

Carnaval Haiti

Rebecca Dirksen

After the Dance Edwidge Danticat,2015-04-28 In *After the Dance*, one of Haiti's most renowned daughters returns to her homeland, taking readers on a stunning, exquisitely rendered journey beyond the hedonistic surface of Carnival and into its deep heart. Edwidge Danticat had long been scared off from Carnival by a loved one, who spun tales of people dislocating hips from gyrating with too much abandon, losing their voices from singing too loudly, going deaf from the clamor of immense speakers, and being punched, stabbed, pummeled, or fondled by other lustful revelers. Now an adult, she resolves to return and exorcise her Carnival demons. She spends the week before Carnival in the area around Jacmel, exploring the rolling hills and lush forests and meeting the people who live and die in them. During her journeys she traces the heroic and tragic history of the island, from French colonists and Haitian revolutionaries to American invaders and home-grown dictators. Danticat also introduces us to many of the performers, artists, and organizers who re-create the myths and legends that bring the Carnival festivities to life. When Carnival arrives, we watch as she goes from observer to participant and finally loses herself in the overwhelming embrace of the crowd. Part travelogue, part memoir, this is a lyrical narrative of a writer rediscovering her country along with a part of herself. It's also a wonderful introduction to Haiti's southern coast and to the true beauty of Carnival.

After the Dance, the Drums Are Heavy Rebecca Dirksen,2020-01-29 Haitian carnival offers a lens into popular power and politics. Political demonstrations in Haiti often manifest as musical performances. Studying carnival and political protest side by side brings insight to the musical engagement that ordinary citizens and celebrity musicians often cultivate and revere in contemporary Haiti. This book explores how the self-declared president of konpa Sweet Micky (Michel Martelly) rose to the nation's highest office while methodically crafting a political product inherently entangled with his musical product. It offers deep historical perspective on the characteristics of carnivalesque verbal play-and the performative skillset of the artist (Sweet Micky) who dominated carnival for more than a decade-including vulgarities and polemics. It moreover demonstrates that the practice of leveraging the carnivalesque for expedient political function has precedence in Haiti's history. Yet there has been profound resistance to this brand of politics led by many other high-profile artists, including Matyas and Jòj, Brothers Posse, Boukman Eksperyans, and RAM. These groups have each released popular carnival songs that have contributed to the public's discussions on what civic participation and citizenship in Haiti can and should be. Author Rebecca Dirksen presents an in-depth consideration of politically and socially engaged music and what these expressions mean for the Haitian population in the face of challenging political and economic circumstances. *After the Dance, the Drums Are Heavy* centers the voices of Haitian musicians and regular citizens by extensively sharing interviews and detailed analyses of musical performance in the context of contemporary events well beyond the musical realm--

Carnaval! Barbara Mauldin,2004 Carnaval, Fasnacht, Entroido, Carnival--the annual pre-Lenten festival most people in the United States know as Mardi Gras is celebrated in cities and rural villages throughout Europe and the Americas. With more than 300 dazzling photographs, this book offers an international look at Carnival in New Orleans and Basile, Louisiana; Laza, Spain; rural Bulgaria; Venice, Italy; Basel, Switzerland; Tlaxcala, Mexico; Oruro, Bolivia; Recife and Olinda, Brazil; Port of Spain, Trinidad and Tobago; and Port-au-Prince, Haiti. Carnival takes similar shapes everywhere European Catholics carried their religion and its festivals. People disguise or adorn themselves in costumes and masks to parade through the streets, eating, drinking, and making music before the Lenten fast begins on Ash Wednesday. But as this book shows, indigenous customs with even deeper roots--and, in many places, customs that accompanied enslaved Africans in their diaspora--became integrated into the festival to give it distinctive local flavors. In the four rural sites (Laza, southeastern Bulgaria, Basile, and Tlaxcala) many festival rituals are meant to promote the fertility of crops, livestock, and people. In the urban Carnivals of Oruro, Recife and Olinda, Port of Spain, Port-au-Prince, and New Orleans, Carnival groups compete through ingenious masquerades and spectacular performances. Venice's Carnival--a late-twentieth-century revival--is modeled on elite urban celebrations of the Renaissance, and Basel's--one of very few Carnivals to survive among European Protestants after the Reformation--involves large, organized troupes who wear masquerades portraying themes of social and political satire. In Haiti, Mardi Gras celebrations are deeply politicized and have even played a role in overturning governments. The contributors to this book take readers on a colorful journey through Carnival in these eleven far-flung places, outlining the history of Carnival in each area and its present form. The major masquerades are introduced--from Venice's classic Harlequin and Pierrot to Bulgaria's Kouker and Port of Spain's Midnight Robber--along with the kinds of groups who participate, such as Recife and Olinda's African nations and Tlaxcala's charro dancers. The sequence of Carnival events in each location is described, from excited preparation to last-gasp revelry, with tastes of festival food and drink and the rhythm of music along the way. Whatever deeper religious or civic significance Carnival may hold for its participants, it is always a time of play, conviviality, and fantasy--a time when alternatives to the status quo can be imagined and people can feel unleashed from everyday restraints. This book is a joyous celebration of this many-faceted festival and a tribute to those who have kept their Carnival traditions alive.

