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Masters of the Dew by Jacques Roumain | Haitian Literature | African Literature | Caribbean

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Jacques Romain-la passion d'un pays(passion for a country) clip 1/2 ~~Governors of the Dew Jacques Roumain-la passion d'un pays(passion for a country) clip 2/2~~ Jacques Roumain-La passion d'un pays (passion for a country) (2) From Sarah Mack's Stacks: *The Sweet Flypaper of Life* (1955) by Roy DeCarava and Langston Hughes *The Book Of Pook: The Secret Of The Jerk Rosicrucian Magic* by Frater Acher [Esoteric Book Review] **The Monstrumologist** by Rick Yancey Audiobook ~~Clementina~~

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Balade à Port-au-Prince [Haïti 1940]

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Robert Bauval - The Master Game

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Gouverneurs de la Rosée Jacques Roumain Chap 2a **The Master of the World [Full Audiobook] by Jules Verne** ~~Where in the World is Jean-Jacques Lequeu?~~

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This outstanding Haitian novel tells of Manuel's struggle to keep his little community from starvation during drought.

A novel on the exploitation of the poor in the Caribbean. The hero is a Haitian peasant who becomes politicized while in jail. Forced to work as a sugar-cane cutter in the Dominican Republic, he participates in a strike which ends in a massacre.

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A comprehensive bilingual selection of prose and [poetry] by Haiti's great poet, revolutionary and man of letters, Jacques Roumain. [literature][multi-cultural]

This is an intoxicating tale of love and wonder, mothers and daughters, spiritual values and the grim legacy of slavery on the French Antillean island of Guadeloupe. Here long-suffering Telumee tells her life story and tells us about the proud line of Lougandor women she continues to draw strength from. Time flows unevenly during the long hot blue days as the madness of the island swirls around the villages, and Telumee, raised in the shelter of wide skirts, must learn how to navigate the adversities of a peasant community, the ecstasies of love, and domestic realities while arriving at her own precious happiness. In the words of Toussine, the wise, tender grandmother who raises her, "Behind one pain there is another. Sorrow is a wave without end. But the horse mustn't ride you, you must ride it." A masterpiece of Caribbean literature, *The Bridge of Beyond* relates the triumph of a generous and hopeful spirit, while offering a gorgeously lush, imaginative depiction of the flora, landscape, and customs of Guadeloupe. Simone Schwarz-Bart's incantatory prose, interwoven with Creole proverbs and lore, appears here in a remarkable translation by Barbara Bray.

Annotation Creative writers have often commented that the imaginative process enables them to find comfort, healing, and restoration from the wounds of life. The darkness of pain and suffering courses like the "flow of human blood in human veins" through the works of Langston Hughes saturating his essays, librettos, newspaper articles, novels, plays, poems, and short stories But this darkness is ultimately transformed by catharsis. Hughes was not a translator by profession, and he was definitely

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aware that to translate can be to betray. Moreover, when this passionately shy North American author engaged the works of several of his internationally acclaimed colleagues, he saw translation not as an end in itself, but as a means to something larger than his own life and works. Hughes was concerned about the similarity of his experiences with those of writers from other cultures. His perennial longing for submersion into the "Big Sea" of black lifewhether in the Americas, Europe, Asia, or Africa--prompted him to build bridges between himself and a national/international circle of writers. One of the most effective ways of doing so was to translate works by authors with whom he felt intimately connected and whose cultures illustrated essential correspondences with his own. *Bodas de sangre*(1933), by the Spanish poet/playwright Federico Garca Lorca, who was brutally assassinated in 1936, is the story of a bridegroom and lover who fight to the death over the bride-to-be. Part of Hughes's therapy for the emotional scars and wounds that festered in his life was to make accessible a vital work by this Spanish writer who had also experienced alienation and marginality. The poems by Nicol?¿s Guilln that Hughes and Ben Frederic Carruthers translated as *Cuba Libre*(1948) reveal the mutual admiration and respect between Guilln and Hughes, but they also illustrate Hughes's affirmation of self, family, and community in the international arena. The title *Cuba Libre* was the original cry for freedom by black, white, and mixed-race patriots who fought for Cuban independence during two major wars of the nineteenth century. As early as 1927, Haitian writer Jacques Roumain had called for the intellectuals of his country to stop imitating European literature and use as models Spanish American and Harlem Renaissance authors. As a tribute to him, Hughes collaborated with Mercer Cook in translating the novel *Gouverneurs de la rose*, published after Roumain's death in 1944 as *Masters of the Dew*(1947). The novel's title conveys its rebellious slant, as it tells the story of Haitian peasants who attempt after centuries of oppression to gain control over their external world.

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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.

Caribbean Studies is an emerging field. As such, many topics within this discipline have yet to be explored and developed. This collection of essays is one of the forerunners dedicated to a comprehensive study of the literature, language, and culture of the Caribbean. By exploring the works of such prominent literary scholars as Samuel Selvon and Lorna Goodison as well as the myriad of issues pertaining to the Caribbean experience, this volume provides an engaging overview of literary, language, and cultural analysis. Because of this wide range of essays, this text meets a need to examine the Caribbean in its complexity, which is rarely addressed.

Water Graves considers representations of lives lost to water in contemporary poetry, fiction, theory, mixed media art, video production, and underwater sculptures. From sunken slave ships to the devastation of Hurricane Katrina, Valérie Loichot investigates the lack of official funeral rites in the Atlantic, the Caribbean Sea, and the Gulf of Mexico, waters that constitute both early and contemporary sites of loss for the enslaved, the migrant, the refugee, and the destitute. Unritual, or the privation of ritual, Loichot argues, is a state more absolute than desecration. Desecration implies a previous sacred observance--a temple, a grave, a ceremony. Unritual, by contrast, denies the sacred from the beginning. In coastal Louisiana, Mississippi, Georgia, Miami, Haiti, Martinique, Cancun, and Trinidad and Tobago, the artists and writers featured in Water Graves—an eclectic cast that includes Beyoncé, Radcliffe Bailey,

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Edwidge Danticat, Édouard Glissant, M. NourbeSe Philip, Jason deCaires Taylor, Édouard Duval-Carrié, Natasha Trethewey, and Kara Walker, among others—are an archipelago connected by a history of the slave trade and environmental vulnerability. In addition to figuring death by drowning in the unritual—whether in the context of the aftermath of slavery or of ecological and human-made catastrophes—their aesthetic creations serve as memorials, dirges, tombstones, and even material supports for the regrowth of life underwater.

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