory, and public life through a specific site, the French Antillean islands of Guadeloupe and Martinique, and focuses on two mutually elucidating terms: hunger and irony. Reading these concepts together helps elucidate irony's creative potential and limits. If hunger gives irony purchase by anchoring it in particular historical and material conditions, irony also gives a literature and politics of hunger a means for moving beyond a given situation, for pushing through the inertias of history and culture.

From the Man Booker Prize finalist: Seasonal Quartet is a series of four stand-alone novels, separate but interconnected (as the seasons are), wide-ranging in timescale and light-footed through histories, which, when taken together, give us something more—all four united by the passing of time, the timing of narrative, and the endless familiarity yet renewal that the cycle of the seasons is. Grounded in current politics, in the work of artists Pauline Boty, Barbara Hepworth, Katherine Mansfield, and Loretta Mazzetti, and in Shakespeare's four final romances The Tempest, Cymbeline, Pericles, and A Winter's Tale, the Seasonal Quartet is "one of modern fiction's most elusive and most important undertakings" (Charles Finch, The Boston Globe).

In this beautifully crafted, Rashomon-like novel, Maryse Conde has written a gripping story imbued with all the nuances and

traditions of Caribbean culture. Francis Sancher--a handsome outsider, loved by some and reviled by others--is found dead, face down in the mud on a path outside Riviere au Sel, a small village in Guadeloupe. None of the villagers are particularly surprised, since Sancher, a secretive and melancholy man, had often predicted an unnatural death for himself. As the villagers come to pay their respects they each--either in a speech to the mourners, or in an internal monologue--reveal another piece of the mystery behind Sancher's life and death. Like pieces of an elaborate puzzle, their memories interlock to create a rich and intriguing portrait of a man and a community. In the lush and vivid prose for which she has become famous, Conde has constructed a Guadeloupean wake for Francis Sancher. Retaining the full color and vibrance of Conde's homeland, *Crossing the Mangrove* pays homage to Guadeloupe in both subject and structure.

LONG-LISTED FOR THE NATIONAL BOOK AWARD From the author of *Silence Once Begun*, a beguiling new novel about a man starting over at the most basic level, and the strange woman who insinuates herself into his life and memory. A man and a woman have moved into a small house in a small village. The woman is an "examiner," the man, her "claimant." The examiner is both doctor and guide, charged with teaching the claimant a series of simple functions: this is a chair, this is a fork, this is how you meet people. She makes notes in her journal about his progress: he is showing improvement yet his dreams are troubling. One day the examiner brings the claimant to a party, where he meets Hilda, a charismatic but volatile woman whose surprising assertions throw everything the claimant has learned into question. What is this village? Why is he here? And who is Hilda? A fascinating novel of love, illness, despair, and betrayal, *A Cure for Suicide* is the most captivating novel yet from one of our most audacious and original young writers.

Over the second half of the twentieth century, a substantial flow of writing emerged from the French-held Caribbean. Much of this work is both theoretically knowing and poetically potent and has attracted international attention to the literary resonances of the uniquely complex geo-historical situation of the Caribbean, and indeed of the Americas in general. Much of its passion, pertinence, and appeal inheres in its approach to time and to space, an approach still reverberating with the shock of displacement and its various after-tremors: an exploded sense of diversity; radical relativization; the profound expropriations of enslavement; colonial erosion. Through readings of high-profile as well as lesser known writing, this book tracks some of the more striking tensions and tropisms at work in the French Caribbean imagination of space and time and their intersection. It studies generic interplay, textual palimpsest, narrative structure, and other dynamics of writing that realize and manipulate the intersections of time and space, history and memory, writing and rewriting, voice and text, referential space and (inter)textual space, as well as cultural theory and literary practice, identity and difference, place and displacement. In this way, it probes both the strains and the stresses, and also the insights and gravitations that make for the particular 'French Caribbean' timbre of this volume of writing. This specific vibration, while illuminating Caribbean, New World, and post-colonial thinking in general, also encourages wider reflection on global resonances of displacement and dislocation and on more general issues such as the role of writing, and of narrative in particular, in the confrontation of absence and presence, loss and desire, distance and diversity. This book locates the problematic of

time/space in relation to historiographical, geo-cultural, and phenomenological thinking and it also takes account of the detonation of critical interest in what is broadly termed post-colonial writing. Its fundamental concern, however, is to show how a particular corpus of writing has, in the space of half a century, and from a bracing position of hyper-relationality, responded imaginatively and poetically to the challenge of envisioning place, and of relating space to time.

