

The Mimic Men By V S Naipaul

The Literary and Legal Genealogy of Native American Dispossession offers a unique interpretation of how literary and public discourses influenced three U.S. Supreme Court Rulings written by Chief Justice John Marshall with respect to Native Americans. These cases, *Johnson v. M'Intosh* (1823), *Cherokee Nation v. Georgia* (1831) and *Worcester v. Georgia* (1832), collectively known as the Marshall Trilogy, have formed the legal basis for the dispossession of indigenous populations throughout the Commonwealth. The Trilogy cases are usually approached as 'pure' legal judgments. This book maintains, however, that it was the literary and public discourses from the early sixteenth through to the early nineteenth centuries that established a discursive tradition which, in part, transformed the American Indians from owners to 'mere occupants' of their land. Exploring the literary genesis of Marshall's judgments, George Pappas draws on the work of Michel Foucault, Edward Said and Homi Bhabha, to analyse how these formative U.S. Supreme Court rulings blurred the distinction between literature and law.

This book offers unique insights into elite Nigerian parents' engagement with, and use of, the international secondary education market as they attempt to retain their social standing - via their children - under today's shifting global conditions. Throughout, the book tackles two important, albeit uncomfortable questions: Why does whiteness hold the highest possible value in postcolonial societies such as Nigeria? And, more importantly, why do black people accept the hegemonic discourse that West/white is best? Combining the theoretical frameworks of Pierre Bourdieu and Frantz Fanon, the book reveals 'Whiteness' as a highly valuable form of cultural and symbolic capital that plays a crucial role in the formation of, and struggle for, elite status and distinction in modern-day Nigeria. Drawing on rare qualitative data sets along with postcolonial literatures, the book reveals how British whiteness is used by those working at and for British private schools in Nigeria (BPS-NIG) as an informal but powerful mechanism of 'quality' control, and in constructing the image of 'world-class' educational establishments.

Making Cities Global argues that combining urban history with a transnational approach leads to a better understanding of our increasingly interconnected world. In order to achieve prosperity, peace, and sustainability in metropolitan areas in the present and into the future, we must understand their historical origins and development.

The Mimic Men Vintage

European Jews, argues Iris Idelson-Shein, occupied a particular place in the development of modern racial discourse during the late seventeenth and early eighteenth centuries. Simultaneously inhabitants and outsiders in Europe, considered both foreign and familiar, Jews adopted a complex perspective on otherness and race. Often themselves the objects of anthropological scrutiny,

they internalized, adapted, and revised the emerging discourse of racial difference to meet their own ends. *Difference of a Different Kind* explores Jewish perceptions and representations of otherness during the formative period in the history of racial thought. Drawing on a wide range of sources, including philosophical and scientific works, halakhic literature, and folktales, Idelson-Shein unfolds the myriad ways in which eighteenth-century Jews imagined the "exotic Other" and how the evolving discourse of racial difference played into the construction of their own identities. *Difference of a Different Kind* offers an invaluable view into the ways new religious, cultural, and racial identities were imagined and formed at the outset of modernity.

A theology in tune with postcolonial theory has the potential to creatively inform and transform ecclesial practice. Focusing on the relation of theology to postcolonial theory, *Postcolonial Theologies* brings together a wide diversity of authors, many of them fresh and exciting theological voices, in essays that are stunningly creative and prophetically lucid. All essays are theologically constructive, not merely deconstructive or critical, in their visions for Christianity. Forming a sort of doctrinal landscape, they emerge under the themes of theological anthropology shaped by ethnicity, class, and privilege; a Christology that intersects the claims of Christ and empire; and a Cosmology that imagines a postcolonial world.

This book examines a range of fiction and criticism as it pertains to colonialism, the North/South engagement and contemporary Third World politics. *The Fiction of Imperialism* attempts to promote dialogue between international relations and postcolonialism. It addresses the value of fiction to an understanding of the imperial relationship between the West and Asia and Africa. A wide range of fiction and criticism is examined as it pertains to colonialism, in North/South engagement and contemporary Third World politics. The book begins by contrasting the treatment of cross-cultural relations in political studies and literary texts. It then examines the personal as a metaphor for the political in fiction depicting the imperial connection between Britain and India. This is paired with an analysis of African literary texts which takes as its theme the relationship between culture and politics. The concluding chapters approach literature from the outside, considering its apparent silence on economics and realpolitik, and assessing the utility of postcolonial reconceptualization. -- Renewal of interest in imperialism and literary texts about imperialism -- Examines a range of fiction and criticism as it pertains to colonialism, the North/South engagement and contemporary Third World politics. -- First volume in a new series which deals with the differences between culture and politics as well as in ways of seeing and the sources that can be drawn on.

