

Le Coeur A Rire Et A Pleurer

This timely new book skillfully examines the work of the award-winning writer Patrick Chamoiseau. Considered by many as one of the most innovative writers to hit the French literary scene in over 40 years, Chamoiseau made his name with his book *Texaco* (published in 1992 and winner of the highest literary prize in France, the Prix Goncourt). His books have gone on to sell millions and his work has been translated by a number of academic presses. McCusker sets the author in context, providing a valuable contribution to 'memory studies' by looking at literary representation of memory in Martinique, a society founded on slavery but now politically assimilated to the metropolitan centre, France.

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

Les littératures francophones à votre portée ! Des oeuvres littéraires contemporaines d'auteurs francophones à destination de tous ceux qui apprennent et aiment le français ! Découvrez le site mondes en vf dédié à la littérature en classe de FLE avec des clés pour découvrir le monde de chaque auteur, des documents pour approfondir sa lecture et des ateliers de lecture. ILE COEUR A RIRE ET A PLEURER - A partir du Niveau B2 : De la Guadeloupe à Paris, souvenirs d'enfance doux amers d'une auteure engagée, internationalement reconnue. Version audio MP3 téléchargeable gratuitement pour prolonger la lecture en balado-diffusion sur le site. Cet ouvrage n'est pas disponible dans cette collection en France Métropolitaine.

This encyclopedia explores the many long-standing influences of Africa and people of African descent on the culture of the Americas, while tracing the many ways in which the Americas remain closely interconnected with Africa. * Over 100 expert contributors--a diverse group of international scholars from all sides of the Atlantic representing many different disciplines * A rich collection of photographs of major political, cultural, and intellectual leaders from both sides of the Atlantic
Rewriting the Return to Africa: Voices of Francophone Caribbean Women Writers examines how post-colonial women writers Maryse Condé, Simone Schwarz-Bart and Myriam Warner Vieyra emerged with a new vision of the notion of origins and identity and in the process revised the myth of the return to Africa previously constructed by Négritude writers in the 1930s. Their works reveal that the rediscovery of Caribbean history and culture leads to a new awareness of

hybridity in identity and culture.

Our *Civilizing Mission* is at once an exploration of colonial education, and a response to current anxieties about the historical and conceptual foundations of the 'humanities'. On the one hand, focusing in detail on the example of Algeria, it treats colonial education as a facet of colonialism, exploring work by 'colonized' writers that attests to the suffering inflicted by colonialism, to the shortcomings of colonial education, and to the often painful mismatch between the world of the colonial school and students' home cultures. On the other hand, it asks what can be learned by treating colonial education not just as an example of colonialism but as a provocative, uncomfortable example of education. Placing writers' literary and personal accounts of their transformative and often alienating experiences of colonial education in historical context, it raises difficult questions - about languages, literatures, ways of thinking, nationalism and national cultures - that need to be reconsidered by anyone teaching subjects such as French, or English, especially through literature.

I Wish Someone Were Waiting For Me Somewhere explores how a life can be changed irrevocably in just one fateful moment. A pregnant mother's plans for the future unravel at the hospital; a travelling salesman learns the consequences of an almost-missed exit on the motorway in the newspaper the next morning; while a perfect date is spoilt by a single act of thoughtlessness. In those crucial moments Gavalda demonstrates her almost magical skill in conveying love, lust, longing, and loneliness. *Someone I Loved* is a hauntingly intimate look at the intolerably painful, yet sometimes valuable consequences that adultery can have on a marriage and the individuals involved. A simple tale, yet long in substance, *Someone I Loved* ends like most great love affairs, forever leaving you wanting just one more moment.

Proposes an alternative view of Caribbeanness based on affect, that is, on an emotional disposition that results from the alienating role historical, medical, and anthropological notions of the body have traditionally played in determining how the region understands itself. This book is suitable for Caribbeanists of the three major language areas.

