

Guyanese Literature Magic Realism And The South American

This book is the first collection on Indo-Caribbean women's writing and the first work to offer a sustained analysis of the literature from a range of theoretical and critical perspectives, such as ecocriticism, feminist, queer, post-colonial and Caribbean cultural theories. The essays not only lay the framework of an emerging and growing field, but also critically situate internationally acclaimed writers such as Shani Mootoo, Lakshmi Persaud and Ramabai Espinet within this emerging tradition. Indo-Caribbean women writers provide a fresh new perspective in Caribbean literature, be it in their unique representations of plantation history, anti-colonial movements, diasporic identities, feminisms, ethnicity and race, or contemporary Caribbean societies and culture. The book offers a theoretical reading of the poetics, politics and cultural traditions that inform Indo-Caribbean women's writing, arguing that while women writers work with and through postcolonial and Caribbean cultural theories, they also respond to a distinctive set of influences and realities specific to their positioning within the Indo-Caribbean community and the wider national, regional and global imaginary. Contributors visit the overlap between national and transnational engagements in Indo-Caribbean women's literature, considering the writers' response to local or nationally specific contexts, and the writers' response to the diasporic and transnational modalities of Caribbean and Indo-Caribbean communities.

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.

Explores the role of travel and translation in Brazilian literature and culture from the 1870s to the present. In *Creative Transformations*, Krista Brune brings together Brazilian fiction, film, journalism, essays, and correspondence from the late nineteenth to the early twenty-first centuries. Drawing attention to the travels of Brazilian artists and intellectuals to the United States and other parts of the Americas, Brune argues that experiences of displacement have had a significant influence on their work. Across Brazilian literary and cultural history, translation becomes a way of navigating and representing the resulting encounters between languages, interactions with Spanish Americans, and negotiations of complex identities. While *Creative Transformations* engages extensively with theories of translation from different national and disciplinary contexts, it also constructs a vision of translation uniquely attuned to the place of Brazil in the Americas. Brune reveals the hemispheric underpinnings of works by renowned Brazilian writers such as Machado de Assis, Sôsaândrade, Mário de Andrade, Silviano Santiago, and Adriana Lisboa. In the process, she rethinks the dynamics between cosmopolitan and national desires and between center and periphery in global literary markets. Krista Brune is Assistant Professor of Portuguese and Spanish at Pennsylvania State University.

In her innovative study of spatial locations in postcolonial texts, Sara Upstone adopts a transnational and comparative approach that challenges the tendency to engage with authors in isolation or in relation to other writers from a single geographical setting. Suggesting that isolating authors in terms of geography reinforces the primacy of the nation, Upstone instead illuminates the power of spatial locales such as the journey, city, home, and body to enable personal or communal statements of resistance against colonial prejudice and its neo-colonial legacies. While focusing on the major texts of Wilson Harris, Toni Morrison, and Salman Rushdie in relation to particular spatial locations, Upstone offers a wide range of examples from other postcolonial authors, including Michael Ondaatje, Keri Hulme, J. M. Coetzee, Arundhati Roy, Tsitsi Dangaremba, and Abdulrazak Gurnah. The result is a strong case for what Upstone terms the 'postcolonial spatial imagination', independent of geography though always fully contextualised. Written in accessible and unhurried prose, Upstone's study is marked by its respect for the ways in which the writers themselves resist not only geographical boundaries but academic categorisation.

Scottish Literature and Postcolonial Literature

Travels and Translations of Brazil in the Americas

The Storyworld Accord

World Literature Today

Library of Congress Subject Headings

Critical Essays

Magical Realism in Postcolonial British Fiction

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

The whole purpose of magic is the fulfillment and intensification of desire, claims the ventriloquist-narrator as he tells his stories of love and catastrophe.

