

Aime Cesaire A Tempest

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Shakespeare, Race, and Colonialism - Ania Loomba 2002-09-05

For centuries, plays like Othello and The Tempest have spoken about 'race' to audiences whose lives have been, and continue to be, enormously affected by the racial question. But are concepts such as 'race' or 'racism', 'xenophobia', 'ethnicity', or even 'nation' appropriate for analysing communities and identities in early modern Europe? Did skin colour matter to Shakespeare and his contemporaries, or was religious difference more important to them? This book examines how Shakespeare's plays contribute to, and are themselves crafted from, contemporary ideas about social and cultural difference. It considers how such ideas might have been different from later ideologies of 'race' that emerged during colonialism, but also from older ideas about barbarism, blackness, and religious difference. Thus it places the racial question in Shakespeare's plays alongside the histories with which they converse. Shakespeare uses and plays with the vocabularies of difference prevailing in his time, repeatedly turning to religious and cultural cross-overs and conversions - their impossibility, or the traumas they engender, or the social upheavals they can generate. Shakespeare, Race and Colonialism looks in depth at Othello, The Merchant of Venice, Antony and Cleopatra, The Tempest, and Titus Andronicus, and also shows how racial difference shapes the language and themes of

other plays.

Discourse on Colonialism - Aimé Césaire 2001-01-01

"Césaire's essay stands as an important document in the development of third world consciousness--a process in which [he] played a prominent role." --Library Journal This classic work, first published in France in 1955, profoundly influenced the generation of scholars and activists at the forefront of liberation struggles in Africa, Latin America, and the Caribbean. Nearly twenty years later, when published for the first time in English, Discourse on Colonialism inspired a new generation engaged in the Civil Rights, Black Power, and anti-war movements and has sold more than 75,000 copies to date. Aimé Césaire eloquently describes the brutal impact of capitalism and colonialism on both the colonizer and colonized, exposing the contradictions and hypocrisy implicit in western notions of "progress" and "civilization" upon encountering the "savage," "uncultured," or "primitive." Here, Césaire reaffirms African values, identity, and culture, and their relevance, reminding us that "the relationship between consciousness and reality are extremely complex. . . . It is equally necessary to decolonize our minds, our inner life, at the same time that we decolonize society." An interview with Césaire by the poet René Depestre is also included.

Discourse on Colonialism - Aimé Césaire 1972 This classic work, first published in France in

1955, profoundly influenced the generation of scholars and activists at the forefront of liberation struggles in Africa, Latin America, and the Caribbean. Nearly twenty years later, when published for the first time in English, *Discourse on Colonialism* inspired a new generation engaged in the Civil Rights, Black Power, and anti-war movements and has sold more than 75,000 copies to date.

Caliban's Voice - Bill Ashcroft 2009-01-21

In Shakespeare's *Tempest*, Caliban says to Miranda and Prospero: "...you taught me language, and my profit on't Is, I know how to curse. " With this statement, he gives voice to an issue that lies at the centre of post-colonial studies. Can Caliban own Prospero's language? Can he use it to do more than curse? *Caliban's Voice* examines the ways in which post-colonial literatures have transformed English to redefine what we understand to be 'English Literature'. It investigates the importance of language learning in the imperial mission, the function of language in ideas of race and place, the link between language and identity, the move from orature to literature and the significance of translation. By demonstrating the dialogue that occurs between writers and readers in literature, Bill Ashcroft argues that cultural identity is not locked up in language, but that language, even a dominant colonial language, can be transformed to convey the realities of many different cultures. Using the figure of Caliban, Ashcroft weaves a consistent and resonant thread through his discussion of the post-colonial experience of life in the English language, and the power of its transformation into new and creative forms.

Unburnable - Marie-Elena John 2009-10-06

Haunted by scandal and secrets, Lillian Baptiste fled Dominica when she was fourteen after discovering she was the daughter of Iris, the half-crazy woman whose life was told of in *chanté mas* songs sung during Carnival—songs about a village on a mountaintop littered with secrets, masquerades that supposedly fly and wreak havoc, and a man who suddenly and mysteriously dropped dead. After twenty years away, Lillian returns to her native island to face the demons of her past—and with the help of Teddy, a man who has loved her for many years, she may yet find a way to heal. Set in both contemporary Washington, D.C., and post-World

War II Dominica, *Unburnable* weaves together West Indian history, African culture, and American sensibilities. Richly textured and lushly rendered, *Unburnable* showcases a welcome and assured new voice.

