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# Monsieur Toussaint A Play

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Tree of Liberty

Fiery Temporalities in Theatre and Performance

"This Shipwreck of Fragments"

The Oxford Handbook of the Ends of Empire

The Indivisible Globe, the Indissoluble Nation

The Bloomsbury Handbook of Postcolonial Print Cultures

The Psychic Hold of Slavery

The Black Radical Tragic

The Haitian Revolution in the Literary Imagination

An Intellectual History of the Caribbean

Black Spartacus

Teaching Representations of the French Revolution

A Companion to Latin American Literature and Culture

Caribbean Literature in Transition, 1920-1970: Volume 2

The Palgrave Encyclopedia of Urban Literary Studies

Derek Walcott

Culture and Identity in African and Caribbean Theatre

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Four Caribbean Women Playwrights  
Baron de Vastey and the Origins of Black Atlantic Humanism

*Monsieur Toussaint A  
Play*

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## **PHOEBE CHEN**

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Tree of Liberty University Press of America  
Across the centuries, the acts and arts of black heroism have inspired a provocative, experimental, and self-reflexive intellectual, political, and aesthetic tradition. In *Characters of Blood*, Celeste-Marie Bernier illuminates the ways in which six iconic men and women—Toussaint Louverture, Nathaniel Turner, Sengbe Pieh, Sojourner Truth,

Frederick Douglass, and Harriet Tubman—challenged the dominant conceptualizations of their histories and played a key role in the construction of an alternative visual and textual archive. While these figures have survived as symbolic touchstones, Bernier contends that scholars have yet to do justice to their complex bodies of work or their multifaceted lives. Adopting a comparative and transatlantic approach to her subjects' remarkable life stories, the author analyzes a wealth of creative work—from literature, drama, and art to public

monuments, religious tracts, and historical narratives—to show how it represents enslaved heroism throughout the United States, Africa, and the Caribbean. In mapping this black diasporic tradition of resistance, Bernier intends not only to reveal the limitations and distortions on record but also to complicate the definitions of black heroism that have been restricted by ideological boundaries between heroic and anti-heroic sites and sights of struggle.

*Fiery Temporalities in Theatre and Performance* NYU Press

This handbook is currently in development, with individual articles publishing online in advance of print publication. At this time, we cannot add information about unpublished articles in this handbook, however the table of contents will continue to grow as additional articles pass through the review process and are added to the site. Please note that the online publication date for this handbook is the date that the first article in the title was published online. "This Shipwreck of Fragments" Taylor & Francis

The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas, from Canada to Argentina, including the United States. Entries on twenty-six countries are preceded by specialist introductions on Theatre in Post-Colonial Latin America, Theatres of North America, Puppet Theatre, Theatre for Young Audiences, Music Theatre and Dance Theatre. The essays follow the series format, allowing for cross-referring across subjects, both within the volume and between volumes. Each country entry is written by specialists in the particular country and the volume

has its own teams of regional editors, overseen by the main editorial team based at the University of York in Canada headed by Don Rubin. Each entry covers all aspects of theatre genres, practitioners, writers, critics and styles, with bibliographies, over 200 black & white photographs and a substantial index. This is a unique volume in its own right; in conjunction with the other volumes in this series it forms a reference resource of unparalleled value.

*The Oxford Handbook of the Ends of Empire* Bloomsbury Publishing  
Nobel Laureate Derek Walcott is one of the Caribbean's most famous writers. His unique voice in poetry, drama and criticism is shaped by his position at the crossroads between Caribbean, British and American culture and by his interest in hybrid identities and diaspora. Edward Baugh's Derek Walcott analyses and evaluates Walcott's entire career over the last fifty years. Baugh guides the reader through the continuities and differences of theme and style in Walcott's poems and plays. Walcott is an avowedly Caribbean writer, acutely conscious of his culture and colonial heritage, but he has also made a