This thesis explores, in three works of literature, possibilities for redemption via abjection. Julia Kristeva's semanalysis is the primary theoretical tool with which Aphra Behn's Oroonoko (1688) is examined as a nascent work in Caribbean literature. Next, and central to this thesis, the Guyanese Wilson Harris's The Palace of the Peacock (1960) is discussed within Kristevan context and within Caribbeanist literary critical context. Mariella, a central and fluid character in Palace, acts as a semiotic agent of destruction and of abjectly sublime redemption for Donne and his crew of river boatmen in pursuit of Other ethnically mixed peoples in Guyana's interior. Donne's moment of epiphany, wherein he comes to understand how inhumanely he has treated Others, is followed by his 'second' death and rebirth in a celestial place (along with the rest of the crew), marking his and their transformation from abject slaves to abjectly sublime and redeemed beings. The semiotic linguistic characteristics of Palace are investigated: while written in the style of Magical Realism, Palace contains lexical and dialectal features stemming from African and Amerindian influences. Flannery O'Connor's 'Revelation' (1965) is the final work examined. Via legacies of plantation slavery and ensuing discrimination against freed African-Americans, many works of Southern U.S. literature contain qualities of postcolonial literatures, particularly the element of abject Othersness. In 'Revelation' Mrs. Ruby Turpin's ideas about abject Others are transformed, as she is transformed from an abject avatar of white Southern racism and classism, into an abjectly sublime person who receives a 'revelation' of her wrongs righted in a celestial march of all humans being. Her 'revelation' is markedly similar to Donne's in Palace, both in what she sees and in the language employed to describe what is revealed to her. In Palace and in 'Revelation,' characters are redeemed by their limitations, by recognition of.

The first full-length study of Scottish literature using a post-ventriloquist understanding of postcolonial studies. Using a comparative model and spanning over two hundred years of literary history from the 18th Century to the contemporary, this collection of 19 new essays by some of the leading figures in the field presents a range of perspectives on Scottish and postcolonial writing. The essays explore Scotland's position on both sides of the colonial divide and also its role as instigator of a devolutionary process with potential consequences for British Imperialism.

Pathologies of Paradise

A Novel

Caribbean Detours

Caribbean Literature in English

History, Identity, and Memory in Caribbean Fiction

Debating Twentieth-century Literature 1940-2000

Magical realism and contemporary post-colonial literature in English

Postcolonial literatures can be defined as the body of creative work written by authors whose lands were formerly colonized. This book is a research guide to postcolonial literatures in English, specifically from former British colonies in Africa, the Caribbean, and South Asia. While this volume focuses exclusively on Anglophone literatures, it does not address those from Australia, Canada, Ireland, and New Zealand as they have already been covered in previous volumes in the series.

Horror and Religion is an edited collection of essays offering structured discussions of spiritual and theological conflicts in Horror fiction from the late-sixteenth to the twenty-first century. Contributors explore the various ways that horror and religion have interacted over themes of race and sexuality; the texts under discussion chart the way in which the religious imagination has been deployed over the course of Horror fiction's development. From a Gothic mode based in theological polemics to a more distinct genre in the twenty-first century that explores the afterlife of religion, Horror and Religion focuses on the Horror genre and its characteristics of the body, sexuality, trauma and race, and the essays explore how Horror fiction has shifted emphasis from anti-Catholicism and anti-Semitism to incorporate less understood historical and theological issues, such as the 'Death of God' and the spiritual destabilisation of the secular. By confronting spiritual conflicts in Horror fiction, this volume offers new perspectives on what we traditionally perceive as horrifying.

The present collection of essays endeavours to furnish informed responses to central questions posed by the editors: Is the fact that the marvellous coexists with the factual and never resolves itself into the supernatural an indication that the whole literary project of 'magical realism' is an instrumental and representational form which can be regarded as particularly suitable for reconciling dichotomies and oppositions otherwise experienced as intolerable? Was 'magical realism' an explosive process in cultural dynamics, taking place at intersections of heterogeneous cultures most favourable to the efflorescence of this type of literature? The authors of the various essays - on Patrick White and David Malouf, Ben Okri, Syl Cheney-Coker, Robert Kroetsch, Gwendolyn MacEwan, Jack Hodgins, Salman Rushdie, Janet Frame, Wilson Harris and others - provide a dynamic focus on the reality at stake beneath the surface representations of 'magical realism' in post-colonial literatures.