The Master's Tools Will Never Dismantle the Master's House - Audre Lorde 2018-05-31

From the self-described 'black, lesbian, mother, warrior, poet', these soaring, urgent essays on the power of women, poetry and anger are filled with darkness and light. Penguin Modern: fifty new books celebrating the pioneering spirit of the iconic Penguin Modern Classics series, with each one offering a concentrated hit of its contemporary, international flavour. Here are authors ranging from Kathy Acker to James Baldwin, Truman Capote to Stanislaw Lem and George Orwell to Shirley Jackson; essays radical and inspiring; poems moving and disturbing; stories surreal and fabulous; taking us from the deep South to modern Japan, New York's underground scene to the farthest reaches of outer space.

Tempest in the Caribbean - Jonathan Goldberg Shakespeare's *The Tempest* has long been claimed by colonials and postcolonial thinkers alike as the dramatic work that most enables them to confront their entangled history, recognized as early modernity's most extensive engagement with the vexing issues of colonialism--race, dispossession, language, European displacement and occupation, disregard for native culture. *Tempest in the Caribbean* reads some of the "classic" anticolonial texts--by Aime Cesaire, Roberto Fernandez Retamar, George Lamming, and Frantz Fanon, for instance--through the lens of feminist and queer analysis exemplified by the theoretical essays of Sylvia Wynter and the work of Michelle Cliff. Extending the *Tempest* plot, Goldberg considers recent works by Caribbean authors and social theorists, among them Patricia Powell, Jamaica Kincaid, and Hilton Als. These rewritings, he suggests, and the lived conditions to which they testify, present alternatives to the masculinist and heterosexual bias of the legacy that has been derived from *The Tempest*. By placing gender and sexuality at the center of the debate about the uses of Shakespeare for anticolonial purposes, Goldberg's work points to new possibilities that

might be articulated through the nexus of race and sexuality. Place sexuality at the center of Caribbean responses to Shakespeare's play.

[A Season in the Congo](#) - Aime Césaire

2020-02-15

This play by renowned poet and political activist Aime Césaire recounts the tragic death of Patrice Lumumba, the first prime minister of the Congo Republic and an African nationalist hero. *A Season in the Congo* follows Lumumba's efforts to free the Congolese from Belgian rule and the political struggles that led to his assassination in 1961. Césaire powerfully depicts Lumumba as a sympathetic, Christ-like figure whose conscious martyrdom reflects his self-sacrificing humanity and commitment to pan-Africanism. Born in Martinique and educated in Paris, Césaire was a revolutionary artist and lifelong political activist, who founded the Martinique Independent Revolution Party. Césaire's ardent personal opposition to Western imperialism and racism fuels both his profound sympathy for Lumumba and the emotional strength of *A Season in the Congo*. Now rendered in a lyrical translation by distinguished scholar Gayatri Chakravorty Spivak, Césaire's play will find a new audience of readers interested in world literature and the vestiges of European colonialism.

The Tempest - William Shakespeare 2019

This Norton Critical Edition includes: * The First Folio (1623) text, accompanied by the editors' preface and detailed explanatory annotations. * A rich collection of source materials by Ovid, Giovanni Pico della Mirandola, King James I, Michel de Montaigne, and others centered on the play's major themes of magic, witchcraft, politics, religion, geography, and travel. * Seventeen wide-ranging scholarly essays, seven of them new to the Second Edition. * Nineteen rescriptings that speak to *The Tempest's* enduring inspiration and provocation for writers from Thomas Heywood and Percy Bysshe Shelley to Aimé Césaire and Ted Hughes. * A Selected Bibliography. About the Series Read by more than 12 million students over fifty-five years, Norton Critical Editions set the standard for apparatus that is right for undergraduate readers. The three-part format--annotated text, contexts, and criticism--helps students to better understand, analyze, and appreciate the literature, while opening a wide range of teaching possibilities

for instructors. Whether in print or in digital format, Norton Critical Editions provide all the resources students need.

Native Shakespeares - Dr Parmita Kapadia

2013-04-28

Explored in this essay collection is how Shakespeare is rewritten, reinscribed and translated to fit within the local tradition, values, and languages of the world's various communities and cultures. Contributors show that Shakespeare, regardless of the medium - theater, pedagogy, or literary studies - is commonly 'rooted' in the local customs of a people in ways that challenge the notion that his drama promotes a Western idealism. *Native Shakespeares* examines how the persistent indigenization of Shakespeare complicates the traditional vision of his work as a voice of Western culture and colonial hegemony. The international range of the collection and the focus on indigenous practices distinguishes *Native Shakespeares* from other available texts.

