

Consuming The Caribbean From Arawaks To Zombies International Library Of Sociology

New forms of transnational mobility and diasporic belonging have become emblematic of a supposed 'global' condition of uprootedness. Yet much recent theorizing of our so-called 'postmodern' life emphasizes movement and fluidity without interrogating who and what is 'on the move'. This original and timely book examines the interdependence of mobility and belonging by considering how homes are formed in relationship to movement. It suggests that movement does not only happen when one leaves home, and that homes are not always fixed in a single location. Home and belonging may involve attachment and movement, fixation and loss, and the transgression and enforcement of boundaries. What is the relationship between leaving home and the imagining of home itself? And having left home, what might it mean to return? How can we re-think what it means to be grounded, or to stay put? Who moves and who stays? What interaction is there between those who stay and those who arrive and leave? Focusing on differences of race, gender, class and sexuality, the contributors reveal how the movements of bodies and communities are intrinsic to the making of homes, nations, identities and boundaries. They reflect on the different experiences of being at home, leaving home, and going home. They also explore ways in which attachment to place and locality can be secured - as well as challenged - through the movements that make up our dwelling places.

Uprootings/Regroundings: Questions of Home and Migration is a groundbreaking exploration of the parallel and entwined meanings of home and migration. Contributors draw on feminist and postcolonial theory to explore topics including Irish, Palestinian, and indigenous attachments to 'soils of significance'; the making of and trafficking across European borders; the female body as a symbol of home or nation; and the shifting grounds of 'queer' migrations and 'creole' identities. This innovative analysis will open up avenues of research and

This book focuses on sex and sexuality in post-war novels from the Anglophone Caribbean. Countering the critical orthodoxy that literature from this period dealt with sex only tangentially, implicitly transmitting sexist or homophobic messages, the author instead highlights the range and diversity in its representations of sexual life. She draws on gender and sexuality studies, postcolonial theory and cultural history to provide new readings of seminal figures like Samuel Selvon and George Lamming whilst also calling attention to the work of innovative, lesser-studied authors such as Andrew Salkey, Oscar Dathorne and Rosa Guy. Offering a coherent and expansive overview of how post-war Caribbean novelists have treated the persistently controversial topic of sex, this book addresses one of the blind spots in Caribbean literary criticism. It mines a range of little-studied archival materials and texts to argue that fiction of the post-war era exhibits both continuities with the sexual emphases of earlier writing and connections to later trends. The author also presents nationalist ideology as central to the literature of this era. It is in the fictional rendering of sexuality that the contradictions of the nationalist project are most apparent; sex both exceeds and threatens the imagined unity on which the political vision depends.

The common feature of landscape archaeology is its diversity – of method, field location, disciplinary influences and contemporary voices. The contributors to this volume take advantage of these many strands to investigate landscape archaeology in its multiple forms, focusing primarily on the link to heritage, the impact on our understanding of temporality, and the situated theory that arises out of landscape studies. Using examples from New York to Northern Ireland, Africa to the Argolid, these pieces capture the human significance of material objects in support of a more comprehensive, nuanced archaeology.

Drawing on letters, illustrations, engravings, and neglected manuscripts, Christopher Iannini connects two dramatic transformations in the eighteenth-century Atlantic world--the emergence and growth of the Caribbean plantation system and the rise of natural science. Iannini argues that these transformations were not only deeply interconnected, but that together they established conditions fundamental to the development of a distinctive literary culture in the early Americas. In fact, eighteenth-century natural history as a literary genre largely took its shape from its practice in the Caribbean, an oft-studied region that was a prime source of wealth for all of Europe and the Americas. The formal evolution of colonial prose narrative, Iannini argues, was contingent upon the emergence of natural history writing, which itself emerged necessarily from within the context of Atlantic slavery and the production of tropical commodities. As he reestablishes the history of cultural exchange between the Caribbean and North America, Iannini recovers the importance of the West Indies in the formation of American literary and intellectual culture as well as its place in assessing the moral implications of colonial slavery.

This collection of essays explores some new possibilities for understanding postcolonial traumas. It examines representations of both personal and collective traumas around the globe from Palestinian, Caribbean, African American, South African, Maltese, Algerian, Indian, Australian and British writers, directors and artists.