A Walk Through Carnival Edwidge Danticat,2016-01-26 A Vintage Shorts Travel Selection Growing up in Haiti, Edwidge Danticat kept well clear of carnival--terrified by the stories of danger and debauchery that her uncle told her. Decades later, a grown woman and accomplished author, she returns home to find out what she's been missing. In this selection from *After the Dance*, Danticat fuses her present-day observations with her own childhood memories and weaves a deeply personal reflection on the home she left behind. Through conversations with other attendees and her own deft reporting, she takes readers into the very heart of the festival. *A Walk Through Carnival* is as much memoir as it is travelogue; and, in these pages, the National Book Critics Circle Award-winning author of *Brother, I'm Dying* brings the electric spirit of carnival vividly to life. An eBook short.

Kanaval ,2010 Voodoo, sex, death and revolution are key ingredients in the stunning themes and visual imagery of the street theatre Kanaval of Jacmel, Haiti, where the men drag up, black up, wear cow horns, throw lassos and put snakes in their mouths! Light years away from the government sponsored, tourist-inspired floats of carnival throughout the world, this event is a vessel for Haitian peasants to discuss the local politics of Haiti, talk about the slave revolt that gave birth to Haiti, the first Black Republic, to commune with ancestors both personal and historical and much more. The book is a fascinating combination of photography, cultural and historical analysis and background, anthropology and also includes a set of oral histories by participants in this unique event.

Fine Haitian Cuisine Mona Cassion Ménager,2005

KANAVAL. LEAH. GORDON,2021

Luke Visits Jacmel Justine A. P. Louis,2020-10-18 Luke visits Jacmel, Haiti for the first time during the carnival season. Eager to join the fun, Luke sneaks out of his grandparents' house to enjoy the festivities. An unexpected adventure lands Luke in an unknown area. Lost in the busy crowd, Luke must find his way back to his grandparents' house to avoid getting into further trouble. Discover Jacmel's vibrant and artistic carnival through the eyes of the adventurous Luke on his journey back home. This picture book will allow young readers and their families to experience the famous carnival of Jacmel which celebrates Haitian culture and art. Following the conclusion of the book, children can enjoy three additional coloring pages that depict aspects of Haitian culture.

After the Dance, the Drum is Heavy Rebecca Dirksen,2019 Haitian carnival offers a lens into popular power and politics. Political demonstrations in Haiti often manifest as musical performances. Studying carnival and political protest side by side brings insight to the musical engagement that ordinary citizens and celebrity musicians often cultivate and revere in contemporary Haiti. This book explores how the self-declared president of konpa Sweet Micky (Michel Martelly) rose to the nation's highest office while methodically crafting a political product inherently entangled with his musical product. It offers deep historical perspective on the characteristics of carnivalesque verbal play-and the performative skillset of the artist (Sweet Micky) who dominated carnival for more than a decade-including vulgarities and polemics. It moreover demonstrates that the practice of leveraging the carnivalesque for expedient political function has precedence in Haiti's history. Yet there has been profound resistance to this brand of politics led by many other high-profile artists, including Matyas and Jòj, Brothers Posse, Boukman Eksperyans, and RAM. These groups have each released popular carnival songs that have contributed to the public's discussions on what civic participation and citizenship in Haiti can and should