[A Tempest](#) - Aime Césaire 2000

A Tempest is Aime Césaire's anti-colonialist retelling of Shakespeare's *The Tempest*.

Shakespeare & the Uses of Comedy - Joseph Allen Bryant 1986

In Shakespeare's hand the comic mode became an instrument for exploring the broad territory of the human situation, including much that had normally been reserved for tragedy. Once the reader recognizes that justification for such an assumption is presented repeatedly in the earlier comedies -- from *The Comedy of Errors* to *Twelfth Night* -- he has less difficulty in dispensing with the currently fashionable classifications of the later comedies as problem plays and romances or tragicomedies and thus in seeing them all as manifestations of a single impulse. Bryant shows how Shakespeare, early a.

Beethoven's Ninth - Esteban Buch 2004-05

The history of Beethoven's popular Ninth Symphony, which premiered in 1824, is captured in this account of its life as an artwork and its political existence through time. Reprint.

Lyric and Dramatic Poetry, 1946-82 - Aimé Césaire 1990

Aime Césaire has been described by the *Times Literary Supplement* as likely to "figure alongside the Eliot-Pound-Yeats triumvirate that

has dominated official poetic culture for more than fifty years." He was a cofounder and exponent of the concept of negritude and is a major spiritual, political, and literary figure. Césaire has been read politically as a poet of revolutionary zeal since the 1960s. This collection, the only one in existence in any language to give a truly comprehensive retrospective of Césaire's poetic production, demonstrates the narrowness of earlier readings that grew out of the climate of Black Power influenced by the essays of Frantz Fanon, another Martinican, who was largely responsible for the ambient view of Césaire a generation ago. It is the first collection to translate *And the Dogs Were Silent* and *i, laminaria*. *Lyric and Dramatic Poetry, 1946-82* goes beyond anything else in print (in French or in English) in that it locates the issues of Césaire's struggle with an emerging postmodern vision. It will place Césaire in a strategic position in the current debate in the U.S. over emergent literature and will show him to be a major figure in the conflict between tradition and contemporary cultural identity.

The Collected Poetry - Aime Césaire
1983-10-03

The surrealist poetry of the noted Martinican author, Aime Césaire, portrays Africa's fight for freedom from colonialism

[The Tempest \(Norton Critical Editions\)](#) - Peter Hulme 2021-12-15

"Presenting an utterly reliable text, together with a rich collection of social, historical, and performance-based materials, this edition illuminates our understanding of the play as it has been interpreted traditionally, while simultaneously pointing the way to innovative, revisionist readings for the future." —S. P. Cerasano, Colgate University "The Norton Critical *Tempest* is a truly wonderful resource: it illuminates Shakespeare's most open-ended play with a wealth of richly suggestive contextual materials—on magic, on human perfectibility, on travel and alien worlds, on colonial domination, on religion and politics. Providing a well-selected sampling of interpretive criticism and artistic rewritings, the edition will inspire students to become researchers and re-creators themselves as they bring these texts into conversation with Shakespeare's magical and enigmatic creation."

—Lynne Magnusson, University of Toronto This Norton Critical Edition includes: * The First Folio (1623) text, accompanied by the editors' preface and detailed explanatory annotations. * A rich collection of source materials by Ovid, Giovanni Pico della Mirandola, King James I, Michel de Montaigne, and others centered on the play's major themes of magic, witchcraft, politics, religion, geography, and travel. * Seventeen wide-ranging scholarly essays, seven of them new to the Second Edition. * Nineteen rescriptings that speak to *The Tempest*'s enduring inspiration and provocation for writers from Thomas Heywood and Percy Bysshe Shelley to Aimé Césaire and Ted Hughes. * A Selected Bibliography.

[A Tempest](#) - Aimé Césaire 2002

Is Just a Movie - Earl Lovelace 2012

Revolutionary Sonnyboy, singer King Kala, and their fellow townspeople experiment with music, politics, love, and religion following the end of the Black Power movement in Trinidad in 1970.

