

## HAITIAN REVOLUTION: KEY TERMS, MOVEMENTS AND UNIT THINKERS/SCHOLARS

### **Literary**

Surrealism  
Magical Realism  
Modernism  
Third Cinema

### **Historical/Political**

Haitian Revolution  
Slavery  
Colonialism  
Anti-colonialism  
Decolonization  
World II/Cold War

### **Writers/Thinkers**

Wordsworth, Blackburn, Dubois,  
Carpentier, Neptune, Fanon, Said,  
Pontecorvo, O'Leary and Srivastava

### **World War II/Cold War:**

World War II:

- 1939-1945, Most widespread war in history, 30 countries, over 100 million participants
- A state of "total war": entire economic, industrial, and scientific capabilities behind the war effort, erasing the distinction between civilian and military resources
- Mass deaths of civilians (Holocaust) and bombing of industrial and population centers (during which approximately one million people were killed, including the use of two nuclear weapons in combat)
- World War II the deadliest conflict in human history.

Cold War:

- 1947–1991, a state of political and military tension after World War II between powers in the Western Bloc (the United States, its NATO allies and others) and powers in the Eastern Bloc (the Soviet Union and its allies in the Warsaw Pact)
- "cold" no fighting directly between the two sides, although there were major regional wars in Korea, Vietnam and Afghanistan that the two sides supported.
- split the temporary wartime alliance against Nazi Germany, leaving the USSR and the US as two superpowers with profound economic and political differences: the former being a single-party Marxist–Leninist state, and the latter being a capitalist state with generally free elections.
- The two superpowers never engaged directly in full-scale armed combat but they each armed heavily in preparation for a possible all-out nuclear world war.
- Each side had a nuclear deterrent that deterred an attack by the other side, on the basis that such an attack would lead to total destruction of the attacker: the doctrine of mutually assured destruction or MAD.
- deployment of conventional military forces, the struggle for dominance was expressed via proxy wars around the globe, psychological warfare, propaganda and espionage, and technological competitions such as the Space Race.

### **Modernity:**

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- New, linear progress, teleological thinking (cause and effect), the consequence of the discovery of the Americas and the French Enlightenment

### **Modernism:**

- Encompasses a variety of specific artistic and philosophical movements including symbolism, futurism, surrealism, expressionism, imagism, vorticism, dada, and others
- refers to the radical shift in aesthetic and cultural sensibilities evident in the art and literature of the post-World War One period.
- The ordered, stable and inherently meaningful world view of the nineteenth century could not, wrote T.S. Eliot, accord with "the immense panorama of futility and anarchy which is the contemporary history."
- Modernism thus marks a distinctive break with Victorian bourgeois morality
- rejecting nineteenth-century optimism, they presented a profoundly pessimistic picture of a culture in disarray. This despair often results in an apparent apathy and moral relativism.
- This separation from 19th century literary and artistic principles is a major part of a broader goal. Modernists wished to distinguish themselves from virtually the entire history of art and literature.
- Make it new! Ezra Pound—FORM
- in order to create something new, they often had to try using new forms of writing.
  - the radical disruption of linear flow of narrative
  - the frustration of conventional expectations concerning unity and coherence of plot and character and the cause and effect development thereof
  - the deployment of ironic and ambiguous juxtapositions to call into question the moral and philosophical meaning of literary action
  - the adoption of a tone of epistemological self-mockery aimed at naive pretensions of bourgeois rationality
  - the opposition of inward consciousness to rational, public, objective discourse an inclination to subjective distortion to point up the evanescence of the social world of the nineteenth-century bourgeoisie
- James Joyce and Virginia Woolf, and poets T. S. Eliot and Ezra Pound, just to name a few.

### **Surrealism:**

- a juxtaposition of two more or less distant realities. The more the relationship between the two juxtaposed realities is distant and true, the stronger the image will be -- the greater its emotional power and poetic reality."

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- Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.
- Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life
- aimed to revolutionize human experience, in its personal, cultural, social, and political aspects. They wanted to free people from false rationality, and restrictive customs and structures. Breton proclaimed that the true aim of Surrealism was "long live the social revolution, and it alone!" To this goal, at various times Surrealists aligned with communism and anarchism.

But it is true that we would not dare venture so far, it is not merely a question of distance. Threat is piled upon threat, one yields, abandons a portion of the terrain to be conquered. This imagination which knows no bounds is henceforth allowed to be exercised only in strict accordance with the laws of an arbitrary utility; it is incapable of assuming this inferior role for very long and, in the vicinity of the twentieth year, generally prefers to abandon man to his lusterless fate.

