



ANDREA EASLEY MORRIS

AFRO-CUBAN IDENTITY IN POSTREVOLUTIONARY NOVEL AND FILM

Inclusion, Loss, and Cultural Resistance



Afro Cuban Identity In Post Revolutionary Novel And Film Inclusion Loss And Cultural Resistance

Conrad James



Afro Cuban Identity In Post Revolutionary Novel And Film Inclusion Loss And Cultural Resistance:

Afro-Cuban Identity in Post-Revolutionary Novel and Film Andrea E. Morris, 2012 *Afro Cuban Identity in Post Revolutionary Novel and Film* examines the changing discourse on race as portrayed in Cuban novels and films produced after 1959. Andrea Easley Morris analyzes the artists' participation in and questioning of the revolutionary government's revision of national identity to include the unique experience and contributions of Cuban men and women of African descent. While the Cuban revolution brought sweeping changes that vastly improved the material condition of many Afro Cubans at the time, overrepresented among Cuba's poor and marginalized, the government's official position was that racial inequities had been resolved as early as 1962. Although a more open dialogue on race was cut short, the work of several novelists and film directors from the late 1960s and 70s expresses the need to explore what was gained and lost by Afro Cubans in the early years of the revolution. Among them: Manuel Granados, Miguel Barnet, Nivia Tejera, Sara Gómez, César Leante, Tomás Gutiérrez Alea, Sergio Giral, and Manuel Cofi. Their works participate in the process of redefining Cuban national identity that took place after the revolution, and more specifically, they explore the place of Afro-Cuban identity within a broader notion of revolutionary Cubanness. This occurs through an emphasis on Afro-Cuban cultural practices that have constituted forms of resistance to colonial and neo-colonial oppression. This book examines the identity conflicts portrayed in these works and takes into account the artists' negotiation of their own status within the revolutionary context by looking at the narrative strategies used to address racial issues within the constraints placed on cultural production in Cuba after 1962.

Afro-Cuban Identity in Post-revolutionary Novel and Film Andrea E. Morris, 2012 *Afro Cuban identity in Post Revolutionary Novel and Film* examines the changing discourse on race as portrayed in Cuban novels and films produced after 1959.

Transatlantic Memories of Slavery, 2015-08-10 While the memorialization of slavery has generated an impressive number of publications, relatively few studies deal with this subject from a transnational, transdisciplinary, and transracial standpoint. As a historical phenomenon that crossed borders and traversed national communities and ethnic groups, producing alliances that did not overlap with received identities, slavery as well as its memory call for comparative investigations that may bring to light aspects obscured by the predominant visibility of US American and British narratives of the past. This study addresses the memory of slavery from a transnational perspective. It brings into dialogue texts and practices from the transatlantic world, offering comparative analyses which interlace the variety of memories emerging in diverse national contexts and fields of study, and shed light on the ways local counter-memories have interacted with and responded to hegemonic narratives of slavery. The inclusion of Brazil and the French, English, and Spanish Caribbean alongside the United States and Europe, and the variety of investigative approaches ranging from cinema, popular culture, and visual culture studies to anthropology and literary studies, expand the current understanding of the slave past and how it is reimagined today. This fascinating book brings freshness to the topic by considering objects of investigation which have so far

remained marginal in the academic debate such as heroic memorials civic landscape white family sagas Young Adult literature of slavery Latin American telenovelas and filmic narrations within and beyond Hollywood What emerges is a multifarious set of memories which keep changing according to generation race gender nation and political urgency and indicate the advancing of a dynamic mobilized memorialization of slavery willing to move beyond mourning towards a more militant stand for justice This is an important book for those interested in African American American and Latin American studies and working across literature cinema visual arts and public culture It will also be useful to public official and civil servants interested in the question of slavery and its present memory

Transatlantic Memories of Slavery:

Remembering the Past, Changing the Future Elisa Bordin ,Anna Scacchi,2015-08-10 While the memorialization of slavery has generated an impressive number of publications relatively few studies deal with this subject from a transnational transdisciplinary and transracial standpoint As a historical phenomenon that crossed borders and traversed national communities and ethnic groups producing alliances that did not overlap with received identities slavery as well as its memory call for comparative investigations that may bring to light aspects obscured by the predominant visibility of US American and British narratives of the past This study addresses the memory of slavery from a transnational perspective It brings into dialogue texts and practices from the transatlantic world offering comparative analyses which interlace the variety of memories emerging in diverse national contexts and fields of study and shed light on the ways local countermemories have interacted with and responded to hegemonic narratives of slavery The inclusion of Brazil and the French English and Spanish Caribbean alongside the United States and Europe and the variety of investigative approaches ranging from cinema popular culture and visual culture studies to anthropology and literary studies expand the current understanding of the slave past and how it is reimagined today This fascinating book brings freshness to the topic by considering objects of investigation which have so far remained marginal in the academic debate such as heroic memorials civic landscape white family sagas Young Adult literature of slavery Latin American telenovelas and filmic narrations within and beyond Hollywood What emerges is a multifarious set of memories which keep changing according to generation race gender nation and political urgency and indicate the advancing of a dynamic mobilized memorialization of slavery willing to move beyond mourning towards a more militant stand for justice This is an important book for those interested in African American American and Latin American studies and working across literature cinema visual arts and public culture It will also be useful to public official and civil servants interested in the question of slavery and its present memory

The African Heritage of Latinx and Caribbean Literature Sarah Quesada,2022-08-04 Interweaving the influential voices of African Caribbean and Latinx authors this book challenges eurocentric notions of World Literature

From Havana to Hollywood Philip

Kaisary,2024-07-01 From Havana to Hollywood examines the presence or absence of Black resistance to slavery in feature films produced in either Havana or Hollywood including Gillo Pontecorvo s *Burn* neglected masterpieces by Cuban auteurs

Tom s Guti rrez Alea and Sergio Giral and Steve McQueen s Oscar winning 12 Years a Slave Philip Kaisary argues that with rare exceptions the representation of Black agency in Hollywood has always been and remains taboo Contrastingly Cuban cinema foregrounds Black agency challenging the ways in which slavery has been misremembered and misunderstood in North America and Europe With powerful richly theorized readings the book shows how Cuban cinema especially recreates the past to fuel visions of liberation and asks how the medium of film might contribute to a renewal of emancipatory politics today

Afro-Cuban Identity in Post-Revolutionary Novel and Film Andrea Easley Morris,2011-11-25 Afro Cuban Identity in Post Revolutionary Novel and Film examines the changing discourse on race as portrayed in Cuban novels and films produced after 1959 Andrea Easley Morris analyzes the artists participation in and questioning of the revolutionary government s revision of national identity to include the unique experience and contributions of Cuban men and women of African descent While the Cuban revolution brought sweeping changes that vastly improved the material condition of many Afro Cubans at the time overrepresented among Cuba s poor and marginalized the government s official position was that racial inequities had been resolved as early as 1962 Although a more open dialogue on race was cut short the work of several novelists and film directors from the late 1960s and 70s expresses the need to explore what was gained and lost by Afro Cubans in the early years of the revolution among them Manuel Granados Miguel Barnet Nivaria Tejera Sara G mez C sar Leante Tom s Guti rrez Alea Sergio Giral and Manuel Cofi o Their works participate in the process of redefining Cuban national identity that took place after the revolution and more specifically they explore the place of Afro Cuban identity within a broader notion of revolutionary Cubanness This occurs through an emphasis on Afro Cuban cultural practices that have constituted forms of resistance to colonial and neo colonial oppression This book examines the identity conflicts portrayed in these works and takes into account the artists negotiation of their own status within the revolutionary context by looking at the narrative strategies used to address racial issues within the constraints placed on cultural production in Cuba after 1962

Coming of Age in the Afro-Latin American Novel Bonnie S. Wasserman,2022 This book is the first study of recent coming of age novels from Brazil and the Spanish speaking Caribbean I investigate the divide in Afro Latin American research that usually favors either Hispanic America or Brazil but not both I argue that contemporary novelists have adapted the coming of age novel to explore central themes in the Afro Latin American experience such as Blackness African religions and folkloric traditions and immigration While there is no firm consensus on the term Blackness scholars typically use the term to describe the social cultural and historical experience of Afro descendants in the diaspora The Afro Latin American bildungsroman examined in this study include a number of religions such as Catholicism Spiritism and syncretic folk religions as well as Santera and Umbanda reflecting the variety of beliefs in Latin America I have found that young people turn to religions and spiritual traditions in time of need Going on a journey as part of one s personal development is one of the central themes of many bildungsroman and this pertains too in Afro Latin American novels Caribbean characters are

depicted as immigrating to the United States whereas few Brazilians have enough resources to travel to North America and instead move to larger cities within their own country