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.

It is Carnival time in Fort-de-France. Before an enthralled crowd Solibo Magnificent, the great teller of tales, is felled, seemingly choked by his own words. Is it autostrangulation or murder?

In this translation of *Hommage a la femme noire* (1988), the authors pay tribute in essays and color images to a group victimized by "scholarly neglect and racist assumptions." Featured African women include 19th-20th century activists, authors, one of the first black fashion models, and others going beyond tradition. Published as part of a UNESCO project for the Schomburg Center for Research in Black Culture/New York Public Library. 9.25x12 ". The correct ISBN is given on the dust jacket but not on the copyright page. V. 4 is expected in spring 2004. Annotation (c)2003 Book News, Inc., Portland, OR (booknews.com).

Focusing on the literary representation of performance practices in anglophone, francophone, and hispanophone Caribbean literature, Jeannine Murray-Román shows how a shared regional aesthetic emerges from the descriptions of music, dance, and oral storytelling events. Because the historical circumstances that led to the development of performance traditions supersede the geopolitical and linguistic divisions of colonialism, the literary uses of these traditions resonate across the linguistic boundaries of the region. The author thus identifies the aesthetic that emerges from the act of writing about live arts and moving bodies as a practice that is grounded in the historically, geographically, and culturally specific features of the Caribbean itself. Working with twentieth- and twenty-first-century sources ranging from theatrical works and novels to blogs, Murray-Román examines the ways in which writers such as Jacques Stephen Alexis, Zoé Valdés, Rosario Ferré, Patrick Chamoiseau, and Marlon James experiment with textually compensating for the loss of the corporeality of live relationship in performance traditions. Through their exploration of the interaction of literature and performance, she argues, Caribbean writers themselves offer a mode of bridging the disjunction between cultural and philosophical approaches within Caribbean studies.

School Days (Chemin-d'Ecole) is a captivating narrative based on Patrick Chamoiseau's childhood in Fort-de-France, Martinique. It is a revelatory account of the colonial world that shaped one of the liveliest and most creative voices in French and Caribbean literature today. Through the eyes of the boy Chamoiseau, we meet his severe, Francophile teacher, a man intent upon banishing all remnants of Creole from his students' speech. This domineering man is succeeded by an equally autocratic teacher, an Africanist and proponent of "Negritude." Along the way we are also introduced to Big Bellybutton, the class scapegoat, whose tales of Creole heroes and heroines, magic, zombies, and fantastic animals provide a fertile contrast to the imported French fairy

tales told in school. In prose punctuated by Creolisms and ribald humor, Chamoiseau infuses the universal terrors, joys, and disappointments of a child's early school days with the unique experiences of a Creole boy forced to confront the dominant culture in a colonial school. *School Days* mixes understanding with laughter, knowledge with entertainment—in ways that will fascinate and delight readers of all ages.

Intrigued by "texted" sonorities—the rhythms, musics, ordinary noises, and sounds of language in narratives—Julie Huntington examines the soundscapes in contemporary Francophone novels such as Ousmane Sembene's *God's Bits of Wood* (Senegal), and Patrick Chamoiseau's *Solibo Magnificent* (Martinique). Through an ethnomusicological perspective, Huntington argues in *Sounding Off* that the range of sounds—footsteps, heartbeats, drumbeats—represented in West African and Caribbean works provides a rhythmic polyphony that creates spaces for configuring social and cultural identities. Huntington's analysis shows how these writers and others challenge the aesthetic and political conventions that privilege written texts over orality and invite readers-listeners to participate in critical dialogues—to sound off, as it were, in local and global communities.