\* 'Manifesto du Surréalisme', Andre Breton, 1924

It is not the fear of madness which will oblige us to leave the flag of imagination furled.

\* 'Manifesto du Surréalisme', Andre Breton, 1924

- We are still living under the reign of logic: this, of course, is what I have been driving at. But in this day and age logical methods are applicable only to solving problems of secondary interest. The absolute rationalism that is still in vogue allows us to consider only facts relating directly to our experience. Logical ends, on the contrary, escape us. It is pointless to add that experience itself has found itself increasingly circumscribed. It paces back and forth in a cage from which it is more and more difficult to make it emerge. It too leans for support on what is most immediately expedient, and it is protected by the sentinels of common sense.

\* Manifesto du Surréalisme', Andre Breton, 1924

- If the depths of our mind contain within it strange forces capable of augmenting those on the surface, or of waging a victorious battle against them, there is every reason to seize them—first to seize them, then, if need be, to submit them to the control of our reason. The analysts themselves have everything to gain by it. But it is worth noting that no means has been designated a priori for carrying out this undertaking, that until further notice it can be construed to be the province of poets as well as scholars, and that its success is not dependent upon the more or less capricious paths that will be followed.

\* 'Manifesto du Surréalisme', Andre Breton, 1924

- Those who might dispute our right to employ the term SURREALISM in the very special sense that we understand it are being extremely dishonest, for there can be no doubt that this word had no currency before we came along. Therefore, I am defining it once and for all: SURREALISM, Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.

\* Manifesto du Surréalisme', André Breton, 1924

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- Poetic Surrealism, which is the subject of this study, has focused its efforts up to this point on re-establishing dialogue in its absolute truth, by freeing both interlocutors from any obligations and politeness. Each of them simply pursues his soliloquy without trying to derive any special dialectical pleasure from it and without trying to impose anything whatsoever upon his neighbor. The remarks exchanged are not, as is generally the case, meant to develop some thesis, however unimportant it may be; they are as disaffected as possible. As for the reply that they elicit, it is, in principle, totally indifferent to the personal pride of the person speaking. The words, the images are only so many springboards for the mind of the listener. In 'Les Champs magnétiques', the first purely Surrealist work, this is the way in which the pages grouped together under the title 'Barrières' must be conceived of — pages wherein Soupault and I show ourselves to be impartial interlocutors.

\* Breton, taken from: 'Manifesto du Surréalisme', Andre Breton, 1924

- Pure psychic automatism, by which one seeks to express, be it verbally, in writing, or in any other manner, (is) the real working of the mind. Dictated by the unconsciousness, in the absence of any control exercised by reason, and free from aesthetic or moral preoccupations.

\* Breton, taken from: 'Manifesto du Surréalisme', Andre Breton, 1924

### **Colonialism:**

A specific form of cultural exploitation developed with the expansion of Europe over the last 400 years

Generally speaking it: the consequences of imperialism, the implanting of settlements on distant territory

Imperialism—the practice, the theory and the attitudes of a dominating metropolitan center ruling a distant territory (IDEOLOGY)

Colonialism, post 1492/the discovery of the Americas, changes and generates its own ideology (ways of thinking and being) because its advent was coterminous with the development of a modern capitalist system of economic exchange.

Colonies sites of/for raw materials because of this, a rigid hierarchy between the colonized and colonizer exists (based on race, ethnicity, religion)

### **Slavery:**

### **Anti-colonialism:**

- The political struggle of colonized peoples against the specific ideology and practice of colonialisms
- The need to reject colonial power and restore local control
- Self-determination, nationalism

**Decolonization/Decolonialism/Decolonial:**

- The process of revealing and dismantling colonialist power in all its forms—institutions, culture and the mind

**Magical Realism:**

“marvelous American reality’ does not imply a conscious assault on conventionally depicted reality but, rather, an amplification of perceived reality required by and inherent in Latin American nature and culture” (Zamora and Faris 77).

“In Latin America, Carpentier argues, the fantastic is not to be discovered by subverting or transcending reality with abstract forms and manufactured combinations of images. Rather, the fantastic inheres in the natural and human realities of time and place, where improbable juxtapositions and marvelous mixtures exist by virtue of Latin America’s varied history, geography, demography, and politics—not by manifesto” (Zamora and Faris 77).

**Caribbean Modernism:**

**Third Cinema:**