This volume examines some crucial issues in the conduct of fieldwork and ethnography and provides new insights into the problems of constructing anthropological knowledge. How is anthropological knowledge created from fieldwork, whose knowledge is this, who determines what is of significance in any ethnographic context, and how is the fieldsite extended in both time and place? Nine anthropologists examine these problems, drawing on diverse case studies. These range from the dilemmas of the religious refashioning of the ethnographer in contemporary Indonesia to the embodied knowledge of ballet performers, and from ignorance about post-colonial ritual innovations by the anthropologist in highland Papua to the skilled visions of slow food producers in Italy. It is a key text for new fieldworkers as much as for established researchers. The anthropological insights developed here are of interdisciplinary relevance: cultural studies scholars, sociologists and historians will be as interested as anthropologists in this re-evaluation of fieldwork and the project of ethnography.

This book analyzes the factions and schisms surging throughout the multicultural, multiethnic, and polarized Cayman Islands to identify who or what is considered a Caymanian. Caymanian traditions have all but been eclipsed, often due to incoming, overpowering cultural sensibilities; with this idea in mind, Williams investigates the pervasive effects of globalization, multiculturalism, economics, and xenophobia on indigenous Caymanian culture.

Seeking the Self – Encountering the Other offers new insights into diasporic experiences, encounters and representations. This collection of texts examines diaspora narratives and the ways in which different encounters with the other are represented, as well as how these encounters might be read and interpreted in ethical terms. The anthology explores questions of ethics in narratives of displacement or belonging, nationalist narratives of exclusion and borderline narratives, constructed on the foundation provided by encounters with the cultural, sexual, gendered and ethnic other. The contributors' aim is to explore questions of responsibility and ethics in the study of diaspora, migration, and alterity from a wide range of perspectives. Following a Levinasian one, if the other is always ultimately transcendental and ungraspable through language, we are required to consider ethics every time we write, read or interpret an encounter with the other.

Globalization and the Post-Creole Imagination is a major intervention into discussions of Caribbean practices gathered under the rubric of "creolization." Examining sociocultural, political, and economic transformations in the Caribbean, Michaeline A. Crichlow argues that creolization—culture-creating processes usually associated with plantation societies and with subordinate populations remaking the cultural forms of dominant groups—must be liberated from and expanded beyond plantations, and even beyond the black Atlantic, to include productions of "culture" wherever vulnerable populations live in situations of modern power inequalities, from regimes of colonialism to those of neoliberalism. Crichlow theorizes a concept of creolization that speaks to how individuals from historically marginalized groups refashion self, time, and place in multiple ways, from creating art to traveling in search of homes. Grounding her theory in the material realities of Caribbean peoples in the plantation era and the present, Crichlow contends that creolization and Creole subjectivity are constantly in flux, morphing in response to the changing conditions of modernity and creatively expressing a politics of place. Engaging with the thought of Michel Foucault, Michel Rolph-Trouillot, Achille Mbembe, Henri Lefebvre, Margaret Archer, Saskia Sassen, Pierre Bourdieu, and others, Crichlow argues for understanding creolization as a continual creative remaking of past and present moments to shape the future. She draws on sociology, philosophy, postcolonial studies, and cultural studies to illustrate how national histories are lived personally and how transnational experiences reshape individual lives and collective spaces. Critically extending Bourdieu's idea of habitus, she describes how contemporary Caribbean subjects remake themselves in and beyond the Caribbean region, challenging, appropriating, and subverting older, localized forms of creolization. In this book, Crichlow offers a nuanced understanding of how Creole citizens of the Caribbean have negotiated modern economies of power.

This book explores the articulation of white creole identity in Barbados during the age of abolitionism.

The Caribbean has traditionally been understood as a region that did not develop a significant 'native' literary culture until the postcolonial period. Indeed, most literary histories of the Caribbean begin with the texts associated with the independence movements of the early twentieth century. However, as recent research has shown, although the printing press did not arrive in the Caribbean until 1718, the roots of Caribbean literary history predate its arrival. This collection contributes to this research by filling a significant gap in literary and historical knowledge with the first collection of essays specifically focused on the literatures of the

early Caribbean before 1850.

This book investigates the cultural connections between Africa and the Caribbean, using the lens of Mobility Studies to tease out the shared experiences between these highly diverse parts of the world. Despite their heterogeneity in terms of cultures, languages, and political and economic histories, the connections between the African continent and the Caribbean are manifold, stretching back to the trans-Atlantic slave trade. The authors in this book look to the past as well as to the present, focusing on the manifold mobile connections between the regions' subjects, objects, ideas, texts, images, sounds, and beliefs. In doing so, the book demonstrates that mobility extends beyond just the movement of people, and that we can also see mobility in objects and ideas, travelling either in a material sense or in imaginary terms, in physical as well as in virtual spaces. Bringing the transdisciplinary fields of African Studies, Caribbean Studies, and Mobility Studies into dialogue, this book will be of interest to students and scholars across the humanities and social sciences.