lasting contribution to the way we read and value the western literary tradition. This comprehensive survey considers each of Walcott's published books, offering a guide for students, scholars and readers of Walcott. Students of Caribbean and postcolonial studies will find this a perfect introduction to this important writer. The Indivisible Globe, the Indissoluble Nation Three Continents  
Finalist, 2022 Big Other Book Award for Nonfiction Never before has it been more important for Left thinking to champion expansive visions for societal transformation. Yet influential currents of critical theory have lost sight of this political imperative. Provincial notions of places, periods, and subjects obstruct our capacity to invent new alignments and envision a world we wish to see. Political imagination is misread as optimism. Utopianism is conflated with idealism. Revolutionary traditions of non-liberal universalism and non-bourgeois humanism are rendered illegible. Negative critique becomes an end in itself. Pessimism is mistaken for radicalism and political fatalism risks winning the day. In this book, Gary Wilder insists that we place

solidarity and temporality at the center of our political thinking. He develops a critique of Left realism, Left culturalism, and Left pessimism from the standpoint of heterodox Marxism and Black radicalism. These traditions offer precious resources to relate cultural singularity and translocal solidarity, political autonomy and worldwide interdependence. They develop modes of immanent critique and forms of poetic knowledge to envision alternative futures that may already dwell within our world: traces of past ways of being, knowing, and relating that persist within an untimely present; or charged residues of unrealized possibilities that were the focus of an earlier generation's dreams and struggles; or opportunities for dialectical reversals embedded in the contradictory tendencies of the given order. Concrete Utopianism makes a bold case for embracing what Wilder calls a politics of the possible-impossible. Attentive to the non-identical character of places, periods, and subjects, insisting that axes of political alignment and contestation are neither self-evident nor unchanging, reworking Lenin's call to "transform the imperial war into a civil

war," he invites Left thinkers see beyond inherited distinctions between here and there, now and then, us and them. Guided by the spirit of Marx's call for revolutionaries to draw their poetry from a future they cannot fathom yet must nevertheless invent, he calls for practices of anticipation that envision and enact, call for and call forth, seemingly impossible ways of being together. He elaborates a critical orientation that emphasizes the dialectical relations between aesthetics and politics, political imagination and transformative practice, concrete interventions and revolutionary restructuring, past dreams and possible worlds, means of struggle and its ultimate aims. This orientation requires nonrealist epistemologies that do not mistake immediate appearances with the really real. Such epistemologies would allow critics to recognize uncanny and untimely aspects of social life, whether oppressive or potentially emancipatory. They may help actors to render the world subversively uncanny and untimely. They may clear pathways for the kind of critical internationalism and concrete utopianism that Left politics cannot afford to ignore.

The Bloomsbury Handbook of Postcolonial Print Cultures Cambridge Scholars Publishing

Cutting-edge and insightful discussions of Latin American literature and culture In the newly revised second edition of *A Companion to Latin American Literature and Culture*, Sara Castro-Klaren delivers an eclectic and revealing set of discussions on Latin American culture and literature by scholars at the cutting edge of their respective fields. The included essays—whether they're written from the perspective of historiography, affect theory, decolonial approaches, or human rights—introduce readers to topics like gaucho literature, postcolonial writing in the Andes, and baroque art while pointing to future work on the issues raised. This work engages with anthropology, history, individual memory, testimonio, and environmental studies. It also explores: A thorough introduction to topics of coloniality, including the mapping of the pre-Columbian Americas and colonial religiosity Comprehensive explorations of the emergence of national communities in New Imperial coordinates, including discussions of the Muisca and Mayan

cultures Practical discussions of global and local perspectives in Latin American literature, including explorations of Latin American photography and cultural modalities and cross-cultural connections In-depth examinations of uncharted topics in Latin American literature and culture, including discussions of femicide and feminist performances and eco-perspectives Perfect for students in undergraduate and graduate courses tackling Latin American literature and culture topics, *A Companion to Latin American Literature and Culture, Second Edition* will also earn a place in the libraries of members of the general public and PhD students interested in Latin American literature and culture.