French Prose in 2000 stems in some important measure from work presented in September 1998 at the International Colloquium on French and Francophone Literature in the 1990's held at Dalhousie University. A good number of papers given at that time, and since revisited in the light of exchanges, join here certain others specifically written for the purposes of this book. Together they constitute a wide-ranging and modally varied interrogation of the current state of French and francophone prose writing, its multifaceted manners, its richly divergent fascinations, its many theoretical or philosophical groundings. The book thus ceaselessly moves its attention from fictional biography to the roman noir, from the writing of Glissant and Chamoiseau to that of the étonnants voyageurs, from the powerful discourse of women such as Chawaf or Condé, Ernaux or Germain, Sallenave or Kristeva, to that of writers as diverse in their modes as Le Clézio and Quignard, Duras and Renaud Camus. All chapters focus, however, in near-exclusive measure, on the prose production of the last ten or twelve years.

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

Autofiction: A Female Francophone Aesthetic of Exile explores the multiple aspects of exile, displacement, mobility, and identity as expressed in contemporary autofictional work written in French by women writers from across the francophone world. Drawing on postcolonial theory, gender theory, and autobiographical theory, the book analyses narratives of exile by six authors who are shaped by their multiple locales of attachment: Kim Lefvre (Vietnam/France), Gisle Pineau (Guadeloupe/mainland France), Nina Bouraoui (Algeria/France), Michle Rakotoson (Madagascar/France), Vronique Tadjo (Cte d'Ivoire/France), and Abba Farhoud (Lebanon/Quebec). In this way, the book argues that the French colonial past continues to mould female articulations of mobility and identity in the postcolonial present. Responding to gaps in the critical discourse of exile, namely gender, this book brings genre in both its forms - gender and literary genre - to bear on narratives of exile, arguing that the reconceptualization of categories of mobility occurs specifically in women's autofictional writing. The six authors complicate discussions of exile as they are highly mobile, hybrid subjects. This rootless existence, however, often renders them alienated and 'out of place'. While ensuring not to trivialize the very real difficulties faced by those whose exile is not a matter of choice, the book argues that the six authors experience their hybridity as both a literal and a metaphorical exile, a source of both creativity and trauma.

Fictions of Childhood analyzes identity from the perspective of child/adolescent narrators and protagonists using the works of Nina Bouraoui, Linda Lê, and Gisèle Pineau. This theme is studied in French narratives that bring to the fore questions of the power imbalances in both the sociological context of the family and the larger geopolitical context of French colonialism.

The Sixth Edition of *AUTOUR DE LA LITTÉRATURE* retains its unique approach to literature, encouraging students to play and create with the language as they explore both classical and non-traditional Francophone literature. *AUTOUR DE LA LITTÉRATURE* is printed in workbook format in order both to facilitate writing activities and to break down the fear and mistrust that many students have of literature. While maintaining the basic style and thrust of previous editions, changes are aimed at responding even more directly to changing student interests. The new edition includes several new readings and all new publicites. Important Notice: Media content referenced within the product description or the product text may not be available in the

ebook version.

This timely contribution to debates about the future of postcolonial theory explores the troubled relationship between politics and the discipline, both in the sense of the radical political changes associated with the anti-colonial struggle and the implication of literary writers in institutional discourses of power. Using Haiti as a key example, Chris Bongie explores issues of commemoration and commodification of the post/colonial by pairing early nineteenth-century Caribbean texts with contemporary works. An apt volume for an age that struggles with the reality of memories of anti-colonial resistance, *Friends and Enemies* is a provocative take on postcolonial scholarship.