Making The Black Jacobins Rachel Douglas, 2019-09-27 C L R James's *The Black Jacobins* remains one of the great works of the twentieth century and the cornerstone of Haitian revolutionary studies In *Making The Black Jacobins* Rachel Douglas traces the genesis transformation and afterlives of James's landmark work across the decades from the 1930s on Examining the 1938 and 1963 editions of *The Black Jacobins* the 1967 play of the same name and James's 1936 play *Toussaint Louverture* as well as manuscripts notes interviews and other texts Douglas shows how James continuously rewrote and revised his history of the Haitian Revolution as his politics and engagement with Marxism evolved She also points to the vital significance theater played in James's work and how it influenced his views of history Douglas shows *The Black Jacobins* to be a palimpsest its successive layers of rewriting renewing its call to new generations

Migrant and Tourist Encounters Andrea Easley Morris, 2020-05-13 *Migrant and Tourist Encounters The Ethics of Im mobility in 21st Century Dominican and Cuban Cultures* analyzes the effects of clashing flows of voluntary and involuntary travelers to and from these countries due to an increase in migration and tourism during the last three decades I compare the ways in which literary works and films reflect on and critique the power relations and ethics of im mobility and encounter both on the islands and in destinations abroad The works draw attention to the interconnectedness of migration tourism and other forms of travel as well as immobility and portray growing local and global inequalities through characters disparate access to free voluntary movement I consider how the works respond to the question of the moral potential of encounters produced by im mobilities and the possibility of connection across differences I argue that Dominican and Cuban artists not only critique neo colonial paradigms of power and im mobility but envision and enact strategies for belonging and in some cases suggest a path toward de colonial cosmopolitanism

Slums on Screen Igor Krstic, 2016-04-08 Near to one billion people call slums their home making it a reasonable claim to describe our world as a planet of slums But how has this hard and unyielding way of life been depicted on screen How have filmmakers engaged historically and across the globe with the social conditions of what is often perceived as the world's most miserable habitats Combining approaches from cultural globalisation and film studies Igor Krstic outlines a transnational history of films that either document or fictionalise the favelas shantytowns barrios populares or chawls of our planet of slums exploring the way accelerated urbanisation has intersected with an increasingly interconnected global film culture From Jacob Riis *How The Other Half Lives* 1890 to Danny Boyle's *Slumdog Millionaire* 2008 the volume provides a number of close readings of films from different historical periods and regions to outline how contemporary film and media practices relate to their past predecessors demonstrating the way various filmmakers both north and south of the equator have repeatedly grappled with rejected or continuously modified documentary and realist modes to convey life in our planet of slums

Cuba Louis A. Pérez, 2015 Spanning the history of the island from pre Columbian times to the present this highly acclaimed survey

examines Cuba's political and economic development within the context of its international relations and continuing struggle for self-determination. The dualism that emerged in Cuban ideology between liberal constructs of patria and radical formulations of nationality is fully investigated as a source of both national tension and competing notions of liberty, equality, and justice. Author Louis A. Perez Jr. integrates local and provincial developments with issues of class, race, and gender to give students a full and fascinating account of Cuba's history focusing on its struggle for nationality.

Lydia Cabrera and the Construction of an Afro-Cuban Cultural Identity Edna M. Rodríguez-Plata, 2005-11-16 Lydia Cabrera (1900-1991) an upper-class white Cuban intellectual spent many years traveling through Cuba collecting oral histories, stories, and music from Cubans of African descent. Her work is commonly viewed as an extension of the work of her famous brother-in-law Cuban anthropologist Fernando Ortiz who initiated the study of Afro-Cubans and the concept of transculturation. Here Edna Rodríguez-Manguel challenges this perspective proposing that Cabrera's work offers an alternative to the hegemonizing national myth of Cuba articulated by Ortiz and others. Rodríguez-Manguel examines Cabrera's ethnographic essays and short stories in context. By blurring fact and fiction, anthropology and literature, Cabrera defied the scientific discourse used by other anthropologists. She wrote of Afro-Cubans not as objects but as subjects and in her writings whiteness instead of blackness is gazed upon as the other. As Rodríguez-Manguel demonstrates, Cabrera rewrote the history of Cuba and its culture through imaginative means, calling into question the empirical basis of anthropology and placing Afro-Cuban contributions at the center of the literature that describes the Cuban nation and its national identity.