*The Psychic Hold of Slavery* SUNY Press In many ways the French Revolution--a series of revolutions, in fact, whose end has arguably not yet arrived--is modernity in action. Beginning in reform, it blossomed into wholesale attempts to remake society, uprooting the clergy and aristocracy, valorizing mass movements, and setting secular ideologies, including nationalism, in motion. Unusually manifold and complicated, the revolution affords

many teaching opportunities and challenges. This volume helps instructors seeking to connect developments today--terrorism, propaganda, extremism--with the events that began in 1789, contextualizing for students a world that seems always unmoored and in crisis. The volume supports the teaching of the revolution's ongoing project across geographic areas (from Haiti, Latin America, and New Orleans to Spain, Germany, and Greece), governing ideologies (human rights, secularism, liberty), and literatures (from well-known to newly rediscovered texts). Interdisciplinary, intercultural, and insurgent, the volume has an energy that reflects its subject.

**The Black Radical Tragic** University of Virginia Press What would it mean to “get over slavery”? Is such a thing possible? Is it even desirable? Should we perceive the psychic hold of slavery as a set of mental manacles that hold us back from imagining a postracist America? Or could the psychic hold of slavery be understood as a tool, helping us get a grip on the systemic racial inequalities and restricted

liberties that persist in the present day? Featuring original essays from an array of established and emerging scholars in the interdisciplinary field of African American studies, *The Psychic Hold of Slavery* offers a nuanced dialogue upon these questions. With a painful awareness that our understanding of the past informs our understanding of the present—and vice versa—the contributors place slavery’s historical legacies in conversation with twenty-first-century manifestations of antiblack violence, dehumanization, and social death. Through an exploration of film, drama, fiction, performance art, graphic novels, and philosophical discourse, this volume considers how artists grapple with questions of representation, as they ask whether slavery can ever be accurately depicted, trace the scars that slavery has left on a traumatized body politic, or debate how to best convey that black lives matter. *The Psychic Hold of Slavery* thus raises provocative questions about how we behold the historically distinct event of African diasporic enslavement and how we might hold off the transhistorical force of antiblack domination.

The Haitian Revolution in the Literary Imagination Three Continents Press  
 Peter P. Reed reveals how nineteenth-century American theatre and performance reckoned with Haiti's courageous enactments of Black freedom.

An Intellectual History of the Caribbean Springer Nature  
 Departing from conventional narratives of the United States and the Americas as fundamentally continental spaces, the contributors to Archipelagic American Studies theorize America as constituted by and accountable to an assemblage of interconnected islands, archipelagoes, shorelines, continents, seas, and oceans. They trace these planet-spanning archipelagic connections in essays on topics ranging from Indigenous sovereignty to the work of Édouard Glissant, from Philippine call centers to US militarization in the Caribbean, and from the great Pacific garbage patch to enduring overlaps between US imperialism and a colonial Mexican archipelago. Shaking loose the straitjacket of continental exceptionalism that hinders and permeates Americanist scholarship, Archipelagic American Studies asserts a

more relevant and dynamic approach for thinking about the geographic, cultural, and political claims of the United States within broader notions of America.

Contributors Birte Blascheck, J. Michael Dash, Paul Giles, Susan Gillman, Matthew Pratt Guterl, Hsinya Huang, Allan Punzalan Isaac, Joseph Keith, Yolanda Martínez-San Miguel, Brandy Nalani McDougall, Ifeoma Kiddoe Nwankwo, Craig Santos Perez, Brian Russell Roberts, John Carlos Rowe, Cherene Sherrard-Johnson, Ramón E. Soto-Crespo, Michelle Ann Stephens, Elaine Stratford, Etsuko Taketani, Alice Te Punga Somerville, Teresia Teaiwa, Lanny Thompson, Nicole A. Waligora-Davis

*Black Spartacus* BoD – Books on Demand  
 This new edition provides an expanded, comprehensive history of African American theatre, from the early nineteenth century to the present day. Including discussions of slave rebellions on the national stage, African Americans on Broadway, the Harlem Renaissance, African American women dramatists, and the New Negro and Black Arts movements, the Companion also features fresh chapters on significant contemporary developments, such as the influence of the Black Lives

Matter movement, the mainstream successes of Black Queer Drama and the evolution of African American Dance Theatre. Leading scholars spotlight the producers, directors, playwrights, and actors who have fashioned a more accurate appearance of Black life on stage, revealing the impact of African American theatre both within the United States and around the world. Addressing recent theatre productions in the context of political and cultural change, it invites readers to reflect on where African American theatre is heading in the twenty-first century.