What can football among young men in Jamaica tell us about class, wealth, age, and concepts of masculinity? William Tantam presents an ethnographic study of the impact of football on men's lives in contemporary Jamaica. He illuminates how the football field relates to social and economic inequalities, and whether playing football in a mixed group has the effect of levelling the playing field between the more and less economically wealthy. Tantam presents insights into the life histories and football biographies of individuals, the relationship between wealth, education, and class, and explores how socioeconomic inequalities are embodied and enacted. With rich ethnographic detail, he analyses how the experience of watching international football matches and the English Premier League locates groups of spectators in relation to wider movements of capital. The book features case studies of individuals who play football in Jamaica, and penetrates an under-examined area in academic discussion of sport and masculinity. This will be a valuable addition to students of anthropology, sociology, football studies, cultural studies and gender studies.

Against the lethargy and despair of the contemporary Anglophone Caribbean experience, Aaron Kamugisha gives a powerful argument for advancing Caribbean radical thought as an answer to the conundrums of the present. *Beyond Coloniality* is an extended meditation on Caribbean thought and freedom at the beginning of the 21st century and a profound rejection of the postindependence social and political organization of the Anglophone Caribbean and its contentment with neocolonial arrangements of power. Kamugisha provides a dazzling reading of two towering figures of the Caribbean intellectual tradition, C. L. R. James and Sylvia Wynter, and their quest for human freedom beyond coloniality. Ultimately, he urges the Caribbean to recall and reconsider the radicalism of its most distinguished 20th-century thinkers in order to imagine a future beyond neocolonialism. *The Routledge Companion to World Cinema* explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for forty-three world-leading

scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

This book examines the concept of queer theory and combines it with the field of diaspora studies. By looking at the queer diasporic narratives in and from the Caribbean, it conducts an inquiry into the workings and underpinnings of both fields. *Working Juju* examines how fantastical and unreal modes are deployed in portrayals of the Caribbean in popular and literary culture as well as in the visual arts. The Caribbean has historically been constructed as a region mantled by the fantastic. Andrea Shaw Nevins analyzes such imaginings of the Caribbean and interrogates the freighting of Caribbean-infused spaces with characteristics that register as fantastical. These fantastical traits may be described as magical, supernatural, uncanny, paranormal, mystical, and speculative. The book asks throughout, What are the discursive threads that run through texts featuring the Caribbean fantastic? In *Working Juju*, Nevins teases out the multilayered and often obscured connections among texts such as the *Pirates of the Caribbean* film series, planter and historian Edward Long's *History of Jamaica*, and Grenadian sci-fi writer Tobias Buckell's *Xenoworld* series set in the future Caribbean. Fantastical representations of the region generally occupy one of two spaces. In the first, the Caribbean fantastic facilitates an imagining of the colonial experience and its aftermath as one in which the region and its representatives exercise agency and in which the humanity of the region's inhabitants is asserted. Alternately, the fantastic is sometimes situated as a signifier of the irrational and uncivilized. The thread that unites portrayals of the fantastic Caribbean in the latter kind of works is that they tend to locate Caribbean belief systems as powerful, even at times inadvertently in contradiction to the text's ideological posture. Nevins shows how the singular "Caribbean" identity that emerges in these text is at odds with the complex historical narratives of actual Caribbean countries and colonies.