Acclaimed novelist, playwright, and poet Fred D'Aguiar has been short-listed for the T.S. Eliot Prize in poetry for Bill of Rights, his narrative poem about the Jonestown massacre, and won the Whitbread First Novel Award for The Longest Memory. In this beautifully imagined work of literary fiction, he returns to the territory of Jim Jones's utopian commune, interweaving magical realism and shocking history into a resonant story of love, faith, oppression, and sacrifice in which a mother and daughter attempt to break free with the help of an extraordinary gorilla. Joyce and her young daughter, Trina, are members of a utopian community ruled by a magnetic preacher. When Trina, plays too near to the cage holding the commune's gorilla, Adam, the ape attacks and kills the child. Or so everyone believes. That night, the preacher dramatically 'revives' her—an act that transforms Trina into a symbol of his charismatic leader's God-like power. Desperate to save her daughter from the preacher's control, the outspoken Joyce attempts a daring escape, a run for freedom aided by another prisoner—the remarkable Adam. Told with a sweeping perspective in lush prose, shimmering with magic, and devastating in its clarity, Children of Paradise is a brilliant and evocative exploration of oppression—of both mind and body—and of the liberating power of storytelling.

Literary Research and Postcolonial Literatures in English

The Indiscernibility of Difference in Postcolonial Literature

New Literary Approaches to Theology, Race and Sexuality

Magical Realism

Magical Realism and Deleuze

Transoceanic Dialogues

The Popular & the Canonical

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“Storyworlds,” mental models of context and environment within which characters function, is a concept used to describe what happens in narrative. Narratologists agree that the concept of storyworlds best captures the ecology of narrative interpretation by allowing a fuller appreciation of the organization of both space and time, by recognizing reading as a process that encourages readers to compare the world of a text to other possible worlds, and by highlighting the power of narrative to immerse readers in new and unfamiliar environments. Focusing on the work of writers from Trinidad and Nigeria, such as Sam Selvon and Ben Okri, *The Storyworld Accord* investigates and compares the storyworlds of nonrealist and postmodern postcolonial texts to show how such narratives grapple with the often-collapsed concerns of subjectivity, representation, and environment, bringing together these narratological and ecocritical concerns via a mode that Erin James calls econarratology. Arguing that postcolonial ecocriticism, like ecocritical studies, has tended to neglect imaginative representations of the environment in postcolonial literatures, James suggests that readings of storyworlds in postcolonial texts helps narrative theorists and ecocritics better consider the ways in which culture, ideologies, and social and environmental issues are articulated in narrative forms and structures, while also helping postcolonial scholars more fully consider the environment alongside issues of political subjectivity and sovereignty.

Far from Mecca: Globalizing the Muslim Caribbean is the first academic work on Muslims in the English-speaking Caribbean. Khan focuses on the fiction, poetry, and music of Islam in Guyana, Trinidad, and Jamaica. Combining archival research, ethnography, and literary analysis, Khan argues for a historical continuity of Afro- and Indo-Muslim presence and cultural production in the Caribbean. Case studies explored range from Arabic-language autobiographical and religious texts written by enslaved Sufi West Africans in nineteenth-century Jamaica, to early twentieth-century fictions of post-indenture South Asian Muslim indigeneity and El Dorado, to the attempted government coup in 1990 by the Jamaat al-Muslimeen in Trinidad, as well as the Island’s calypso music, to contemporary judicial cases concerning Caribbean Muslims and global terrorism. Khan argues that the Caribbean Muslim subject, the “fullilman,” a performative identity that relies on gendering and racializing Islam, troubles discourses of civilization that are fundamental to postcolonial nationalisms in the Caribbean.

Diasporic Marvellous Realism urges a deeper dialogue between postcolonial and Latin American literary theory in order to analyse the influence that the latter has exerted on the former and thus to indicate the constant feedback between these two traditions.