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Hadriana in All My Dreams René Depestre, 2017-05-02 Included in 10 Best New Books to Read This May, Chicago Review of Books. Originally published in 1988 and written by one of Haiti's seminal authors, still with us at age 90, this vibrant, erotically charged work shows how humans counter fear—particularly the fear of death—in varied more or less magical ways, even as it paints a fresh and enticing picture of Haitian culture. . Luscious and affirmative reading, this is work both the serious-minded and the lighthearted can enjoy. —Library Journal, Starred review Depestre presents a rich and nuanced exploration of large and significant themes expertly couched in one fantastical, expertly translated tale. —Booklist, Starred review One-of-a-kind...[A] ribald, free-wheeling magical-realist novel, first published in 1988 and newly, engagingly translated by Glover. . .An icon of Haitian literature serves up a hotblooded, rib-ticking, warmhearted mélange of ghost story, cultural inquiry, folk art, and véritable l'amour. —Kirkus Reviews, Starred review The sights and sounds of Haiti's vibrant carnival season invigorate this tale of vodou and Haitian culture. . .The truth of Hadriana's fate proves more poignant than horrifying, but in Depestre's hands, this incident is a touchstone of a culture in which distinctions between the empirical and spiritual are obscured, and whose traditional celebrations and beliefs introduce an element of the mythic into the everyday. Eroticism and humor course through his narrative. Depestre's intimacy with his subject matter and his familiarity with the people he portrays—the story is set in his hometown, at the time when he was 12 years old—give readers an insider's look at Jacmelian culture. —Publishers Weekly For the first time, this slim and beguiling novel about the mysterious death and possible zombification of a young woman on her wedding day has been translated into English...With its lyrical commentary on the origins of myth, this mesmeric and frequently erotic work transcends its focus on a young woman to address the complexities of race, class and religion. —Shelf Awareness for Readers, Starred Review With a foreword by Edwidge Danticat. Translated from the French by Kaiama L. Glover. Hadriana in All My Dreams, winner of the prestigious Prix Renaudot, takes place primarily during Carnival in 1938 in the Haitian village of Jacmel. A beautiful young French woman, Hadriana, is about to marry a Haitian boy from a prominent family. But on the morning of the wedding, Hadriana drinks a mysterious potion and collapses at the altar. Transformed into a zombie, her wedding becomes her funeral. She is buried by the town, revived by an evil sorcerer, and then disappears into popular legend. Set against a backdrop of magic and eroticism, and recounted with delirious humor, the novel raises universal questions about race and sexuality. The reader comes away enchanted by the marvelous reality of Haiti's Vodou culture and convinced of Depestre's lusty claim that all beings—even the undead ones—have a right to happiness and true love. From the introduction by Edwidge Danticat: Despestre offers us the kind of tale we rarely get in the hundreds of zombie stories featuring Haitians, stories set both inside and outside of Haiti. In Hadriana in All My Dreams we get both langaj—the secret language of Haitian Vodou—as well as the type of descriptive, elegiac, erotic, and satirical language, and the artistic license needed to create this most nuanced and powerful novel. Kaiama L. Glover is an associate professor of French and Africana Studies at Barnard College, Columbia University. She is the author of Haiti Unbound: A Spiralist Challenge to the Postcolonial Canon, coeditor of Yale French Studies' Revisiting Marie Vieux-Chauvet: Paradoxes of Postcolonial Feminine (issue no. 128), and translator of Frenkétienne's Ready to Burst and Marie Vieux-Chauvet's Dance on the Volcano. She has received awards from the National Endowment for the Humanities, the Mellon Foundation, and the Fulbright Foundation.

Frankétienne and Rewriting Rachel Douglas, 2009-06-16 'Rewriting' in the context of critical work on Caribbean literature has tended to be used to discuss revisionism from a variety of postcolonial perspectives, such as 'rewriting history' or 'rewriting canonical texts.' By shifting the focus to how Caribbean writers return to their own works in order to rework them, this book offers theoretical considerations to postcolonial studies on 'literariness' in relation to the near-obsessive degree of rewriting to which Caribbean writers have subjected their own literary texts. Focusing specifically on FrankZtienne, this book offers an overview of how the defining aesthetic and thematic components of FrankZtienne's major works have emerged over the course of his forty-year writing career. It reveals the marked development of key notions guiding his literary creation since the 1960s, and demonstrates that rewriting illustrates the central aesthetic of the Spiral which has always shaped his luvre. It is, the book argues, the constantly moving form of the Spiral which FrankZtienne explores through his constant reworking of his previously written texts. FrankZtienne and Rewriting negotiates between the literary and material ends of the burgeoning field of postcolonial studies, arguing that literary characteristics in FrankZtienne connect with changing political, social, economic, and cultural circumstances in the Haiti he rewrites.

Phyllis Galembo: Maske Chika Okeke-Agulu, 2016 Maske is an album of Phyllis Galembo's powerful and thrilling masquerade photographs, from Nigeria, Benin, Ghana, Sierra Leone, Burkina Faso, Zambia, and Haiti. Introduced by art historian Chika Okeke-Agulu, Galembo's pictures describe traditional masqueraders and carnival characters and are themselves works of vivid artistic imagination.