Bringing a comparative perspective to the study of autobiography, Edgard Sankara considers a cross-section of postcolonial francophone writing from Africa and the Caribbean in order to examine and compare for the first time their transnational reception. Sankara not only compares the ways in which a wide selection of autobiographies were received locally (as well as in France) but also juxtaposes reception by the colonized and the colonizer to show how different meanings were assigned to the works after publication. Sankara's geographical and cultural coverage of Africa and its diaspora is rich, with separate chapters devoted to the autobiographies of Hampâté Bâ, Valentin Mudimbé, Kesso Barry, Patrick Chamoiseau, Raphaël Confiant, and Maryse Condé. The author combines close reading, reception study, and postcolonial theory to present an insightful survey of the literary connections among these autobiographers as well as a useful point of departure for further exploration of the genre itself, of the role of reception studies in postcolonial criticism, and of the stance that postcolonial francophone writers choose to take regarding their communities of origin. Modern Language Initiative

Responding to calls to focus on postcolonial literature's literary qualities instead of merely its political content, this volume investigates the idiosyncrasies of postcolonial poetics. However, rather than privileging the literary at the expense of the political, the essays collected here analyze how texts use genre and form to offer multiple and distinct ways of responding to political and historical questions. By probing how different kinds of literary writing can blur with other discourses, the contributors offer key insights into postcolonial literature's power to imagine alternative identities and societies.

Travel writing, migrant writing, exile writing, expatriate writing, and even the fictional travelling protagonists that emerge in literary works from around the globe, have historically tended to depict mobility as a masculine phenomenon. The presence of such genres in women's writing, however, poses a rich and unique body of work. This volume examines the texts of Francophone women who have experienced or reflected upon the experience of transnational movement. Due to the particularity of their relationship to home, and the consequent impact of this on their experience of displacement, the study of women's mobility opens up new questions in our understanding of the movement from place to place, and in our broader understanding of colonial and postcolonial worlds. Addressing the proximities and overlaps that exist between the experiences of women exiles, migrants, expatriates and travellers, the collected essays in this book seek to challenge the usefulness, relevance or validity of such terms for conceptualising today's complex patterns of transnational mobility and the gendered identities produced therein.

Analyse : Roman personnel.

The “Self” Which is Not One: Women’s Life-Writing in French, assembles articles on women’s life-writing from diverse areas of the Francophone world. It is comprised of nine chapters that discuss female writers from North Africa, Sub-Saharan Africa, the Caribbean and Europe, in addition to French writers. The idea of the self is currently attracting widespread interest in academia, most notably in the arts and humanities. The development of postmodernism supposes a fragmented “subject” formed from the network of available discourses, rather than a stable and coherent self. Jacques Derrida, for example, wrote that there is no longer any such things as a “full subject,” and Julia Kristeva now insists that the individual is a “subject in process.” The growing importance of psychoanalytic theory, particular in French studies, has also impacted upon this development. The basic tenet of psychoanalytic theory is that the individual is formed of a duality: the conscious and unconscious parts of the self which prevent the individual from ever fully knowing her/himself, and which thus insists upon a plural, incomplete self. Developments in the field of postcolonial studies have also made us aware of different ways of approaching the self in different parts of the world, and eroded the idea of a stable, conscious and complete self. As scholars examine these new ways of approaching the self, autobiography has been the subject of renewed interest. Several academic books have appeared in recent years that study the ways in which autobiographers represent the self as incomplete, evolving and elusive. In particular, a number of books have appeared on the subject of women’s autobiography and female subjectivity, such as works by Sidonie Smith, Julia Watson and Nancy Miller, and several volumes interrogate postcolonial women’s autobiography, such as texts by Françoise Lionnet, Gayatri Spivak, Carole Boyce Davies and Chandra Mohanty. Our volume unites these strands of criticism, by examining ways that female autobiographies write the self as a fragmented, plural construct across the Francophone world. This will be the first book-length study of this important development. This volume will be of interest primarily to students and scholars working in the areas of life-writing, French and Francophone studies, postcolonial studies and gender studies. The volume contributes to multiple areas that are currently garnering substantial interest in academe: postcolonial studies, Francophone studies, gender studies and women’s writing. By comparing works from across the Francophone world, our volume takes a global approach to the genre of autobiography and its inflections by women writers. The “Self” That is Not One in Women’s Autobiography in French therefore represents a timely intervention in several interlinking academic fields and will thus garner substantial interest.