Ordinary Enchantments

Exploring the Horror of Supernatural Fiction

Palace of the Peacock

The Palgrave Handbook of Cold War Literature

Literature

MLA International Bibliography of Books and Articles on the Modern Languages and Literatures

The Cambridge Guide to Literature in English

Spirit & Flame celebrates the creativity of the African American poet. This volume, comprising more than two hundred pieces, delivers the artistic and political fervor of new and established black voices around the country-in the oral tradition; in tanka and sonnets; in lyrics that echo the sound of jazz, hip hop, and rap. Heir to the classic Black Fire published in 1968, the book exemplifies modern black aesthetics, bringing together some of the best African American poets of the last decade.

This introductory volume provides an overview of the history of Literature as a cultural concept, and reflects on the contemporary nature, place and function of what the literary might mean for us today. Literature: * offers a concise history of the canonic concept of 'literature' from its earliest origins * illustrates the kinds of theoretical issues which are currently invoked by the term 'literary' * provides a definition of the 'literary' for the twenty-first century With Literature Peter Widdowson provides a thought-provoking essay on the contemporary relevance of the 'literary' for students.

A reference guide to world literature in English includes information on writers, works, genres, and movements.

This volume ranges from the Second World War to the postmodern, considering issues of the 'popular' and the compelling criteria by which literature has been judged in the later twentieth century. As well as tracing the transition from modernism to postmodernism, the authors guide students through debates around the pleasures of the popular and the question of inter-relations between 'mass' and 'high' cultures. Drawing further upon issues of value and function raised in Aestheticsism and Modernism: Debating Twentieth-Century Literature 1900–1980, they examine contemporary literary prizes and the activity of judgement involved in English Studies. This text can be used alongside the other books in the series for a complete course on twentieth-century literature, or on its own as essential reading for students of mid to late twentieth-century writing. Texts examined in detail include: du Maurier's Rebecca, poetry by Ginsburg and O'Hara, Dick's Do Androids Dream of Electric Sheep?, Puig's Kiss of the Spiderwoman, Beckett's Waiting for Godot, Heaney's New Selected Poems 1966-1987, Gurnah's Paradise, Barker's The Ghost Road.

From International Relations to World Literature

Fictions of Independence

The Oxford English Literary History

Cultural Practice, Form, and the Nation-State

Far from Mecca

Caribbean Women Writers and Globalization

Ray Bradbury's Elliott Family

Caribbean Literature in English places its subject in its precise regional context. The 'Caribbean,' generally considered as one area, is highly discrete in its topography, race and languages, including mainland Guyana, the Atlantic island of Barbados, the Lesser Antilles, Trinidad, and Jamaica, whose size and history gave it an early sense of separate nationhood. Beginning with Raleigh's Discoverie of...Guyana (1596), this innovative study traces the sometimes surprising evolution of cultures which shared a common experience of slavery, but were intimately related to individual local areas. The approach is interdisciplinary, examining the heritage of the plantation era, and the issues of language and racial identity it created. From this base, Louis James reassesses the phenomenal expansion of writing in the contemporary period. He traces the influence of pan-Caribbean movements and the creation of an expatriate Caribbean identity in Britain and America. 'Brit'n' is considered as a West Indian land, created by 'colonization in reverse'. Further sections treat the development of a Caribbean aesthetic, and the repossession of cultural roots from Africa and Asia. Balancing an awareness of the regional identity of Caribbean literature with an exploration of its place in world and postcolonial literatures, this study offers a panoramic view that has become one of the most vital of the 'new literatures in English'. This accessible overview of Caribbean writing will appeal to the general reader and student alike, and particularly to all who are interested in or studying Caribbean literatures and culture, postcolonial studies, Commonwealth 'new literatures' and contemporary literature and drama.

