

## Texaco Patrick Chamoiseau

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

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. Essayiste accompli et novateur, auteur de contes réjouissants et instructifs, scénariste sensible, journaliste provocateur, Patrick Chamoiseau est d'abord et surtout un romancier hors du commun. Dans ce premier livre voué exclusivement à son oeuvre, Lorna Milne se concentre sur la représentation de quatre espaces privilégiés de l'imaginaire chamoisien : la cale du bateau négrier, le marché foyolais, l'habitat créole et le (sous-)bois. Cette étude dégage les qualités particulières de ces lieux, investis de nombreuses associations et chargés d'un riche symbolisme complexe. Ainsi, elle met en valeur la place qu'ils occupent dans l'oeuvre, surtout pour ce qu'ils révèlent de l'histoire et de l'identité caribéennes, ainsi que du « Lieu », de la « diversalité » et de la « mise en Relation », pensés par celui qui, incontestablement, se profile comme le premier et principal émule d'Edouard Glissant. Enfin, l'examen de ces quatre espaces jette une lumière nouvelle sur la thématique de l'écriture elle-même. Cet essai propose une analyse nuancée du projet éthique et esthétique d'un écrivain-phare de la région caribéenne.

This bi-lingual collection illustrates the concept of *¿Warrior of the Imaginary,¿* as defined by Patrick Chamoiseau, in a multi-faceted corpus of texts by and on Caribbean writers. For obvious reasons, many of the contributions in French engage critically with this notion and how it surfaces in the Martinican writer's fiction.

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

This groundbreaking book analyzes the theme of community in seven French Caribbean novels in relation to the work of the French philosopher Jean-Luc Nancy. The complex history of the islands means that community is often a central and problematic issue in their literature, underlying a range of other questions such as political agency, individual and collective subjectivity, attitudes towards the past and the future, and even the literary form itself. Celia Britton here studies a range of key books

from the region, including Édouard Glissant's *Le Quatrième Siècle*, Patrick Chamoiseau's *Texaco*, Daniel Maximin's *L'Île et une nuit*, and Vincent Placolý's *L'eau-de-mort* guildive, among others.

Now in paperback, this gripping, profoundly unsettling novel shares the tale of an elderly slave's daring escape into the wild from a plantation in Martinique, with his master and a fearsome hound on his heels.

This book combines insights from postcolonial, queer and diaspora studies to consider the meanings of kinship in contemporary black Atlantic fiction. Diasporic displacement generates new understandings and new narratives of kinship. An analysis of kinship is thus essential to understanding diasporic modernity at the turn of the twenty-first century.

*Chronicle of the Seven Sorrows* traces the rise and fall of Papi 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*. Drawing on interdisciplinary postcolonial efforts, especially in the social sciences, to deterritorialize categories of identity, culture, and community, *Modernism after Postcolonialism* dispenses with outdated modernist and postcolonial paradigms to reveal how the anxious, inconclusive comparisons of transnational modernist poetics can call us to imagine new solidarities across bounded territories.

L'auteur martiniquais reprend les étapes marquantes de l'histoire de son île "et en constitue la chronique à travers la généalogie d'un personnage" (L. Gauvin). Un roman foisonnant, généreux, incantatoire, somptueux, qui explore "l'inconscient collectif de la culture orale antillaise" (G. Anquetil) et propose un beau portrait de femme créole, sorte de Mère Courage, à la fois mémoire et vestale d'un bidonville greffé sur Fort-de-France. Prix Goncourt 1992

What can we currently make of 'the subject'? Under the sway of structuralism and poststructuralism, critical thinking took a distinctly negative turn, effectively disqualifying any form of subjectivity as a reference point in discussions of textual or literary meaning. Since the mid-1970s, however, throughout the human sciences, human agency has been restored as both a methodological principle and an ethical value: a phenomenon broadly designated as 'the return of the subject'. Yet the returning subject bears the traces of its problematization... The present collection of essays explores the ways in which the subject now 'matters', both in principle and in the variety of critical approaches it authorizes. Essays, which are both literary and theoretical in character, cover authors, texts and issues in French literature from Descartes to the present. A wide range of types of writing is examined, from established forms such as the novel to relatively marginal and generically unsystematized discursive practices such as automatic writing and the 'récit de rêve'. Though it shuns 'closure' in a matter which remains ultimately elusive, this book offers some account of the types of answer which remain open and of those we have learned to leave behind.