An award-winning writer delivers a poignant and provocative novel of identity, race and the search for belonging in the age of globalization. One afternoon, not long after Kelly Thorndike has moved back to his hometown of Baltimore, an African American man he doesn't recognize calls out to him. To Kelly's shock, the man identifies himself as Martin, who was one of Kelly's closest friends in high school—and, before his disappearance nearly twenty years before, skinny, white, and Jewish. Martin then tells an astonishing story: After years of immersing himself in black culture, he's had a plastic surgeon perform "racial reassignment surgery"—altering his hair, skin, and physiognomy to allow him to pass as African American. Unknown to his family or childhood friends, Martin has been living a new life ever since. Now, however, Martin feels he can no longer keep his new identity a secret; he wants Kelly to help him ignite a controversy that will help sell racial reassignment surgery to the world. Kelly, still recovering from the death of his wife and child and looking for a way to begin anew, agrees, and things quickly begin to spiral out of control. Inventive and thought-provoking, *Your Face in Mine* is a brilliant novel about cultural and racial alienation and the nature of belonging in a world where identity can be a stigma or a lucrative brand.

A work of fantasy, *I Who Have Never Known Men* is the haunting and unforgettable account of a near future on a barren earth where women are kept in underground cages guarded by uniformed groups of men. It is narrated by the youngest of the women, the only one with no memory of what the world was like before the cages, who must teach herself, without books or sexual contact, the essential human emotions of longing, loving, learning, companionship, and dying. Part thriller, part mystery, *I Who Have Never Known Men* shows us the power of one person without memories to reinvent herself piece by piece, emotion by emotion, in the process teaching us much about what it means to be human.

Ranging across genres from the popular to the scholarly, this selection of John Szwed's published essays abides in the intersection of race and art, jazz and rap: crossovers inside and outside the academy. With reviews written for the *Village Voice* and articles from academic journals, this volume includes essays, commentary, and meditations on James Agee and Walker

Evans, Cuban folklorist Lydia Cabrera, Lafcadio Hearn, Melville Herskovits, Josef Skorvecky, Patrick Chamoiseau, pop song writer Ellie Greenwich, and jazz musicians Sonny Rollins, Anthony Braxton, Sun Ra, and Ornette Coleman. Also included are pieces on the prehistory of hip hop, the blues, popular dance instruction songs, tap dance, and African American set dancing; creole writing and creolization; race and culture; and authenticity, representation, nostalgia, and obscenity in American popular culture, with excursions into jazz in Africa, Russia, and Argentina. Written about a country with cultural crossroads everywhere, where the question of race is thoroughly woven into the fabric of society, these essays cross boundaries and shed light on the complexities of American life.

An incendiary tale of sex work from a young literary provocateur Love is a fever dream of a novel about a young sex worker whose life blurs the boundaries between violence and intimacy, objectification and real love. Startlingly vulnerable and lyrically deft, Maayan Eitan's debut follows Libby as she goes about her work in a nameless Israeli city, riding in cars, seeing clients, meeting and befriending other sex workers and pimps. In prose as crystalline as it is unflinching, Eitan brings us into the mind of her fierce protagonist, as Libby spins a series of fictions to tell herself, and others, in order to negotiate her life under the gaze of men. After long nights of slipping in and out of the beds of strangers, in a shocking moment of violence, she seizes control of her narrative and then labors to construct a life that resembles normalcy. But as she pursues love, it continually eludes her. She discovers that her past nights in cheap hotel rooms eerily resemble the more conventional life she's trying to forge. A literary sensation in Israel, Maayan Eitan's debut set off a firestorm about the relationship between truth and fiction, and the experiences of women under the power of men. Compact and gemlike, this is a contemporary allegory of a young woman on the verge.

Édouard Glissant was a leading voice in debates centering on the postcolonial condition and on the present and future of globalisation. Prolific as both a theorist and a literary author, Glissant started his career as a contemporary of Frantz Fanon in the early days of francophone postcolonial thought. In the latter part of his career Glissant's vision pushed beyond the boundaries of postcolonialism to encompass the contemporary phenomenon of globalisation. Sam Coombes offers a detailed analysis of Glissant's thought, setting out the reasons why Glissant's vision for a world of intercultural interaction both reflects but also seeks to provide a correction to some of the leading tendencies commonly associated with contemporary theory today.