This study aims at delineating the cultural work of magical realism as a dominant narrative mode in postcolonial British fiction through a detailed analysis of four magical realist novels: Salman Rushdie's *Midnight's Children* (1981), Shashi Tharoor's *The Great Indian Novel* (1989), Ben Okri's *The Famished Road* (1991), and Syl Cheney-Coker's *The Last Harriet of Alysine Dunbar* (1990). The main focus of attention lies on the ways in which the novelists in question have exploited the potentials of magical realism to represent their hybrid cultural and national identities. To provide the necessary historical context for the discussion, the author first traces the development of magical realism from its origins in European Painting to its appropriation into literature by European and Latin American writers and explores the contested definitions of magical realism and the critical questions surrounding them. He then proceeds to analyze the relationship between the paradigmatic turn that took place in postcolonial literatures in the 1980s and the concomitant rise of magical realism as the literary expression of Third World countries.

Classical Memories is an intervention into the field of adaptation studies, taking the example of classical reception to show that adaptation is a process that can be driven by and produce intertextual memories. I see 'classical memories' as a memory-driven type of adaptation that draws on and reproduces schematic and otherwise de-contextualised conceptions of antiquity and its cultural 'exports' in, broadly speaking, the twentieth and twenty-first centuries. These memory-driven works offer, on the one hand, a performative adaptation that seeks to either continue or deconstruct a long-running tradition that can be traced back to antiquity as well as its canonical points of reception in later ages. When investigating such a popular and widespread set of narratives, characters, and images like those that remain of Graeco-Roman antiquity, terms like 'adaptation' and 'reception' could and should be nuanced further to allow us to understand the complex interactions between modern works and classical antiquity in more detail, particularly when it pertains to postcolonial or post-digital classical reception. In *Classical Memories*, I propose that understanding certain types of adaptations as intertextual memories allows us to do just that.

History, Nation, and Narration

Ghosts of Chances for Redemption Via Abjection in Wilson Harris's Palace of the Peacock and Others

Cultures of Uneven and Combined Development

Globalizing the Muslim Caribbean

The Caribbean Novel Since 1945

Creative Transformations

Horror and Religion

Palace of the Peacock, the first of Wilson Harris's many novels, was published in 1960, just one year after his arrival in Britain from Guyana. In a richly metaphorical style, the book sets out the themes Wilson continues to develop in his writing to this day: the ability of the imaginative consciousness to create worlds where disparate cultures and traditions are fused. Donne, an ambitious skipper, leads a multiracial crew up an unnamed river in the rainforest. He is searching for the indigenous people of the forest to exploit as cheap labour on his plantation. But the journey is beset with obstacles, and as the crew progress and their relationships develop, it takes on a more spiritual significance, culminating with the crew and the forest folk finding sanctuary and resolution in the visionary Palace of the Peacock.

Cultures of Uneven and Combined Development seeks to explore and develop Leon Trotsky's concept of uneven and combined development, aiming to adapt the political and historical analysis which originated in Trotsky's Russia for use within the contemporary field of world literature.

Cultures of Uneven and Combined Development seeks to explore and develop Leon Trotsky's concept of uneven and combined development, aiming to adapt the political and historical analysis which originated in Trotsky's Russia for use within the contemporary field of world literature. Eschewing the common focus on national cultures, the collection defines Cold War literature as an international current focused on the military and ideological conflicts of the age and characterised by styles and approaches that transcended national borders. Drawing on specialists from across the world, the volume analyses the period's fiction, poetry, drama and autobiographical writings in three sections: dominant concerns (socialism, decolonisation, nuclearism, propaganda, censorship, espionage), common genres (postmodernism, socialism realism, dystopianism, migrant poetry, science fiction, testimonial writing) and regional cultures (Asia, Africa, Oceania, Europe and the Americas). In doing so, the volume forms a landmark contribution to Cold War literary studies which will appeal to all those working on literature of the 1945-1989 period, including specialists in comparative literature, postcolonial literature, contemporary literature and regional literature.