*The Spectacular City, Mexico, and Colonial Hispanic Literary Culture* tracks the three spectacular forces of New World literary culture—cities, festivals, and wonder—from the sixteenth to the seventeenth century, from the Old World to the New, and from Mexico

to Colombia, Peru, and Bolivia. It treats a multitude of imperialist and anti-imperialist texts in depth, including poetry, drama, profiction, historiography, and journalism. While several of the landmark authors studied, including Hernán Cortés and Sor Juana Inés de la Cruz, are familiar, others have received remarkably little critical attention. Similarly, in spotlighting creole writers, Merrim reveals an intertextual tradition in Mexico that spans two centuries. Because the spectacular city reaches its peak in the seventeenth century, Merrim's book also theorizes and details the spirited work of the New World Baroque. The result is the rich examination of a trajectory that leads from the Renaissance ordered city to the energetic revolts of the spectacular city and the New World Baroque.

*Patrick Chamoiseau: A Critical Introduction* examines the career, oeuvre, and literary theories of one of the most important Caribbean writers living today. Chamoiseau's work sheds light on the dynamic processes of creolization that have shaped Caribbean history and culture. He is the recipient of numerous literary prizes, including the prestigious Prix Goncourt for the epic novel *Texaco*. The author's diverse body of work, which includes plays, novels, fictionalized memoirs, treatises, and other genres of writing, offers a compelling vision of the postcolonial world from a francophone Caribbean perspective. An important addition to Caribbean literary studies, *Patrick Chamoiseau* is an indispensable work for scholars interested in francophone, Caribbean, and world literatures as well as cultural studies. Scholars and students with interests in creolization, neocolonialism, and globalization will find this work particularly valuable. *Patrick Chamoiseau* brings the writer's major works of fiction into dialogue with lesser-known texts, including unpublished theatrical works, screenplays, visual texts, and treatises. This holistic, comprehensive, and largely chronological study of Chamoiseau's oeuvre includes analyses of various authorial strategies, especially the use of narrative masques, cross-cultural storytelling techniques, and creolizing poetics.

Colonialism advanced its project of territorial expansion by changing the very meaning of borders and space. The colonial project scripted a unipolar spatial discourse that saw the colonies as an extension of European borders. In his monograph, Mohit Chandna engages with narrations of spatial conflicts in French and Francophone literature and film from the nineteenth to the early twenty-first century. In literary works by Jules Verne, Ananda Devi, and Patrick Chamoiseau, and film by Michael Haneke, Chandna analyzes the depiction of ever-changing borders and spatial grammar within the colonial project. In so doing, he also examines the ongoing resistance to the spatial legacies of colonial practices that act as omnipresent enforcers of colonial borders. Literature and film become sites that register colonial spatial paradigms and advance competing narratives that fracture the dominance of these borders. Through its analyses *Spatial Boundaries, Abounding Spaces* shows that colonialism is not a finished project relegated to our past. Colonialism is present in the here and now, and exercises its power through the borders that define us.

An important voice from the complex, polyglot society of Martinique, Patrick Chamoiseau is chiefly known for his boldly imaginative 1992 novel *Texaco*, which won the Prix Goncourt. In the first study of his work in English, Maeve McCusker skillfully examines Chamoiseau in light of his postcolonial background—Martinique, founded on slavery, is now officially a region of France—and focuses on his representation of memory. Her exploration of Chamoiseau's depiction of the workings of memory solidifies her position as the world authority on the author and serves as an invaluable introduction to his work.

