

1. Record Nr.	UNISALENTO991000853709707536
Autore	Kant, Immanuel
Titolo	Vorlesungen über Logik / Kant's ; herausgegeben von der Akademie der Wissenschaften zu Göttingen
Pubbl/distr/stampa	Berlin : Walter de Gruyter, 1966
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Formato	Materiale a stampa
Livello bibliografico	Monografia
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2. Record Nr.	UNINA9910962282103321
Autore	Oakley Seanna Sumalee
Titolo	Common places : the poetics of African Atlantic postromantics // Seanna Sumalee Oakley
Pubbl/distr/stampa	Amsterdam, : Rodopi, 2011
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary Material -- OUT OF THE ABYSS: COMMONPLACES OF REPETITION AND REDEMPTION -- GLISSANT'S COMMON PLACES -- WALCOTT'S ALLEGORY OF HISTORY -- A BACKWARD FAITH IN WALCOTT'S "THE SCHOONER FLIGHT" -- CLAUDIA RANKINE: JANE EYRE'S BLUES AT THE END OF THE ALPHABET -- DEAR DIARY: AMANIFESTO -- WEREWERE LIKING'S ELLE SERA DE JASPE ET DE CORAIL -- RITUALIZING UTOPIA IN ELLE SERA DE JASPE ET DE CORAIL -- MASKS OF AFFLICTION IN FRANKÉTIENNE'S HAITI -- FRANKÉTIENNE'S LOGORRHEA: AN EXCESS OF SEEMING -- "THE HORIZON DEVOURS MY VOICE": NOTES ON TRANSLATION -- BIBLIOGRAPHY -- INDEX.
Sommario/riassunto	While a great deal of postcolonial criticism has examined how the processes of hybridity, mestizaje, creolization, and syncretism impact African diasporic literature, Oakley employs the heuristic of the "commonplace" to recast our sense of the politics of such literature. Her analysis of commonplace poetics reveals that postcolonial poetic and political moods and aspirations are far more complex than has been admitted. African Atlantic writers summon the utopian potential of Romanticism, which had been stricken by Anglo-European exclusiveness and racial entitlement, and project it as an attainable,

differentially common future. Putting poets Frankétienne (Haiti), Werewere Liking (Côte d'Ivoire), Derek Walcott (St Lucia), and Claudia Rankine (Jamaica) in dialogue with Romantic poets and theorists, as well as with the more recent thinkers Édouard Glissant, Walter Benjamin, and Emmanuel Levinas, Oakley shows how African Atlantic poets formally revive Romantic forms, ranging from the social utopian manifesto to the *poète maudit*, in their pursuit of a redemptive allegory of African Atlantic experiences. *Common Places* addresses issues in African and Caribbean literary studies, Romanticism, poetics, rhetorical theory, comparative literature, and translation theory, and further, models a postcolonial critique in the aesthetic-ethical and "new aestheticist" vein.