French Civilization and Its Discontents: Nationalism, Colonialism, Race explores the ways in which considerations of difference, especially colonialism, post-colonialism, and race, have shaped French culture and French studies in the modern era. Rejecting traditional assimilationist notions of French national identity, contributors to this groundbreaking volume demonstrate how literature, history and other aspects of what is considered French civilization have been shaped by processes of creolization and differentiation.

This book examines a major modern turn in Francophone Caribbean literature towards the *récit d'enfance*, or childhood memoir, and asks why this occurred post-1990, connecting texts to recent changes in public policy and education policy concerning the commemoration of slavery and colonialism both in France and at a global level (for

example, the UNESCO project 'La Route de l'esclave', the 'loi Taubira' and the 'Comité pour la mémoire de l'esclavage'). Combining approaches from Postcolonial Theory, Psychoanalysis, Trauma Theory and Gender Studies, and positing recognition as a central concept of postcolonial literature, it draws attention to a neglected body of récits d'enfance by contemporary bestselling, prize-winning Francophone Caribbean authors Patrick Chamoiseau, Maryse Condé, Gisèle Pineau, Daniel Maximin, Raphaël Confiant and Dany Laferrière, while also offering new readings of texts by Aimé Césaire, Frantz Fanon, Edouard Glissant, Joseph Zobel, Françoise Ega, Michèle Lacrosil, Maurice Virassa and Mayotte Capécia. The study proposes an innovative methodological paradigm with which to read postcolonial childhoods in a comparative framework from areas as diverse as the Caribbean, North Africa, Sub-Saharan Africa and particularly the Haitian diaspora in North America.

An analysis of the roles of the Harlem Renaissance, the Black Arts movement, the Feminist Art movement and 1980s and 1990s postmodern aesthetics in hip-hop draws on a wide range of disciplines to reveal hip-hop's practice of cultural criticism, social commentary and political analysis. Simultaneous.

La Guadeloupe des années cinquante. Contre des parents qui semblent surtout soudés par le mensonge, contre une mère aussi dure avec les autres qu'avec elle-même, contre un père timoré, la petite Maryse prend le chemin de la rébellion. La soif de connaissance, les rêves d'autonomie et de liberté la guident vers son destin d'écrivain. Mais peu à peu les épreuves de la vie appellent l'indulgence, la nostalgie de l'âme caraïbe restitue certains bonheurs d'enfance. Et Maryse se souvient alors de cet instant qui lui redonna l'amour des siens, de cette ultime nuit où " roulée en boule contre son flanc, dans son odeur d'âge et d'arnica, dans sa chaleur ", elle retrouva sa mère en la perdant.

"The Guadeloupean writer and critic Maryse Conde has for the last twenty-five years divided her time between her native Guadeloupe and the United States. If the author's work has attracted much critical attention in the United States, it is the fictional works that have been the focus of this attention with these predominantly read in the light of political themes such as identity and resistance. In these intelligent and sensitive readings, Eva Sansavior argues in favour of adopting a broader thematic and generic approach to the author's work. Sansavior accounts for the multiple and oblique uses of literature in the Conde's literary and critical work tracking its complex interactions with tradition, reception, politics and autobiography and also the singular possibilities that these interactions present for re-imagining the ideas of politics, literature, identity and, ultimately, the nature of critical practice itself."

The Francophone Caribbean boasts a trove of literary gems. Distinguished by innovative, elegant writing and thought-provoking questions of history and identity, this exciting body of work demands scholarly attention. Its authors treat the traumatic legacies of shared and personal histories pervading Caribbean experience in striking ways, delineating a path towards reconciliation and healing. The creation of diverse personal narratives encompassing autobiography, autofiction (heavily autobiographical fiction), travel writing, and reflective essay remains characteristic of many Caribbean writers and offers poignant illustrations of the complex interchange between shared and personal pasts and how they affect individual lives. Through their historically informed autobiography, the authors in this study Maryse Condé, Gisèle Pineau, Patrick

Chamoiseau, Edwidge Danticat, and Dany Laferrière offer compelling insights into confronting, coming to terms with, and reconciling their past. The employment of personal narratives as the vehicle to carry out this investigation points to a tension evident in these writers' reflections, which constantly move between the collective and the personal. As an inescapably complex network, their past extends beyond the notion of a single, private life. These contemporary authors from Martinique, Guadeloupe, and Haiti intertwine their personal memories with reflections on the histories of their homelands and on the European and North American countries they adopt through choice or necessity. They reveal a multitude of deep connections that illuminate distinct Francophone Caribbean experiences.