Stories of violence — such as the account in *Genesis* of Cain's jealousy and murder of Abel — have been with us since the time of the earliest recorded texts. Undeniably, the scourge of violence fascinates, confounds, and saddens. What are its uses in literature — its appeal, forms, and consequences? Anchored by Alice Kaplan's substantial contribution, the thirteen articles in this volume cover diverse epochs, lands, and motives. One scholar ponders whether accounts of Huguenot martyrdom in the sixteenth-century might suggest more pride than piety. Another assesses the real versus the true with respect to a rape scene in *The Heptameron*. Female violence in fairy tales by Madame d'Aulnoy points to gender politics and the fragility of female solidarity, while another article examines similar issues in the context of Ananda Devi's works in present-day Mauritius. Other studies address the question of sadism in Flaubert, the unstable point of view of Emmanuel Carrère's *L'Adversaire*, the ambivalence toward violence in Chamoiseau's *Texaco*, the notions of "terror" and "tabula rasa" in the writings of Blanchot, the undoing of traditions of narrative continuity and authority in the 1998 film, *À vendre*, and consequences of the power differential in a repressive Haiti as depicted in the film *Vers le Sud* (2005). Paradoxes emerge in several studies of works where victims may become perpetrators, or vice versa.

*The Caribbean Novel Since 1945* offers a comparative analysis of fiction from across the pan-Caribbean, exploring the relationship between literary form, cultural practice, and the nation-state. Engaging with the historical and political impact of capitalist imperialism, decolonization, class struggle, ethnic conflict, and gender relations, it considers the ways in which Caribbean authors have sought to rethink and re-narrate the traumatic past and often problematic 'postcolonial' present of the region's peoples. It pays particular attention to the role cultural practices such as stickfighting and Carnival, as well as religious rituals and beliefs like Vodou and Myal, have played in efforts to reshape the novel form. In so doing, it provides an original perspective on the importance of these practices, with their emphasis on bodily movement, to the development of new philosophies of history. Beginning in the post-WWII period, when optimism surrounding the possibility of social and political change was at a peak, *The Caribbean Novel Since 1945* interrogates the trajectories of various national projects through to the present. It explores how the textual histories of common motifs in Caribbean

writing have functioned to encode the fluctuating fortunes of different political dispensations. The scope of the analysis is varied and comprehensive, covering both critically acclaimed and lesser-known authors from the Anglophone, Francophone, and Hispanophone traditions. These include Jacques Roumain, Sam Selvon, Marie Chauvet, Luis Rafael Sánchez, Earl Lovelace, Patrick Chamoiseau, Erna Brodber, Wilson Harris, Shani Mootoo, Oonya Kempadoo, Ernest Moutoussamy, and Pedro Juan Gutiérrez. Mixing detailed analysis of key texts with wider surveys of significant trends, this book emphasizes the continuing significance of representations of the nation-state to literary articulations of resistance to the imperialist logic of global capital.

Featuring an international contributor list, this long-awaited and broad-ranging collection examines the key issues, topics and research in pidgin and creole studies. A comprehensive reference work exploring the treatment of core aspects of pidgins/creoles, focusing on the questions that animate creole studies Brings together newly-commissioned entries by an international contributor team Accessibly structured into four sections covering: the character of pidgins and creoles; the relation of pidgins/creoles to other language phenomena and other languages; issues in pidgin/creole genesis; and the role of pidgins/creoles in society Provides a valuable resource for students, scholars and researchers working across a number linguistic disciplines, including sociolinguistics, historical linguistics, and the anthropology of language

Aftermaths is a collection of essays offering compelling new ideas on exile, migration, and diaspora that have emerged in the global age. The ten contributors—well-established scholars and promising new voices—work in different disciplines and draw from diverse backgrounds as they present rich case studies from around the world. In seeking fresh perspectives on the movement of people and ideas, the essays included here look to the power of the aesthetic experience, especially in literature and film, to unsettle existing theoretical paradigms and enable the rethinking of conventionalized approaches. Marcus Bullock and Peter Y. Paik, in bringing this collection together, show we have reached a moment in history when it is imperative to question prevailing intellectual models. The interconnectedness of the world's economies, the contributors argue, can exacerbate existing antagonisms or create new ones. With essays by Ihab Hassan, Paul Brodwin, and Helen Fehervary, among others, *Aftermaths* engages not only with important academic topics but also with the leading political issues of the day. A volume in the *New Directions in International Studies* series, edited by Patrice Petro “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. A richly textured 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. Winner of the Prix Goncourt. 17,500 first printing.  
A collection of tales about trickery, prosperity, hunger, and chicanery  
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