CARIBBEAN LITERATURE IN TRANSITION,
1970–2020

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

RONALD CUMMINGS is Associate Professor of Postcolonial Studies in the Department of English Language and Literature at Brock University. His work focuses on representations of marronage and queerness in Caribbean literature. His work has been published in Small Axe, The Journal of Postcolonial Writing, the Journal of West Indian Literature and Transforming Anthropology. He is co-editor of the Literature Encyclopedia volume on Anglophone Writing and Culture of Central America and the Caribbean (https://www.litencyc.com). He has also edited Make the World New: The Poetry of Lillian Allen (2021).

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CARIBBEAN LITERATURE IN TRANSITION

General Editor
Alison Donnell, University of East Anglia

Caribbean Literature in Transition ambitiously redefines received ideas of this region’s literary traditions to present a significantly expanded terrain for critical intervention. By extending the chronology back to 1800, before either the Caribbean or Literature had been imagined in their present currencies, challenging narrow definitions of literary production, and reaching across linguistic divides, the critical interventions that comprise this series deliver a substantially new framework for future study and research. Boldly inclusive, Caribbean Literature in Transition attends to transformations in genre, language, form, and platform as well as to the intricate creative intersections between oral, performative and literary cultures, the intensity of cultural encounters and exchanges that have forged creolized sensibilities, and the complex patterning of local and global diasporas that have remained central to Caribbean experience and have continued to shape the production and reception of its writings. The essays collected here explore how Caribbean literary history is marked by returning creative and critical preoccupations, as well as overlapping local and global connections inscribed by thick histories of oppression and resistance. The series importantly refreshes understandings of this history for the twenty-first century by drawing on the invigorating theoretical insights of Black Atlantic studies, queer studies, eco-criticism and the digital humanities, as well as historical materials newly restored by the archival turn in Caribbean Studies. In sum, Caribbean Literature in Transition both generates fresh approaches to familiar works and brings overlooked and forgotten works into view.

Books in the series

   Edited by EVELYN O’CALLAGHAN and TIM WATSON

   Edited by RAPHAEL DALLEO and CURRELLA FORBES

   Edited by RONALD CUMMINGS and ALISON DONNELL
CARIBBEAN LITERATURE
IN TRANSITION, 1970–2020

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20.6. Kevin A. Browne, Tracey Sankar admonishes the photographer, or whoever she imagines will see the image. Photography. Port of Spain, 2014. Courtesy of Kevin A. Browne. 350

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literary heritage in a much more expansive way, and I am extremely appreciative of their support.

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