Haiti's Predatory Republic Robert Fatton, 2002 With the collapse of the Duvalier dictatorship in 1986 came optimistic hopes for a transition toward a sound democracy, accompanied by economic development and social peace--a vision which has failed to materialize in the past 15 years. A native of Haiti, Fatton (government, U. of Virginia) analyzes Haitian politics from 1986 to 2001, revealing the complications and conflicts which have slowed the country's progress toward an effective democracy. The author also explores alternatives which could lead the country toward success. Annotation copyrighted by Book News, Inc., Portland, OR

The Encyclopedia of Caribbean Religions Patrick Taylor, Frederick I. Case, 2013-04-30 The Encyclopedia of Caribbean Religions is the definitive reference for Caribbean religious phenomena from a Caribbean perspective. Generously illustrated, this landmark project combines the breadth of a comparative approach to religion with the depth of understanding of Caribbean spirituality as an ever-changing and varied historical phenomenon. Organized alphabetically, entries examine how Caribbean religious experiences have been shaped by and have responded to the processes of colonialism and the challenges of the postcolonial world. Systematically organized by theme and area, the encyclopedia considers religious traditions such as Vodou, Rastafari, Sunni Islam, Sanatan Dharma, Judaism, and the Roman Catholic and Seventh-day Adventist churches. Detailed subentries present topics such as religious rituals, beliefs, practices, specific historical developments, geographical differences, and gender roles within major traditions. Also included are entries that address the religious dimensions of geographical territories that make up the Caribbean. Representing the culmination of more than a decade of work by the associates of the Caribbean Religions Project, The Encyclopedia of Caribbean Religions will foster a greater understanding of the role of religion in Caribbean life and society, in the Caribbean diaspora, and in wider national and transnational spaces.

History and Culture of Haiti NICOLE JEAN-LOUIS, 2012-09-29 My name is Nicole Jean-Louis. My maiden name is Nicole Faublas. I was born in Port-au-Prince, Haiti. When I was nine years old, my grandfather, Luc Beauboeuf, inspired me to discover my artistic talent. Every sketch I've made was greeted with abundant praises by my grandfather. "Draw me some more", he would say to me. Every day after school, I would rush to draw more and more for him. Then, he would help me with my math problems. In my early schooling at Sacred Heart, my favorite subjects were Math and Drawing. As an artist, I love to incorporate Geometry and Physics in my drawings as much as I can. For example, when I paint my landscape, I want to align the horizon with the sea level as straight as possible. In Haiti, we were five siblings growing up: Gladys, Nicole (myself), Micheline, Edith, and Serge Faublas, our only brother. One day, my father, Jean Faublas, gathered us all to go hiking in a mountain surrounding Port-au-Prince. The mountain's name is "Morne de l'Hopital". My father told us that we would go to the top where there is a hotel at "Boutillier". This was a memorable experience. We met farmers working on the fields. Some farmers build terraces. We met women descending the mountain with baskets on their heads, loaded of farm products. The women wore blue denim dresses, with a colorful piece of cloth wrapped around their waist. There were naked children playing by their thatch houses. At the age of ten, it was fascinating for me to see the children's skin and hair of similar color, red-brown like the soil. The air smelled like Haitian soda. In the late 1955's era, the mountain sides located near Port-au-Prince were not constructed. They were invaded by outsiders as in this modern day era. In 1964, my whole family migrated to Zaire, Africa, to flee from the Duvalier Regime. I spent a year in Zaire, completing my terminal secondary class. Then, my father sent me to Hampton, Virginia. I attended Hampton Institute; presently known as Hampton University, majoring in Biochemistry. I spoke little English. The following year, I stayed in New York with my older sister,

Gladys. I did not pursue Art in college. Instead, I choose Science. After many intermissions, (e.g.)(wedding, travel, birth), I finally received a Bachelors in Science degree at Hunter College in 1978. From 1978 to 2007, I worked in Chemistry at different hospitals in the Bronx: North Central Bronx Hospital, Einstein, Jacobi, and Montefiore Hospital. I painted occasionally for dear friends, my sisters and brother, my granddaughter, Guenett (“Three 2 Generations”) painting. I also painted for my niece’s and nephew’s wedding presents, and for decors in my new house. When I retired in 2007, my husband and I went to live in Jacmel, Haiti, his hometown. Jacmel is a picturesque town by the beaches. Its environment inspired me to take my brushes again. Painting became my favorite past time. From 2007 to 2010, I painted over thirty paintings. I embrace all styles: landscape, personalized portrait, every day occurrence, folkloric dance, history. Haiti that I know before the earthquake of January 2010 will be beautiful again. I have to display Haiti’s panoramic scenery, everyday life, and its historic events such as: “Ceremony of Bois Caiman, 1791”, “Mad Dogs chasing fugitive slaves”. I have to exhibit some of Haiti’s heroic figures; for example, Toussaint Louverture and Jean Jacques Dessalines. My book is mostly about visual art. Visual art depicts everything that the eyes can see without embellishment. Reality is represented faithfully, truthfully, and accurately. Visual art is objectively real. My book illustrates Haiti’s history and culture through visual art. Haiti has a unique and glorious history. History is powerful and should be protected. Haiti is a country full of resilience. Documenting Haitian history and culture through art is my passion. It is important to instruct the young so they can make educated judgment by learning from the past. I