"If justice had a Jericho trumpet, Chamoiseau would be it."—Junot Díaz As migrants embark on perilous journeys across oceans and deserts in pursuit of sanctuary and improved living conditions, what is the responsibility of those safely ensconced in the nations they seek to enter? Moved by repeated tragedies among immigrants attempting to enter eastern and southern Europe, Patrick Chamoiseau assails the hypocrisy and detachment that allow these events to happen. *Migrant Brothers* is an urgent declaration of our essential interconnectedness that asserts the necessity to understand one another as part of one human community, regardless of national origin.

Drawing on narratives from Martinique by Aimé Césaire, Édouard Glissant, Ina Césaire, and Patrick Chamoiseau, among others, Christina Kullberg shows how these writers turn to ethnography—even as they critique it—as an exploration and expression of the self. They acknowledge its tradition as a colonial discourse and a study of others, but they also argue for ethnography's advantage in connecting subjectivity to the outside world. Further, they find that ethnography offers the possibility of capturing within the hybrid culture of the Caribbean an emergent self that nonetheless remains attached to its collective history and environment. Rather than claiming to be able to

represent the culture they also feel alienated from, these writers explore the relationships between themselves, the community, and the environment. Although Kullberg's focus is on Martinique, her work opens up possibilities for intertextual readings and comparative studies of writers from every linguistic region in the Caribbean—not only francophone but also Hispanic and anglophone. In addition, her interdisciplinary approach extends the reach of her work beyond postcolonial and literary studies to anthropology and ecocriticism.

In Caribbean writing, place is intimately inflected by displacement - place and displacement are not dichotomous; every 'here' invariably implies a 'there'. In line with this extreme imbrication of (dis)location, Caribbean writing in French explores questions of increasing global pertinence such as the relation between writing and displacement, local and distant space, text and place, identity and migration, passage and transformation. Contributions range across genres and the work of writers such as Aimé Césaire, Patrick Chamoiseau, René Dépestre, Édouard Glissant, Émile Ollivier, Gisèle Pineau, Simone Schwarz-Bart and Ernest Pépin. Topics explored include the poetics of dwelling space, the postmodern or postcolonial dynamic of the Creole town, and the textualization of place and displacement. Also included are essays on the drama of distance, the metamorphosis of recent Haitian writing, the literary reverberations of the figure of Toussaint L'Ouverture, and links between Ireland and the French Caribbean.

During carnival time in Martinique, a storyteller falls victim to a transitory underworld on the edge of oblivion

A sensuous, textured novel of life in a refugee camp, long-listed for the Orwell Prize for Political Fiction On a hill overlooking a refugee camp in Sudan, a young man strings up bedsheets that, in an act of imaginative resilience, will serve as a screen in his silent cinema. From the cinema he can see all the comings and goings in the camp, especially those of two new arrivals: a girl named Saba, and her mute brother, Hagos. For these siblings, adapting to life in the camp is not easy. Saba mourns the future she lost when she was forced to abandon school, while Hagos, scorned for his inability to speak, must live vicariously through his sister. Both resist societal expectations by seeking to redefine love, sex, and gender roles in their lives, and when a businessman opens a shop and befriends Hagos, they cast off those pressures and make an unconventional choice. With this cast of complex, beautifully drawn characters, Sulaiman Addonia details the textures and rhythms of everyday life in a refugee camp, and questions what it means to be an individual when one has lost all that makes a home or a future. Intimate and subversive, *Silence Is My Mother Tongue* dissects the ways society wages war on women and explores the stories we must tell to survive in a broken, inhospitable environment.

Presents the story of the greedy son-in-law of an ailing Portuguese tycoon and his efforts to steal the family fortune

Taking up a neglected area in the study of the crime novel, this collection investigates the growing number of writers who adapt conventions of detective fiction to expose problems of law, ethics, and truth that arise in postcolonial and transnational communities. While detective fiction has been linked to imperialism and constructions of race from its earliest origins, recent developments signal the evolution of the genre into a potent framework for narrating the complexities of identity, citizenship, and justice in a postcolonial world. Among the authors considered are Vikram Chandra, Gabriel García Márquez, Michael Ondaatje, Patrick Chamoiseau, Mario Vargas Llosa, Suki Kim, and Walter Mosley. The essays explore detective stories set in Latin America, the Caribbean, India, and North America, including novels that view the American metropolis from the point of view of Asian American, African American, or Latino characters. Offering ten new and original essays by scholars in the field, this volume highlights the diverse employment of detective fictions internationally, and uncovers important political and historical subtexts of popular crime novels.