*Teaching Representations of the French Revolution* Lexington Books  
 'Rewriting' in the context of critical work on Caribbean literature has tended to be used to discuss revisionism from a variety of postcolonial perspectives, such as 'rewriting history' or 'rewriting canonical texts.' By shifting the focus to how Caribbean writers return to their own works in order to rework them, this book offers theoretical considerations to postcolonial studies on 'literariness' in relation to the near-obsessive degree of rewriting to which Caribbean writers have

subjected their own literary texts. Focusing specifically on FrankZtienne, this book offers an overview of how the defining aesthetic and thematic components of FrankZtienne's major works have emerged over the course of his forty-year writing career. It reveals the marked development of key notions guiding his literary creation since the 1960s, and demonstrates that rewriting illustrates the central aesthetic of the Spiral which has always shaped his luvre. It is, the book argues, the constantly moving form of the Spiral which FrankZtienne explores through his constant reworking of his previously written texts. FrankZtienne and Rewriting negotiates between the literary and material ends of the burgeoning field of postcolonial studies, arguing that literary characteristics in FrankZtienne connect with changing political, social, economic, and cultural circumstances in the Haiti he rewrites.

*A Companion to Latin American Literature and Culture* Bloomsbury Publishing

This encyclopaedia will be an indispensable resource and recourse for all who are thinking about cities and the

urban, and the relation of cities to literature, and to ways of writing about cities. Covering a vast terrain, this work will include entries on theorists, individual writers, individual cities, countries, cities in relation to the arts, film and music, urban space, pre/early and modern cities, concepts and movements and definitions amongst others. Written by an international team of contributors, this will be the first resource of its kind to pull together such a comprehensive overview of the field.

*Caribbean Literature in Transition, 1920-1970: Volume 2* Rodopi

This is first intellectual history of the Caribbean written by a top Caribbean studies scholar. The book examines both the work of natives of the region as well as texts interpretive of the region produced by Western authors. Stressing the experimental and cultural particularity of the Caribbean, the study considers major questions in the field.

*The Palgrave Encyclopedia of Urban Literary Studies* Cambridge University Press

Haitian Modernity and Liberative Interruptions investigates the intersections

of history, literature, race, religion, decolonization, and freedom that led to the founding of the postcolonial state of Haiti in 1804. Particular attention is given to the place of religion in the Haitian Revolution, as well as to the interpretation and representation of this singular event in the work of Frederick Douglass and Langston Hughes. This book not only examines the multiple legacies and the problems of Enlightenment modernity, imperial colonialism, Western racism, and hegemony, but also studies their complex relationships with the institutions of slavery, religion, and Black freedom. Topics range from Makandal's postcolonial religious imagination to Boukman's liberation theology to Langston Hughes' discussion of the role of prophetic religion in the Haitian Revolution. Haitian Modernity and Liberative Interruptions also compares Du Bois's theory of double consciousness with Fanon's theory of decolonization and revolutionary humanism.

**Derek Walcott** Fordham Univ Press  
Offers a new conceptual framework rooted in mythological analysis to ground the field of Africana cultural memory studies.

