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Nota di bibliografia	Includes bibliographical references (p. [207]-228) and index.
Nota di contenuto	Preliminary Material -- INTERPRETING THROUGH EXAMPLES -- READING HISTORY: THE EXAMPLE OF THE PAST AFTER GLOBALIZATION -- RUSING WITH THE CANON: INSOLENT IMITATION, PARODIC INTERTEXTUALITY -- WRITING VIOLENCE: COLLECTIVE TRAUMAS, SINGULAR PASTS -- THE CANNIBAL READER: DIGESTING THE OTHER, INTERPRETING COMMUNITY -- COMME UN INDIEN TUPINAMBA... -- BIBLIOGRAPHY -- INDEX.
Sommario/riassunto	While rejecting a conception of literature as moral philosophy, or a device for imparting particular morals to the reader through exemplary characters and plots, Maryse Condé has displayed throughout her writing career a strong valorization of literature as ethical critique. This study examines her singular approach to literary commitment as a critical reworking of aesthetic models and modes of interpretation. Focusing on four dominant problematics in Condé's work—history and globalization in <i>La Belle Créole</i> and <i>Moi, Tituba sorcière...noire de Salem</i> , intertextuality and reception in <i>La migration des cœurs</i> and <i>Célanire cou-coupé</i> , trauma and subjectivity in <i>En attendant le bonheur</i> and <i>Desirada</i> , community and ethics in <i>Traversée de la mangrove</i> and <i>Histoire de la femme cannibale</i> —this analysis proposes to elucidate how, and to what ends, Condé engages, and alters, approaches to reading, staging the problematic, yet pragmatic, need to read well. This hermeneutic imperative foregrounds the need to engage with texts, to cannibalize texts while recognizing their fundamental opacity and inexhaustibility, their resistance to the reader'

s interpretive habits.