Is He a Monster? - Caliban in William Shakespeare's 'The Tempest' - Sandra Graf 2009-06

Seminar paper from the year 2004 in the subject English Language and Literature Studies - Literature, grade: 1,5, University of Tübingen (Englisches Seminar), course: Proseminar II Literatur: The World and Shakespeare, 11 entries in the bibliography, language: English, abstract: "A salvage and deformed slave." With these words William Shakespeare describes the figure of Caliban in the dramatis personae of his play *The Tempest*. For almost four centuries, literary critics have dealt with trying to answer the question how Shakespeare's character has to be regarded. Is Caliban to be considered as a monster representing humanity's bestial side including all its vices, and thereby arousing the audience's disgust? Or has he rather to be looked at the victim of an imperial tyrant - personified in Prospero - who arouses the spectator's pity? In which way Shakespeare really intended Caliban to be was, is and will ever be a secret he took to his grave. However, the reception history of the play has proven that Shakespeare's presentation of the characters - especially Caliban - opened up a large scope for various, often contradicting interpretations of

the "slave." Thus, the following paper analyses the play with regard to the basic question whether or not Caliban is a monster. It is divided into two parts. The first one concentrates only on how Shakespeare's drama *The Tempest* in general and the character of Caliban in particular have been staged and interpreted throughout the last barely four centuries of reception. For this purpose, a small selection of representations of the play on stage and in editions are introduced and discussed, which show the major strands and general tendencies of Caliban's changing interpretations in the course of time. One of the main changes in Caliban's interpretation is the difference of reading the character in colonial and in post-colonial eras. After the end of the Second World War and after most of the world's colonies had been released and g

Loveplay - Moira Buffini 2016

Together ten chronologically-organised scenes offer a vision of love and sex in England across two millennia, from classical times to the present day via the Renaissance and the Swinging Sixties. 3 women, 3 men

Postcolonial Theory in William

Shakespeare's *The Tempest* - Gerlinde Didea 2009-01-14

Seminar paper from the year 2007 in the subject American Studies - Literature, grade: 2, Johannes Gutenberg University Mainz, course: Oberseminar Theories of American Studies, 4 entries in the bibliography, language: English, abstract: Postcolonial theory results from a network of political and cultural tensions between colonizers and colonized. This approach will de-construct Eurocentrism showing that European values and standards are not universal. Highlighting that the same historical event can be interpreted in radically different ways depending on perspective, norms and values, accepted values will be destabilized and marked as constructs. Further, this paper will question the reasons given for colonialism and deconstructs them in order to reveal the economic or political interests they are based on. I will critically examine the representations of Caliban's culture in Western discourse. In *The Tempest*, cultural ideology provides the ideological network for the colonial endeavours which could be theorized as bringing progress to

an archaic world. A striking example for the strategy deconstructing "othering" is revealed in Chapter 1 where Caliban is presented as a completely inhuman being revealing strong racism. Therefore, Shakespeare implicitly legitimizes the colonial endeavor, because people like Caliban deprived of full humanity can be regarded as people without history, culture and they have therefore no logical claim to sovereignty. Shakespeare also produces a symptomatic reading of western discourse by psychoanalyzing to reveal western fear of the "other".

A Tempest - Aimé Césaire 2002

Shakespeare and the Ethics of

Appropriation - Alexa Huang 2014-10-23

Making an important new contribution to rapidly expanding fields of study surrounding the adaptation and appropriation of Shakespeare, *Shakespeare and the Ethics of Appropriation* is the first book to address the intersection of ethics, aesthetics, authority, and authenticity.

Prospero's Daughter - Elizabeth Nunez 2016-10-25

Set on a Caribbean island in the grip of colonialism, this novel is "masterful . . . simply wonderful . . . [an] exquisite retelling of *The Tempest*" (Kirkus Reviews, starred review). When Peter Gardner's ruthless medical genius leads him to experiment on his unwitting patients—often at the expense of their lives—he flees England, seeking an environ where his experiments might continue without scrutiny. He arrives with his three-year-old-daughter, Virginia, in Chacachacare, an isolated island off the coast of Trinidad, in the early 1960s. Gardner considers the locals to be nothing more than savages. He assumes ownership of the home of a servant boy named Carlos, seeing in him a suitable subject for his amoral medical work. Nonetheless, he educates the boy alongside Virginia. As Virginia and Carlos come of age together, they form a covert relationship that violates the outdated mores of colonial rule. When Gardner unveils the pair's relationship and accuses Carlos of a monstrous act, the investigation into the truth is left up to a curt, stonehearted British inspector, whose inquiries bring to light a horrendous secret. At turns epic and intimate, *Prospero's Daughter*, from

American Book Award winner Elizabeth Nunez, uses Shakespeare's play as a template to address questions of race, class, and power, in the story of an unlikely bond between a boy and a girl of disparate backgrounds on a verdant Caribbean island during the height of tensions between the native population and British colonists. "Gripping and richly imagined . . . a master at pacing and plotting . . . an entirely new story that is inspired by Shakespeare, but not beholden to him." —The New York Times Book Review "Absorbing . . . [Nunez] writes novels that resound with thunder and fury." —Essence "A story about the transformative power of love . . . Readers are sure to enjoy the journey." —Black Issues Book Review (Novel of the Year)

Corps Perdu - Aimé Césaire 1986

A collection of ten poems Césaire published in 1949, in an edition including thirty-two etchings by Picasso.