Political corruption, lust, and betrayal poison a Caribbean island paradise.

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.

It's carnival time in Fort-de-France, Martinique. Before an enthralled crowd, Solibo Magnificent, the great teller of tales, is seemingly choked by his own words. Is it astrostrangulation or murder? The two investigating officers discover a transitory universe at the threshold of oblivion. Ciudad Real, as the Mexican city of San Cristobal de las Casas was called in earlier times, is the setting for this 1960 collection of stories by Rosario Castellanos that treats the passionate and timely themes of race, class, power and language. Set in the southern region of Chiapas where Castellanos was born, City of Kings (Ciudad Real) explores the centuries-old domination of indigenous people by whites, and the complex relationship between conquerors and conquered that is its outcome. Each story weaves into the next to present a portrait of the men, women and children of the region, with their hopes, tragedies, beliefs and fears. Most of all, City of Kings reveals the pain and damage suffered by both the weak and the strong when exploitation is the basis for everyday life.

Like Josephine Baker and Billie Holliday, Eden leaves the American South for artistic freedom in Paris. This is the story of a young black girl inhabiting different personae - artist's model, au pair, teacher, lover - whilst trying to discover who she is and turn her dream of writing into reality.

Confronted by the unceasing irrationality of life in Northern Ireland, Ann Elizabeth McGlone, a Catholic girl, decides to emigrate

In The Last Brother by Nathacha Appanah, 1944 is coming to a close and nine-year-old Raj is unaware of the war devastating the rest of the world. He lives in Mauritius, a remote island in the Indian Ocean, where survival is a daily struggle for his family. When a brutal beating lands Raj in the hospital of the prison camp where his father is a guard, he meets a mysterious boy his own age. David is a refugee, one of a group of Jewish exiles whose harrowing journey took them from Nazi occupied Europe to Palestine, where they were refused entry and sent on to indefinite detainment in Mauritius. A massive storm on the island leads to a breach of security at the camp, and David escapes, with Raj's help. After a few days spent hiding from Raj's cruel father, the two young boys flee into the forest. Danger, hunger, and malaria turn what at first seems like an adventure to Raj into an increasingly desperate mission. This unforgettable and deeply moving novel sheds light on a fascinating and unexplored corner of World War II history, and establishes Nathacha Appanah as a significant international voice.

In Experiments with Empire Justin Izzo examines how twentieth-century writers, artists, and anthropologists from France, West Africa, and the Caribbean experimented with ethnography and fiction in order to explore new ways of knowing the colonial and postcolonial world. Focusing on novels, films, and ethnographies that combine fictive elements and anthropological methods and modes of thought, Izzo shows how empire gives ethnographic fictions the raw materials for thinking beyond empire's political and epistemological boundaries. In works by French surrealist writer Michel Leiris and filmmaker Jean Rouch, Malian writer Amadou Hampâté Bâ, Martinican author Patrick Chamoiseau, and others,

anthropology no longer functions on behalf of imperialism as a way to understand and administer colonized peoples; its relationship with imperialism gives writers and artists the opportunity for textual experimentation and political provocation. It also, Izzo contends, helps readers to better make sense of the complicated legacy of imperialism and to imagine new democratic futures.

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.

In this unusual collection of stories and fables, Goncourt prize-winner Patrick Chamoiseau re-creates in truly magical language the stories he heard as a child in Martinique.

Chronicle of the Seven Sorrows traces the rise and fall of Pipi Soleil, “king of the wheelbarrow” at the vegetable market of Fort-de-France, in a tale as lively and magical as the marketplace itself. In a Martinique where creatures from folklore walk the land and cultural traditions cling tenuously to life, Patrick Chamoiseau’s characters confront the crippling heritage of colonialism and the overwhelming advance of modernization with touching dignity, hilarious resourcefulness, and truly courageous joie de vivre.

The story of one woman's tragic life, including the death of her sister, her frantic sexual conquests in an attempt to quell her loneliness, and how she finally finds love, and the answers she has been seeking.

A chronicle of 150 years of Caribbean history following the abolishment of slavery is told through the voice of Sophie Laboieux, an aging freedom fighter and daughter of a former slave

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