The Caribbean is one of the most tourism dependent regions of the world. This edited volume extends beyond the frontiers of normative perspectives of tourism development to incorporate "new" ideas and perspectives that relate to the socio-cultural, political and economic realities of these societies. This edited text therefore explores tourism in the region within the context of key currents of Caribbean thought and critique in relation to issues of dependency, postcolonial interactions, race and class as well as identity and culture. Engaging a range of disciplines and themes, this volume offers a critical examination of the unique experiences, challenges and practices of Caribbean tourism. Sitting on pins and needles, anxiously waiting to see what will happen next, horror audiences crave the fear and exhilaration generated by a terrifying story; their anticipation is palpable. But they also breathe a sigh of relief when the action is over, when they are able to close their books or leave the movie theater. Whether serious, kitschy, frightening, or ridiculous, horror not only arouses the senses but also raises profound questions about fear, safety, justice, and suffering. From literature and urban legends to film and television, horror's ability to thrill has made it an integral part of modern entertainment. Thomas Fahy and twelve other scholars reveal the underlying themes of the genre in *The Philosophy of Horror*. Examining the evolving role of horror, the contributing authors investigate works such as Mary Shelley's *Frankenstein* (1818), horror films of the 1930s, Stephen King's novels, Stanley Kubrick's adaptation of *The Shining* (1980), and Alfred Hitchcock's *Psycho* (1960). Also examined are works that have largely been ignored in philosophical circles, including Truman Capote's *In*

Cold Blood (1965), Patrick Süskind's Perfume (1985), and James Purdy's Narrow Rooms (2005). The analysis also extends to contemporary forms of popular horror and "torture-horror" films of the last decade, including Saw (2004), Hostel (2005), The Devil's Rejects (2005), and The Hills Have Eyes (2006), as well as the ongoing popularity of horror on the small screen. The Philosophy of Horror celebrates the strange, compelling, and disturbing elements of horror, drawing on interpretive approaches such as feminist, postcolonial, Marxist, and psychoanalytic criticism. The book invites readers to consider horror's various manifestations and transformations since the late 1700s, probing its social, cultural, and political functions in today's media-hungry society.

From sugar to indentured labourers, tobacco to reggae music, Europe and North America have been relentlessly consuming the Caribbean and its assets for the past five hundred years. In this fascinating book, Mimi Sheller explores this troublesome history, investigating the complex mobilities of producers and consumers, of material and cultural commodities, including: foodstuffs and stimulants - sugar, fruit, coffee and rum human bodies - slaves, indentured labourers and service workers cultural and knowledge products - texts, music, scientific collections and ethnology entire 'natures' and landscapes consumed by tourists as tropical paradise. Consuming the Caribbean demonstrates how colonial exploitation of the Caribbean led directly to contemporary forms of consumption of the region and its products. It calls into question innocent indulgence in the pleasures of thoughtless consumption and calls for a global ethics of consumer responsibility.

In Plenty and in Time of Need demonstrates how the unique history of Barbados has contributed to complex relations of national, gendered, and sexual identities, and how these identities are represented and interpreted on a global stage. As the most widespread manifestation of social commentary, the book uses music and performance to analyze the competing ideals and realities of the national culture. It details the histories of prominent musical artists, including the prolific Pan-Africanist calypsonian the Mighty Gabby, the world-renowned Merrymen, Soca Queen Alison Hinds, artist/activist Rupee, and international superstar Rihanna. Using these artists, the project analyzes how femininity, masculinity, and sexuality are put in service of Barbadian nationalism. By examining websites, blogs, and digital products of these artists in conversation with Barbadian tourism, the book re-examines the ways in which commodity, sexuality, gender performance, and diasporic consciousness undergird individual careers and national representations.

Bringing together the leading authors currently working at the intersection of social science and transport science, this volume provides a companion to the well-established and extensive international Transport and Society series. Each chapter, and the volume as a whole, offers closer and richer consideration of the issues, practices and structures of multiple mobilities which shape the current world but which have typically been overlooked or minimised. What this approach seeks to do is not only draw attention to many new areas of research and investigation relating to mobile lives, but also to point to new theories and methods by which such lives have to be researched and examined. Such new theories and methods are relevant both to rethinking 'transport' studies as such but are also recasting 'societal' studies as 'transport' so that it comes out of the ghetto and enters mainstream social science.

It is now widely agreed that the climate is changing, global resources are diminishing and biodiversity is suffering. Developing countries – many of them considered by the World Tourism Organization to be 'Top Emerging Tourism Destinations' (UNWTO, 2009) – are already suffering the full frontal effect of environmental degradation. The challenge for developing countries is a triple-edged sword, how can economic prosperity be achieved without the perpetual depletion of nature's reserves, the destruction of rural habitat and the dislocation of traditional societies? Many emerging nations are looking increasingly to the tourism industry as the motor for economic development, with hospitality businesses at the forefront. This book uses twenty-five case studies to demonstrate how it is possible to create income and