Black Cultural Mythology retrieves the concept of “mythology” from its Black Arts Movement origins and broadens its scope to illuminate the relationship between legacies of heroic survival, cultural memory, and creative production in the African diaspora. Christel N. Temple comprehensively surveys more than two hundred years of figures, moments, ideas, and canonical works by such visionaries as Maria Stewart, Richard Wright, Colson Whitehead, and Edwidge Danticat to map an expansive yet broadly overlooked intellectual tradition of Black cultural mythology and to provide a new conceptual framework for analyzing this tradition. In so doing, she at once reorients and stabilizes the emergent field of Africana cultural memory studies, while also staging a much broader intervention by challenging scholars across disciplines—from literary and cultural studies, history, sociology, and beyond—to embrace a more organic vocabulary to articulate the vitality of the inheritance of survival. “This book not only offers a new and exciting theoretical concept, it also applies that concept to texts in unique and different ways. With this theoretical lens,

we can ‘read’ and ‘see’ texts, memories, and ideas in new ways. The author examines an almost dizzying array of cultural and historical moments, scholars, artists, and activists and provides new lenses through which to read them as well. This is a brilliant and much-needed addition to the academic and cultural conversation.” — Georgene Bess Montgomery, author of *The Spirit and the Word: A Theory of Spirituality in Africana Literary Criticism*  
[Culture and Identity in African and Caribbean Theatre](#) Routledge  
 Focusing on the influential life and works of the Haitian political writer and statesman, Baron de Vastey (1781-1820), in this book Marlene L. Daut examines the legacy of Vastey’s extensive writings as a form of what she calls black Atlantic humanism, a discourse devoted to attacking the enlightenment foundations of colonialism. Daut argues that Vastey, the most important secretary of Haiti’s King Henry Christophe, was a pioneer in a tradition of deconstructing colonial racism and colonial slavery that is much more closely associated with twentieth-century writers like W.E.B. Du Bois, Frantz Fanon,

and Aimé Césaire. By expertly forging exciting new historical and theoretical connections among Vastey and these later twentieth-century writers, as well as eighteenth- and nineteenth-century black Atlantic authors, such as Phillis Wheatley, Olaudah Equiano, William Wells Brown, and Harriet Jacobs, Daut proves that any understanding of the genesis of Afro-diasporic thought must include Haiti’s Baron de Vastey.

[Haitian Modernity and Liberative Interruptions](#) Springer

This is the first study to be entirely devoted to African literary drama in French, a major component of African theater. Beginning with a detailed analysis of its relationship to a variety of precolonial, but sometimes still contemporary, traditions of performance that constitute part of its roots, the author examines this drama in both its literary and theatrical dimensions. He discusses its development, themes and techniques up to and including contemporary theater. The book is divided into two sections: Part One offers a theoretical and historical background; Part Two analyzes key individual plays central to the repertoire,



including two from the Caribbean. All quotations are translated into English. *The Cambridge Companion to African American Theatre* BRILL

*World Theatre: The Basics* presents a well-rounded introduction to non-Western theatre, exploring the history and current practice of theatrical traditions in Asia, Africa, the Middle East, Oceania, the Caribbean, and the non-English-speaking cultures of the Americas. Featuring a selection of case studies and examples from each region, it helps the reader to understand the key issues surrounding world theatre scholarship and global, postcolonial, and transnational

performance practices. An essential read for anyone seeking to learn more about world theatre, *World Theatre: The Basics* provides a clear, accessible roadmap for approaching non-Western theatre.

*Monsieur Toussaint* Oxford University Press

The years between the 1920s and 1970s are key for the development of Caribbean literature, producing the founding canonical literary texts of the Anglophone Caribbean. This volume features essays by major scholars as well as emerging voices revisiting important moments from that era to open up new perspectives.

Caribbean contributions to the Harlem

Renaissance, to the Windrush generation publishing in England after World War II, and to the regional reverberations of the Cuban Revolution all feature prominently in this story. At the same time, we uncover lesser known stories of writers publishing in regional newspapers and journals, of pioneering women writers, and of exchanges with Canada and the African continent. From major writers like Derek Walcott, V.S. Naipaul, George Lamming, and Jean Rhys to recently recuperated figures like Eric Walrond, Una Marson, Sylvia Wynter, and Ismith Khan, this volume sets a course for the future study of Caribbean literature.