The Complete Poetry of Aimé Césaire - Aimé Césaire 2017-10-03

The Complete Poetry of Aimé Césaire gathers all of Césaire's celebrated verse into one bilingual edition. The French portion is comprised of newly established first editions of Césaire's poetic œuvre made available in French in 2014 under the title *Poésie, Théâtre, Essais et Discours*, edited by A. J. Arnold and an international team of specialists. To prepare the English translations, the translators started afresh from this French edition. Included here are translations of first editions of the poet's early work, prior to political interventions in the texts after 1955, revealing a new understanding of Césaire's aesthetic and political trajectory. A truly comprehensive picture of Césaire's poetry and poetics is made possible thanks to a thorough set of notes covering variants, historical and cultural references, and recurring figures and structures, a scholarly introduction and a glossary. This book provides a new cornerstone for readers and scholars in 20th century poetry, African diasporic literature, and postcolonial studies.

Shakespeare's Caliban - Alden T. Vaughan 1991

A fascinating but ambiguous literary figure, possessing a remarkably diverse history in criticism, the arts and socio-political writings, emerges within this exploration of The

Tempest's "savage and deformed slave" from his creation in 1611 to the present.

The Tragedy of King Christophe - Aimé Césaire 2015

Set in a period of upheaval in Haiti after the assassination of Jean-Jacques Dessalines in 1806, it follows the historical figure of Henri Christophe, a slave who rose to become a general in Toussaint Louverture's army.

Tempest in the Caribbean - Jonathan Goldberg 2004

Shakespeare's *The Tempest* has long been claimed by colonials and postcolonial thinkers alike as the dramatic work that most enables them to confront their entangled history, recognized as early modernity's most extensive engagement with the vexing issues of colonialism--race, dispossession, language, European displacement and occupation, disregard for native culture. *Tempest in the Caribbean* reads some of the "classic" anticolonial texts--by Aimé Césaire, Roberto Fernández Retamar, George Lamming, and Frantz Fanon, for instance--through the lens of feminist and queer analysis exemplified by the theoretical essays of Sylvia Wynter and the work of Michelle Cliff. Extending the *Tempest* plot, Goldberg considers recent works by Caribbean authors and social theorists, among them Patricia Powell, Jamaica Kincaid, and Hilton Als. These rewritings, he suggests, and the lived conditions to which they testify, present alternatives to the masculinist and heterosexual bias of the legacy that has been derived from *The Tempest*. By placing gender and sexuality at the center of the debate about the uses of Shakespeare for anticolonial purposes, Goldberg's work points to new possibilities that might be articulated through the nexus of race and sexuality. Place sexuality at the center of Caribbean responses to Shakespeare's play.

Return to my Native Land - Aimé Césaire 2014-06-03

A work of immense cultural significance and beauty, this long poem became an anthem for the African diaspora and the birth of the Negritude movement. With unusual juxtapositions of object and metaphor, a bouquet of language-play, and deeply resonant rhythms, Césaire considered this work a "break into the forbidden," at once a cry of rebellion and a

celebration of black identity. More praise: "The greatest living poet in the French language."-- American Book Review "Martinique poet Aime Césaire is one of the few pure surrealists alive today. By this I mean that his work has never compromised its wild universe of double meanings, stretched syntax, and unexpected imagery. This long poem was written at the end of World War II and became an anthem for many blacks around the world. Eshleman and Smith have revised their original 1983 translations and given it additional power by presenting Césaire's unique voice as testament to a world reduced in size by catastrophic events." --Bloomsbury Review "Through his universal call for the respect of human dignity, consciousness and responsibility, he will remain a symbol of hope for all oppressed peoples." --Nicolas Sarkozy "Evocative and thoughtful, touching on human aspiration far beyond the scale of its specific concerns with Césaire's native land - Martinique." --The Times

The Book of Marvels and Travels - John Mandeville 2012-09-13

In his *Book of Marvels and Travels*, Sir John Mandeville describes a journey from Europe to Jerusalem and on into Asia, and the many wonderful and monstrous peoples and practices in the East. A captivating blend of fact and fantasy, Mandeville's *Book* is newly translated in an edition that brings us closer to Mandeville's worldview.