stimulate regional socio-economic development by using sustainable hospitality and tourism attractions. These case studies focus on issues such as the protection of indigenous cultures as a source of touristic curiosity; the preservation of the environment and the protection of endangered species – such as the plight of turtles in Sri Lanka or butterflies in Costa Rica to encourage tourism. Some cases cover government supported projects, for example, the green parks venture and regional tourism development in the Philippines, an archaeological park initiative in Honduras and the diversity of nature tourism in St. Vincent. Sustainable Hospitality and Tourism as Motors for Development is designed to give students, academics and practitioners a guide for best practices of sustainable hospitality operations in developing countries. Based on case studies, it provides a road map of how to achieve the goals of sustainability giving benchmark examples. The book not only taps into a contemporary business subject, but aims to provide readers with a better understanding of how sustainable theories can be put into practice in hospitality and tourism industries in developing countries.

This volume breaks new ground in the study of landscapes, both rural and urban. The innovative notion of this landscape collection is rupture. The book explores the ways in which societal, economic and cultural changes are transforming the meanings and understandings of landscapes. The text explores both how landscapes are contesting changes in society and changing society. The volume combines empirically fine-grained accounts of landscape rupture, from different parts of the world, with a sustained effort to explore, rethink and analytically extend the concept of rupture itself. The book therefore combines fresh empirical data with innovative theoretical approaches to open understanding of landscape as a dynamic, living entity subject to abrupt change and unpredictable disruptions. Through this dual reflection the volume is able to provide a powerful demonstration of the possibilities that are available for human action, social change and material landscape to combine.

When Americans mamboed in the kitchen, waltzed in the living room, polkaed in the pavilion, and tangoed at the club; with glorious, full-color record cover art. In midcentury America, eager dancers mamboed in the kitchen, waltzed in the living room, Watusied at the nightclub, and polkaed in the pavilion, instructed (and inspired) by dance records. Glorious, full-color record covers encouraged them: Let's Cha Cha Cha, Dance and Stay Young, Dancing in the Street!, Limbo Party, High Society Twist. In *Designed for Dancing*, vinyl record aficionados and collectors Janet Borgerson and Jonathan Schroeder examine dance records of the 1950s and 1960s as expressions of midcentury culture, identity, fantasy, and desire. Borgerson and Schroeder begin with the record covers—memorable and striking, but largely designed and created by now-forgotten photographers, scenographers, and illustrators—which were central to the way records were conceived, produced, and promoted. Dancing allowed people to sample aspirational lifestyles, whether at the Plaza or in a smoky Parisian café, and to affirm ancestral identities with Irish, Polish, or Greek folk dancing. Dance records featuring ethnic music of variable authenticity and appropriateness invited consumers to dance in the footsteps of the Other with “hot” Latin music, Afro-Caribbean rhythms, and Hawaiian hulas. Bought at a local supermarket, department store, or record shop, and listened to in the privacy of home, midcentury dance records offered instruction in how to dance, how to dress, how to date, and how to discover cool new music—lessons for harmonizing with the rest of postwar America.

Etnografische beschrijving en interpretatie van het rituele proces dat start aan het sterfbed in de hedendaagse Afrikaans-Surinaamse doodscultuur.

"This book can easily be adopted in numerous courses in the social sciences and humanities and should be required reading for all interested in understanding the complex dynamics of globalization."--Celestino Fernández, University of Arizona. "In this brilliant work, Professor Julian Kunnie has explored and established the underlying connections between globalization and the multiple threats to nature and life at the lower half of the pyramid. Such deep seated humane writings will serve the cause of climate justice to a great extent."--Soumya Dutta, Beyond Copenhagen Collective. Over the past 25 years, numerous books have been written on the advantages and disadvantages of globalization. But the issues arising from rapid global integration have generally been treated in isolation by most academic works. This volume examines the many pitfalls of globalization from the perspective of impoverished and indigenous peoples, including the widening wealth gap, the struggle for restoration of dispossessed lands and cultural rights, global warming and ecological annihilation, and the experiences of women in underdeveloped regions who receive little benefit from their labor and are subject to violence. The United States' growing prison industrial complex is discussed as an outgrowth of globalization practices that restrict economic mobility. The author concludes with a call for reassessing current ways of living and proposes recreating cultures of conservation and sustainable economies in harmony with the Earth.