"Home" is a contested notion in contemporary literary and cultural studies, as critics assess the impact of empire, independence, migration and globalization upon colonial and postcolonial subjects. This volume assembles articles on the representation of home specifically in women's autobiography, which is now one of the most exciting and productive fields of literary studies. The chapters analyze writing from diverse areas of the Francophone world, including North Africa, Sub-Saharan Africa, the Caribbean and Indo-China, in addition to focussing on works by immigrant writers in France. The volume investigates the importance and the nuances of the construction of "home" in narratives of female identity in different contexts. This timely book includes original analyses by a range of scholars and studies both established writers, such as Maryse Condé, Marguerite Duras and Marie Cardinal, and newer voices such as Fatou Diome, Faïza Guène and Hélène Grimaud. *Gender and Displacement: The Representation of Home in Francophone Women's Autobiography* thus brings new understandings to the connections between race, gender, colonization and migration in female identity in diverse spaces.

This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the *Encyclopedia* explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

This volume examines the ways in which multilingual women authors incorporate several languages into their life writing. It compares the work of six contemporary authors who write predominantly in French. It analyses the narrative strategies they develop to incorporate more than one language into their life writing: French and English, French and Creole, or French and German, for example. The book demonstrates how women writers transform languages to invent new linguistic formations and how they create new formulations of subjectivity within their self-narrative. It intervenes in current debates over global literature, national literatures and translingual and transnational writing, which constitute major areas of research in literary and cultural studies. It also contributes to debates in linguistics through its theoretical framework of translanguaging. It argues that multilingual authors create new paradigms for life writing and that they question our understanding of categories such as "French literature."

Rendered frightened and penniless by her husband's mysterious violent death, Rosalie reluctantly taps her clairvoyant skills in order to support herself in post-apartheid South Africa, an endeavor during which she pursues answers. By the award-winning author of *Who Slashed Celanire's Throat?* Reprint. 25,000 first printing.

In the 1960s thousands of poor women of color on the (post)colonial French island of Reunion had their pregnancies forcefully terminated by white doctors; the doctors operated under the pretext of performing benign surgeries, for which they sought government compensation. When the scandal broke in 1970, the doctors claimed to have been encouraged to perform these abortions by French politicians who sought to curtail reproduction on the island, even though abortion was illegal in France. In *The Wombs of Women*—first published in French and appearing here in English for the first time—Françoise Vergès traces the long history of colonial state intervention in black women's wombs during the slave trade and postslavery imperialism as well as in current birth control politics. She examines the women's liberation movement in France in the 1960s and 1970s, showing that by choosing to ignore the history of the racialization of women's wombs, French feminists inevitably ended up defending the rights of white women at the expense of women of color. Ultimately, Vergès demonstrates how the forced abortions on Reunion were manifestations of the legacies of the racialized violence of slavery and colonialism.

The Caribbean novelist delves into her own past for true tales of family life, first love, racism, and regional culture.

A critical edition of "Le Misanthrope". The introduction examines the interlocking levels of comedy apparent both in the play's literary texture and in the original performance, and discusses the history of its reception, showing how it is constantly adapted to the values of changing times.