Guarding Cultural Memory Flora María González Mandri, 2006 In *Guarding Cultural Memory* Flora González Mandri examines the vibrant and uniquely illuminating post-Revolutionary creative endeavors of Afro-Cuban women. Taking on the question of how African diaspora cultures practice remembrance, she reveals the ways in which these artists restage the confrontations between modernity and tradition. González Mandri considers the work of the poet and cultural critic Nancy Morejón, the poet Excilia Saldaña, the filmmaker Gloria Rolando, and the artists María Magdalena Campos Pons and Belkis Ayón. In their cultural representations, these women conflate the artistic, the historical, and the personal to produce a transformative image of the black woman as a forger of Cuban culture. They achieve this in several ways: by redefining autobiography as a creative expression for the convergence of the domestic and the national; by countering the eroticized image of the mulatta in favor of a mythical conception of the female body as a site for the engraving of cultural and national conflicts and resolutions; and by valorizing certain aesthetic and religious traditions in relation to a postmodern artistic sensibility. Placing these artists in their historical context, González Mandri shows how their accomplishments were consistently silenced in official Cuban history and culture and explores the strategies through which culturally censored memories survived and continue to survive in a Caribbean country purported to have integrated its Hispanic and African peoples and heritages into a Cuban identity. The picture that finally emerges is one not only of exceptional artistic achievement but also of successful redefinitions of concepts.

of race gender and nation in the face of almost insurmountable cultural odds Ashé-Caribbean Literary Aesthetic in the Cuban, Colombian, Costa Rican, and Panamanian Novel of Resistance Thomas Wayne Edison, 2020-09-28 Ash Caribbean Literary Aesthetic in the Cuban Colombian Costa Rican and Panamanian Novel of Resistance contributes to understanding the important role that African influenced spiritual cultures play in literature that challenges the concept that European aesthetics are superior to African inspired cultures Thomas W Edison highlights the novels of four courageous Caribbean writers who have used their novels to integrate aspects of African ontology with literary techniques themes and history The common element in these works is the inclusion of African inspired faith traditions and culture As a result of this perspective their literature stands out as keen examples of Ash Caribbean resistance literature While each writer presents their unique literary style in the works collectively they draw on a foundation of the Afro Caribbean The Circum Caribbean region will be the geographical unit because of its collective history of slavery colonial rule and parallel patterns of religious syncretism This book makes an important literary connection among Caribbean Hispanophone nations **Transgression and Conformity** Linda S. Howe, 2004 Defining the political and aesthetic tensions that have shaped Cuban culture for over forty years Linda Howe explores the historical and political constraints imposed upon Cuban artists and intellectuals during and after the Revolution Focusing on the work of Afro Cuban writers Nancy Morej n and prominent novelist Miguel Barnet Howe exposes the complex relationship between Afro Cuban intellectuals and government authorities as well as the racial issues present in Cuban culture AfroCuba Pedro Pérez Sarduy, 1993 What is it like to be black in Cuba Does racism exist in a revolutionary society that claims to have abolished it How does the legacy of slavery and segregation live on in today s Cuba Essays poetry extracts from novels anthropological studies and political analysis are brought together by editors Jean Stubbs and Pedro P rez to create an outstanding anthology of Cuban scholars writers and artists Drawing on an extensive knowledge of Cuba the editors have produced a multi faceted insight into Cuba s right ethnic and cultural reality The book is divided into three sections The Die is Cast Myth and Reality and Redrawing the Line introducing the reader to a wide range of previously unavailable Cuban authors in which dissenting voices speak alongside established writers such as Fernando Ortiz Afro-Cuban Voices Manning Marable, James Early, John M. Kirk, 2000 Based on the vivid firsthand testimony of prominent Afro Cubans who live in Cuba this book of interviews looks at ways that race affects daily life on the island Filial Crisis and Erotic Politics in Black Cuban Literature Conrad James, 2019 An affective reading of twentieth century Afro Cuban literature focussing on a set of concerns ranging from the filial to the erotic This book proposes an affective reading of twentieth century Afro Cuban literature through its focus on a set of concerns ranging from the filial to the erotic Existing scholarship on black Cuban literature tends to privilege national political and economic discourses often focusing solely on the dynamics of race in the Revolution and the place of the black writer artist within the nation s cultural institutions And while there is substantial engagement with feminist and queer articulations of desire within Cuban literary studies there

remains an urgent need for a sustained analysis of black Cuban writing which investigates its preponderant concerns with themes of family love and erotic politics a need fully addressed in this timely book CONRAD MICHAEL JAMES is Associate Professor of World Cultures and Literatures at the University of Houston Cuban identity in three revolutionary films R. Tillie Scruton, 2001

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