The Nance - Douglas Carter Beane 2016-05-16
THE STORY: In the 1930s, burlesque impresarios welcomed the hilarious comics and musical parodies of vaudeville to their decidedly lowbrow niche. A headliner called "the nance"—usually played by a straight man—was a stereotypically camp homosexual and master of comic double entendre. THE NANCE recreates the naughty, raucous world of burlesque's heyday and tells the backstage story of Chauncey Miles and his fellow performers. At a time when it was easy to play gay and dangerous to be gay, Chauncey's uproarious antics on the stage stand out in marked contrast to his offstage life.

Postcolonial Resistance - David Jefferess 2008-05-24

Despite being central to the project of postcolonialism, the concept of resistance has

received only limited theoretical examination. Writers such as Frantz Fanon, Edward Said, and Homi K. Bhabha have explored instances of revolt, opposition, or subversion, but there has been insufficient critical analysis of the concept of resistance, particularly as it relates to liberation or social and cultural transformation. In *Postcolonial Resistance*, David Jefferess looks to redress this critical imbalance. Jefferess argues that interpreting resistance, as these critics have done, as either acts of opposition or practices of subversion is insufficient. He discerns in the existing critical literature an alternate paradigm for postcolonial politics, and through close analyses of the work of Mohandas Gandhi and the South African reconciliation project, *Postcolonial Resistance* seeks to redefine resistance to reconnect an analysis of colonial discourse to material structures of colonial exploitation and inequality. Engaging works of postcolonial fiction, literary criticism, historiography, and cultural theory, Jefferess conceives of resistance and reconciliation as dependent upon the transformation of both the colonial subject and the antagonistic nature of colonial power. In doing so, he reframes postcolonial conceptions of resistance, violence, and liberation, thus inviting future scholarship in the field to reconsider past conceptualizations of political power and opposition to that power.

The Tempest Study Guide - William Shakespeare 2004-01-01

35 reproducible exercises in each guide reinforce basic reading and comprehension skills as they teach higher order critical thinking skills and literary appreciation. Teaching suggestions, background notes, act-by-act summaries, and answer keys included.

Resolutely Black - Aimé Césaire 2020-01-09
Aimé Césaire's work is foundational for decolonial and postcolonial thought. His *Discourse on Colonialism*, first published in 1955, influenced generations of scholars and activists at the forefront of liberation struggles in Africa, Latin America, and the Caribbean and it remains a classic of anticolonial thought. This unique volume takes the form of a series of interviews with Césaire that were conducted by Françoise Vergès in 2004, shortly before his death. Césaire's responses to Vergès' questions cover a wide range of topics, including the

origins of his political activism, the legacies of slavery and colonialism, the question of reparation for slavery and the problems of marrying literature to politics. The book includes a substantial postface by Vergès in which she situates Césaire's work in its intellectual and political context. This timely book brings Césaire back into the present-day conversation on race, slavery and the legacy of colonialism. His penetrating insights on these matters should appeal to scholars and students throughout the humanities and social sciences as well as to the general public.

The Pleasures of Exile - George Lamming 1992
An examination of the effects of colonialism on those who are held in check

French Cultural Studies - Marie-Pierre Le Hir
2000-06-22

Addresses the theoretical and pedagogical implications of redefining French Studies as an interdisciplinary field, while providing practical examples of the kind of criticism that such a shift would entail.

Decolonising the African Mind - Chinweizu
1987

The Tempest: Arden Performance Editions -
William Shakespeare 2021-09-09

Arden Performance Editions are ideal for anyone engaging with a Shakespeare play in performance. With clear facing-page notes giving definitions of words, easily accessible information about key textual variants, lineation, metrical ambiguities and pronunciation, each edition has been developed to open the play's possibilities and meanings to actors and students. Each edition offers: -Facing-page notes -Short, clear definitions of words -Easily accessible information about key textual variants -Notes on pronunciation of difficult names and unfamiliar words -An easy-to-read layout -Space to write notes -A short introduction to the play

On the Art of Singing - Richard Miller 1996
A collection of essays looks at all aspects of the art of singing, from the physiology and acoustics of the singing voice to career building.