Mardi Gras and Carnival Molly Aloian,2009-08 Introduces Mardi Gras and the Carnival festival, including the history of the holiday and how it is celebrated throughout the world.

Rara! Elizabeth McAlister,2002-05-01 Rara is a vibrant annual street festival in Haiti, when followers of the Afro-Creole religion called Vodou march loudly into public space to take an active role in politics. Working deftly with highly original ethnographic material, Elizabeth McAlister shows how Rara bands harness the power of Vodou spirits and the recently dead to broadcast coded points of view with historical, gendered, and transnational dimensions.

Ilê Aiyê in Brazil and the Reinvention of Africa Niyi Afolabi,2016-05-01 Ilê Aiyê's unifying identity politics through Afro-Carnival performance, is embedded in its dialectical relationship with the rest of Brazil as it takes ownership of its oppressed status by striving for racial equality and economic empowerment. Against this complex background, performative theory offers significant new meanings. In ritualistically integrating Bakhtinian categories of free interaction, eccentric behavior, carnivalistic misalliances, and the sacrilegious, Ilê Aiyê anchors its social discourse on showcasing the black race as a critical agency of beauty, pride, wisdom, subversion, and negotiation. Ilê Aiyê carnival is not only racially conscious, it heightens the conflicts by dislocating the very establishment that invests in its cultural politics. In fusing the sacred, the profane, the performative, the musical, with the political, Ilê Aiyê succeeds in indicting racism, ironically sacrificing the very power it pursues. Despite these limitations, Ilê Aiyê creatively engages alternative dialogues on Brazilian politics through sponsored performances across transnational borders.

The Garland Handbook of Latin American Music Dale Olsen,Daniel Sheehy,2007-12-17 The Garland Handbook of Latin American Music is comprised of essays from The Garland Encyclopedia of World Music: Volume 2, South America, Mexico, Central America, and the Carribean, (1998). Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Latin America and examine the ways in which music helps to define the identity of this particular area. Part One provides an in-depth introduction to the area of Latin America and describes the history, geography, demography, and cultural settings of the regions that comprise Latin America. It also explores the many ways to research Latin American music, including archaeology, iconography, mythology, history, ethnography, and practice. Part Two focuses on issues and processes, such as history, politics, geography, and immigration, which are responsible for the similarities and the differences of each region’s uniqueness and individuality. Part Three focuses on the different regions, countries, and cultures of Caribbean Latin America, Middle Latin America, and South America with selected regional case studies. The second edition has been expanded to cover Haiti, Panama, several more Amerindian musical cultures, and Afro-Peru. Questions for Critical Thinking at the end of each major section guide focus attention on what musical and cultural issues arise when one studies the music of Latin America -- issues that might not occur in the study of other musics of the world. Two audio compact discs offer musical examples of some of the music of Latin America.

Vodou, Carnival, and Drums, During the Haitian Revolution and the Postcolonial Period Linda Tavernier-Almada,2023-06-22 Vodou cultural traditions fomented Haitian resistance and opposition to white supremacy from the colonial period to the 1990s. Its deconstruction by various religious factors in the 1990s weakened the Haitian ethos. The argument put forth in this work is that the rituals and symbols of Vodou played a crucial role in shaping the enslaved Haitian people's understanding of themselves and ultimately led to their successful overthrow of their powerful colonial oppressors. The unique beliefs and practices associated with Vodou in Haiti were critical to the success of the Haitian people's fight for independence, setting them apart from other enslaved populations who were unable to replicate their success.

Carnaval Haiti Book Review: Unveiling the Power of Words

In some sort of driven by information and connectivity, the ability of words has become more evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **Carnaval Haiti**, a literary masterpiece that delves deep into the significance of words and their effect on our lives. Published by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall effect on readers.

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Carnaval Haiti Introduction

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