Contemporary research on Caribbean literature displays a rich variety of themes, literary and cultural categories, forms, genres, languages. Still, the concept of a unified Caribbean literary space remains questionable, depending upon whether one strictly limits it to the islands, enlarges it to adopt a Latin-American perspective, or even grants it inter-American dimensions. This book is an ambitious tentative to bring together specialists from various disciplines: neither just French, Spanish, English, or Comparative studies specialists, nor strictly "Caribbean literature" specialists, but also theoreticians, cultural studies scholars, historians of cultural translation and of intercultural transfers. The contributions tackle two major questions: what is the best possible division of labor between comparative literature, cultural anthropology and models of national or regional literary histories? how should one make use of "transversal" concepts such as: memory, space, linguistic awareness, intercultural translation, orature or hybridization? Case studies and concrete projects for integrated research alternate with theoretical and historiographical contributions. This volume is of utmost interest to students of Caribbean studies in general, but also to anyone interested in Caribbean literatures in Spanish, English and French, as well as to students in comparative literature, cultural studies and transfer research.

A study based on a set of filmed interviews with Francophone women writers in Paris that explores the literary phenomenon of an unprecedented number of women from around the world who have moved to Paris and become authors of written works in French.

How does one imagine plurality? How does one find new strategies for writing diversity and polyphony? How does one read the most challenging creative and critical works of the present time? This bi-lingual volume of twelve English and eight French papers proposes to breach linguistic critical frontiers by placing careful analysis of texts from different language traditions in a multi-lingual and multi-cultural dialogue. In this collection of theoretically and politically aware close readings of contemporary cultural production, the focus of analysis rests on the multiple and complex global convergences and interferences of cultural influences. The collection foregrounds the work of innovative writers who seek to express the ungraspable presence of cultural “newness” at the same time as situating themselves in the richness of detail of local lives. This volume, most particularly, finds a balance of critical approach between the everyday attempts at negotiation and survival, and the insight brought to the reader by postcolonial, syncretic and feminist theoretical analysis.

In the first decades after the end of French rule, Francophone authors engaged in an exercise of rewriting narratives from the colonial literary canon. In *The Author as Cannibal*, Felisa Vergara Reynolds presents these textual revisions as figurative acts of cannibalism and examines how these literary cannibalizations critique colonialism and its legacy in each author’s homeland. Reynolds focuses on four representative texts: *Une tempête* (1969) by Aimé Césaire, *Le temps de Tamango* (1981) by Boubacar Boris Diop, *L’amour, la fantasia* (1985) by Assia Djebar, and *La migration des coeurs* (1995) by Maryse Condé. Though written independently in Africa and the Caribbean, these texts all combine critical adaptation with creative destruction in an attempt to eradicate the social, political, cultural, and linguistic remnants of colonization long after independence. *The Author as Cannibal* situates these works within Francophone studies, showing that the extent of their postcolonial critique is better understood when they are considered collectively. Crucial to the book are two interviews with Maryse Condé, which provide great insight on literary cannibalism. By foregrounding thematic concerns and writing strategies in these texts, Reynolds shows how these rewritings are an underappreciated collective form of protest and resistance for Francophone authors.

Possessing one of the most vital voices in international letters, Maryse Condé added to an already acclaimed career the New Academy Prize in Literature in 2018. The twelfth novel by this celebrated author revolves around an enigmatic crime and the young man at its center. Dieudonné Sabrina, a gardener, aged twenty-two and black, is accused of murdering his employer--and lover--Lorraine, a wealthy white woman descended from plantation owners. His only refuge is a sailboat, *La Belle Créole*, a relic of times gone by. Condé follows Dieudonné’s desperate wanderings through the city of Port-Mahault the night of his acquittal, the narrative unfolding through a series of multivoiced flashbacks set against a forbidding backdrop of social disintegration and tumultuous labor strikes in turn-of-the-twenty-first-century Guadeloupe. Twenty-four hours later, Dieudonné’s fate becomes suggestively intertwined with that of the French island itself, though the future of both remains uncertain in the end. Echoes of Faulkner and Lawrence, and even Shakespeare’s *Othello*, resonate in this tale, yet the drama’s uniquely modern dynamics set it apart from any model in its exploration of love and hate, politics and stereotype, and the attempt to find connections with others across barriers. Through her vividly and intimately drawn characters, Condé paints a rich

portrait of a contemporary society grappling with the heritage of slavery, racism, and colonization.

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