In the Caribbean island of Guadeloupe, the complex interplay between anticolonial resistance and accommodation resounds in its music. Guadeloupean gwoka music--a secular, drum-based tradition--captures the entangled histories of French colonization, movements against it, and the uneasy process of the island's decolonization as an overseas territory of France. In *Creolized Auralities*, Jérôme Camal demonstrates that musical sounds and practices express the multiple--and often seemingly contradictory--cultural belongings and political longings that characterize postcoloniality. While gwoka has been associated with anti-colonial activism since the 1960s, in more recent years it has provided a platform for a cohort of younger musicians to express pan-Caribbean and diasporic solidarities. This generation of musicians even worked through the French state to gain UNESCO heritage status for their art. These gwoka practices, Camal argues, are "creolized auralities"--expressions of a culture both of and against French coloniality and postcoloniality.

This work starts with a substantial historical account of the different ways that freedom, race and gender were intertwined in Jamaica and Haiti after the end of slavery. Newly free men and women were rebound into a racialized class order with acceptable and unacceptable forms of masculinity and femininity. Sheller traces these histories of racialized and sexualized forms of freedom to the present.

American Tropics' refers to a kind of extended Caribbean, an area that includes the southern USA, the Atlantic littoral of Central America, the Caribbean islands, and northern South America. European colonial powers fought intensively here against indigenous populations and against each other for control of land and resources. The regions in the American Tropics share a history in which the dominant fact is the arrival of millions of white Europeans and black Africans; share an environment that is tropical or sub-tropical; and share a socio-economic model (the plantation), whose effects lasted at least well into the twentieth century. The imaginative space of the American Tropics therefore offers a differently centred literary history from those conventionally produced as US, Caribbean, or Latin American literature. This important collection brings together essays by distinguished scholars, including the late Neil Whitehead, Richard Price, Sally Price, and Susan Gillman, that engage with the idea of a literary geography of the American Tropics and that represent the rich diversity of the writing produced within this geographical area.

This bold study traces the processes by which a 'history' and canon of Caribbean literature and criticism have been constructed. It offers a supplement to that history by presenting new writers, texts and critical moments that help to reconfigure the Caribbean tradition. Focusing on Anglophone or Anglocreole writings from across the twentieth century, Alison Donnell asks what it is that we read when we approach 'Caribbean Literature', how it is that we read it and what critical, ideological and historical pressures may have influenced our choices and approaches. In particular, the book: * addresses the exclusions that have resulted from the construction of a Caribbean canon * rethinks the dominant paradigms of Caribbean literary criticism, which have brought issues of anti-colonialism and nationalism, migration and diaspora, 'double-colonised' women, and the marginalization of sexuality and homosexuality to the foreground * seeks to put new issues and writings into critical circulation by exploring lesser-known authors and texts, including Indian Caribbean women's writings and Caribbean queer writings. Identifying alternative critical approaches and critical moments, Twentieth-Century Caribbean Literature allows us to re-examine the way in which we read not only Caribbean writings, but also the literary history and criticism that surround them.

The contributors to Sounds of Vacation examine the commodification of music and sound at popular vacation destinations throughout the Caribbean in order to tease out the relationships between political economy, hospitality, and the legacies of slavery and colonialism. Drawing on case studies from Barbados, the Bahamas, Guadeloupe, Saint Martin, and Saint Lucia, the contributors point to the myriad ways live performances, programmed music, and the sonic environment heighten tourists' pleasurable vacation experience. They explore, among other topics, issues of authenticity in Bahamian music; efforts to give tourists in Barbados peace and quiet at a former site of colonial violence; and how resort soundscapes extend beyond music to encompass the speech accents of local residents. Through interviews with

resort managers, musicians, and hospitality workers, the contributors also outline the social, political, and economic pressures and interests that affect musical labor and the social encounters of musical production. In so doing, they prompt a rethinking of how to account for music and sound's resonances in postcolonial spaces. Contributors. Jerome Camal, Steven Feld, Francio Guadeloupe, Jocelyne Guilbault, Jordi Halfman, Susan Harewood, Percy C. Hintzen, Timothy Rommen