For the first time the Dutch-speaking regions of the Caribbean and Suriname are brought into fruitful dialogue with another major American literature, that of the anglophone Caribbean. The results are as stimulating as they are unexpected. The editors have coordinated the work of a distinguished international team of specialists. Read separately or as a set of three volumes, the History of Literature in the Caribbean is designed to serve as the primary reference book in this area. The reader can follow the comparative evolution of a literary genre or plot the development of a set of historical problems under the appropriate heading for the English- or Dutch-speaking region. An extensive index to names and dates of authors and significant historical figures completes the volume. The subeditors bring to their respective specialty areas a wealth of Caribbeanist experience. Vera M. Kutzinski is Professor of English, American, and Afro-American Literature at Yale University. Her book *Sugar's Secrets: Race and the Erotics of Cuban Nationalism*, 1993, treated a crucial subject in the romance of the Caribbean nation. Ineke Phaf-Rheinberger has been very active in Latin American and Caribbean literary criticism for two decades, first at the Free University in Berlin and later at the University of Maryland. The editor of *A History of Literature in the Caribbean*, A. James Arnold, is Professor of French at the University of Virginia, where he founded the New World Studies graduate program. Over the past twenty years he has been a pioneer in the historical study of the Négritude movement and its successors in the francophone Caribbean.

Francophone Post-colonial Cultures

Magical Realism and the Remystification of Narrative

Spirit and Flame

Diasporic Marvellous Realism

The Ventriloquist's Tale

Spatial Politics in the Postcolonial Novel

Coolitude in Caribbean and Indian Ocean Literatures

Ordinary Enchantments investigates magical realism as the most important trend in contemporary international fiction, defines its characteristics and narrative techniques, and proposes a new theory to explain its significance. In the most comprehensive critical treatment of this literary mode to date, Wendy B. Faris discusses a rich array of examples from magical realist novels around the world, including the work not only of Latin American writers like Gabriel Garcia Marquez, but also of authors like Salman Rushdie, Gunter Grass, Toni Morrison, and Ben Okri. Faris argues that by combining realistic representation with fantastic elements so that the marvelous seems to grow organically out of the ordinary, magical realism destabilizes the dominant form of realism based on empirical definitions of reality, gives it visionary power, and thus constitutes what might be called a "remystification" of narrative in the West. Noting the radical narrative heterogeneity of magical realism, the author compares its cultural role to that of traditional shamanic performance, which joins the worlds of daily life and that of the spirits. Because of that capacity to bridge different worlds, magical realism has served as an effective decolonizing agent, providing the ground for marginal voices, submerged traditions, and emergent literatures to develop and create masterpieces. At the same time, this process is not limited to postcolonial situations but constitutes a global trend that replenishes realism from within. In addition to describing what many consider to be the progressive cultural work of magical realism, Faris also confronts the recent accusation that magical realism and its study as a global phenomenon can be seen as a form of commodification and an imposition of cultural homogeneity. And finally, drawing on the narrative innovations and cultural scenarios that magical realism enacts, she extends those principles toward issues of gender and the possibility of a female element within magical realism.

Caribbean Women Writers and Globalization offers a fresh reading of contemporary literature by Caribbean women in the context of global and local economic forces, providing a valuable corrective to much Caribbean feminist literary criticism. Departing from the trend toward thematic diasporic studies, Helen Scott considers each text in light of its national historical and cultural origins while also acknowledging regional and international patterns. Though the work of Caribbean women writers is apparently less political than the male-dominated literature of national liberation, Scott argues that these women nonetheless express the sociopolitical realities of the postindependent Caribbean, providing insight into the dynamics of imperialism that survive the demise of formal colonialism. In addition, she identifies the specific aesthetic qualities that reach beyond the confines of geography and history in the work of such writers as Onyia Kempadoo, Jamaica Kincaid, Edwidge Danticat, Pauline Melville, and Janice Shinebourne. Throughout, Scott's persuasive and accessible study sustains the dialectical principle that art is inseparable from social forces and yet always strains against the limits they impose. Her book will be an indispensable resource for literature and women's studies scholars, as well as for those interested in postcolonial, cultural, and globalization studies.