This book situates its contemplation of the nineteenth-century Trinidadian landscape in the context of an emerging sub-field of Caribbean postcolonial studies, by connecting the visual representation and indexing of colonial landscapes and peoples with the making of colonial power. Emphasis is placed on three pivotal image catalogues which span the pre and post emancipation periods and which connect the projects of British slavery and indentureship. The book unearths sketches, paintings, lithographs and engravings and analyzes them as central to the iconic framing and disciplining of colonized subjects, tropical nature and the plantation landscape. Focusing on the image works of British travellers Richard Bridgens and Charles Kingsley and Creole artist, Michel Jean Cazabon, the chapters consider how an aesthetic logic was not only illustrative but constitutive of racialized and gendered scripts of colonial landscapes, nature and identity. While these various strands of aesthetic reasoning reveal a seemingly coherent operation of colonial power, they also register the very ambiguity of these disciplinary projects in moments of uncertainty regarding the amelioration of African slavery, the emancipation of slavery, and the highly contested project of Indian indentureship in the Caribbean. The book reflects the dynamic instability of colonial inventive projects manifest in a period of experimental and troubled British rule that potentially frustrates any attempt to recover the truth of Caribbean colonial reality. This book explores the theory, issues, impacts and management considerations surrounding the growing industry of cruise tourism. It begins by giving an overview of the cruise industry, followed by chapters focusing on the increasing demand for cruising.

Consuming the Caribbean From Arawaks to Zombies Psychology Press

The Handbook of Anglophone World Literatures is the first globally comprehensive attempt to chart the rich field of world literatures in English. Part I navigates different usages of the term 'world literature' from an historical point of view. Part II discusses a range of theoretical and methodological approaches to world literature. This is also where the handbook's conceptualisation of 'Anglophone world literatures' – in the plural – is developed and interrogated in juxtaposition with proximate fields of inquiry such as postcolonialism, translation studies, memory studies and environmental humanities. Part III charts sociological approaches to Anglophone world literatures, considering their commodification, distribution, translation and canonisation on the international book market. Part IV, finally, is dedicated to the geographies of Anglophone world literatures and provides sample interpretations of literary texts written in English.

Sheller demonstrates how colonial exploitation of the Caribbean led directly to contemporary forms of consumption of the region and its products, aiming to trouble innocent indulgence in the pleasures of thoughtless consumption.

Edwidge Danticat's prolific body of work has established her as one of the most important voices in 21st-century literary culture. Across such novels as *Breath, Eyes, Memory*, *Farming the Bones* and short story collections such as *Krik? Krak!* and most recently *Everything Inside*, essays, and writing for children, the Haitian-American writer has throughout her oeuvre tackled important contemporary themes including racism, imperialism, anti-immigrant politics, and sexual violence. With chapters written by leading and emerging international scholars, this is the most up-to-date and in-depth reference guide to 21st-century scholarship on Edwidge Danticat's work. The Bloomsbury Handbook to

Edwidge Danticat covers such topics as: · The full range of Danticat's writing from her novels and short stories to essays, life writing and writing for children and young adults. · Major interdisciplinary scholarly perspectives including from establishing fields of literary studies, Caribbean Studies Political Science, Latin American Studies, feminist and gender studies, African Diaspora Studies, , and emerging fields such as Environmental Studies. · Danticat's literary sources and influences from Haitian authors such as Marie Chauvet, Jacques Roumain and Jacques-Stéphen Alexis to African American authors like Zora Neale Hurston, Toni Morrison, and Caribbean American writers Audre Lorde to Paule Marshall. · Known and unknown Historical moments in experiences of slavery and imperialism, the consequence of internal and external migration, and the formation of diasporic communities The book also includes a comprehensive bibliography of Danticat's work and key works of secondary criticism, and an interview with the author, as well as and essays by Danticat herself.

"The one source that sets reference collections on Latin American studies apart from all other geographic areas of the world.... The Handbook has provided scholars interested in Latin America with a bibliographical source of a quality unavailable to scholars in most other branches of area studies." —Latin American Research Review Beginning with volume 41 (1979), the University of Texas Press became the publisher of the Handbook of Latin American Studies, the most comprehensive annual bibliography in the field. Compiled by the Hispanic Division of the Library of Congress and annotated by a corps of more than 140 specialists in various disciplines, the Handbook alternates from year to year between social sciences and humanities. The Handbook annotates works on Mexico, Central America, the Caribbean and the Guianas, Spanish South America, and Brazil, as well as materials covering Latin America as a whole. Most of the subsections are preceded by introductory essays that serve as biannual evaluations of the literature and research under way in specialized areas. The Handbook of Latin American Studies is the oldest continuing reference work in the field. Lawrence Boudon, of the Library of Congress Hispanic Division, has been the editor since 2000, and Katherine D. McCann has been assistant editor since 1999. The subject categories for Volume 61 are as follows: Anthropology Economics Geography Government and Politics Political Economy International Relations Sociology
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