The period from the 1970s to the present day has produced an extraordinarily rich and diverse body of Caribbean writing that has been widely acclaimed. Caribbean Literature in Transition, 1970–2020 traces the region's contemporary writings across the established genres of prose, poetry, fiction and drama into emerging areas of creative non-fiction, memoir and speculative fiction with a particular attention on challenging the narrow canon of Anglophone male writers. It maps shifts and continuities between late twentieth century and early twenty-first century Caribbean literature in terms of innovations in literary form and style, the changing role and place of the writer, and shifts in our understandings of what constitutes the political terrain of the literary and its sites of struggle. Whilst reaching across language divides and multiple diasporas, it shows how contemporary Caribbean Literature has focused its attentions on social complexity and ongoing marginalizations in its continued preoccupations with identity, belonging and freedoms.

One of the few examples of Anglophone Spanish Caribbean magical realism, this novel follows the journey of a literary figurist, Leon-Battista Mondaal. He is traveling in an ethnographic team set to record the annual masquerade held Christmas Eve in the east coast villages of Guyana when disaster strikes. This natural disaster not only destroys the region, population, and crew, but also Leon-Battista's memory. He is left to dually recall and construct his identity. Questioning the hegemony of recorded history, this story develops a striking contrast between time and experience.

Children of Paradise

Caribbean Literature in Transition, 1970–2020: Volume 3

The Guyanese Wanderer

Theory, History, Community

Memories of the Classical Underworld in Irish and Caribbean Literature

Coterminous Worlds

Econarratology and Postcolonial Narratives

Detailing the adventures of a supernatural clan of vampires, witches, and assorted monstrosities, Ray Bradbury's Elliott family stories are a unique component of his extensive literary output. Written between 1946 and 1994, Bradbury eventually quilted the stories together into a novel. From the Dust Returned (2001), making it a creative project that spanned his adult life. Not only do the stories focus on a single familial unit, engaging with overlapping twentieth-century themes of family, identity and belonging, they were also unique in their time, interrogating post-war American ideologies of domestic unity while reinventing and softening gothic horror for the Baby Boomer generation. Centred around diverse interpretations of the Elliott Family stories, this collection of critical essays recovers the Elliotts for academic purposes by exploring how they form a collective gothic mythos while ranging across distinct themes. Essays included discuss the diverse ways in which the Elliott stories pose questions about difference and Otherness in America; engage with issues of gender, sexuality, and adolescence; and interrogate complex discourses surrounding history, identity, community, and the fantasy of family.

The Oxford English Literary History is the new century's definitive account of a rich and diverse literary heritage that stretches back for a millennium and more. Each of these groundbreaking volumes offers a leading scholar's considered assessment of the authors, works, cultural traditions, events, and ideas that shaped the literary voices of their age. The series will enlighten and inspire not only everyone studying, teaching, and researching in English Literature, but all serious readers.

On magical realism in literature

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 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 surrounded 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, Onyia 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.

The Trinidadian

Comparative Texts and Critical Perspectives

Strategies and Sources

Critical Perspectives on Indo-Caribbean Women's Literature

An Anthology of Contemporary African American Poetry

A History of Literature in the Caribbean: English- and Dutch-speaking countries

Pathologies of Paradise presents the rich complexity of anglophone Caribbean literature from pluralistic perspectives that contest the reduction of the region to Edenic or infernal stereotypes. But rather than reiterate the familiar critiques of these stereotypes, Supriya Nair draws on the trope of the detour to plumb the depths of anti-paradise discourse, showing how the Caribbean has survived its history of colonization and slavery. In her reading of authors such as Jamaica Kincaid, Michelle Cliff, V. S. Naipaul, Zadie Smith, Junot Diaz, and Pauline Melville, among others, she examines dominant symbols and events that shape the literature and history of postslavery and postcolonial societies: the garden and empire, individual and national trauma, murder and massacre, contagion and healing, grotesque humor and the carnivalesque. In ranging across multiple contexts, generations, and genres, the book maps a syncretic and flexible approach to Caribbean literature that demonstrates the supple literary cartographies of New World identities.

First-ever story collection from this distinguished post-colonial writer with international reputation.