Forty-year-old Ralph Singh, exiled in disgrace from his Caribbean home island, recalls, in a shoddy London boarding house, the too-large and too-fast events that proved beyond his control and destroyed his political career. Reprint. 12,500 first printing.

16.000 literarische Übersetzungen ins Deutsche! Diese Bibliographie verzeichnet die literarischen Übersetzungen ins Deutsche seit Erfindung des Buchdrucks.

Watkins' *Problematic Identities* examines nine novels by women writers of the Sri Lankan diaspora. Her study reveals identity in this fiction as notably gendered and expressed through resonant images of mourning, melancholia, and other forms of psychic disturbance.

These essays emerge from different crucial and complex conflicts: from the memory of a bishop, Bartolome de las Casas, urging the pope of his time to cleanse the church of complicity with violence, oppression, and slavery; from the lament and defiance of so many Middle

Eastern women, victims of male domination and too many wars; from the voices bursting out from the colonial margins that dare to question and transgress the norms and laws imposed by colonizers and conquerors; from the emerging and diverse theological disruptions of traditional orthodoxies and rigid dogmatisms; from the denial of human rights to immigrant communities, living in the shadows of opulent societies; from the use of the sacred Hebrew Scriptures to displace and dispossess the indigenous peoples of Palestine. The essays belong to different intellectual genres and conceptual crossroads and are thus illustrative of the dialogic imagination that the Russian intellectual Mikhail Bakhtin considered basic to any serious intellectual enterprise. They are also the literary sediment of years of sharing lectures, dialogues, and debates in several academic institutions in the United States, Mexico, Argentina, Chile, Costa Rica, Malaysia, Switzerland, Germany, and Palestine.

What Is a Classic? revisits the famous question posed by critics from Sainte-Beuve and T. S. Eliot to J. M. Coetzee to ask how classics emanate from postcolonial histories and societies. Exploring definitive trends in twentieth- and twenty-first century English and Anglophone literature, Ankhi Mukherjee demonstrates the relevance of the question of the classic for the global politics of identifying and perpetuating so-called core texts. Emergent canons are scrutinized in the context of the wider cultural phenomena of book prizes, the translation and distribution of world literatures, and multimedia adaptations of world classics. Throughout, Mukherjee attunes traditional literary critical concerns to the value contestations mobilizing postcolonial and world literature. The breadth of debates and topics she addresses, as well as the book's ambitious historical schema, which includes South Asia, Africa, the Middle East, the West Indies, Australia, New Zealand, Europe, and North America, set this study apart from related titles on the bookshelf today.

The Haitian Revolution has generated responses from commentators in fields ranging from philosophy to historiography to twentieth-century literary and artistic studies. But what about the written work produced at the time, by Haitians? This book is the first to present an account of a specifically Haitian literary tradition in the Revolutionary era. Beyond the Slave Narrative shows the emergence of two strands of textual innovation, both evolving from the new revolutionary consciousness: the remarkable political texts produced by Haitian revolutionary leaders Toussaint Louverture and Jean-Jacques Dessalines, and popular Creole poetry from anonymous courtesans in Saint-Domingue's libertine culture. These textual forms, though they differ from each other, both demonstrate the increasing cultural autonomy and literary voice of non-white populations in the colony at the time of revolution. Unschooled generals and courtesans, long presented as voiceless, are at last revealed to be legitimate speakers and authors. These Haitian French and Creole texts have been neglected as a foundation of Afro-diasporic literature by former slaves in the Atlantic world for two reasons: because they do not fit the generic criteria of the slave narrative (which is rooted in the autobiographical experience of enslavement); and because they are mediated texts, relayed to the print-cultural Atlantic domain not by the speakers themselves, but by secretaries or refugee colonists. These texts challenge how we think about authorial voice, writing, print culture, and cultural autonomy in the context of the formerly enslaved, and demand that we reassess our historical understanding of the Haitian Independence and its relationship to an international world of contemporary readers.

How did Victorian women - wittingly or unwittingly - serve the cause of empire? Deirdre David here explores women's role in the literature of the colonial and imperial British nation, both as writers and as subjects of representation. Her work offers a rare close look at the intersection of gender and race in Victorian literature and empire building. David's inquiry juxtaposes the parliamentary speeches of Thomas Macaulay and the private letters of Emily Eden, a trial in Calcutta and the missionary literature of Victorian women. David shows how, in these texts and in novels such as Charlotte Bronte's *Jane Eyre*, Charles Dickens's *Dombey and Son*, Wilkie

Collins's *Moonstone*, and H. Rider Haggard's *She*, the historical and symbolic roles of Victorian women were linked to the British enterprise abroad.

In *Unsettled Visions*, the activist, curator, and scholar Margo Machida presents a pioneering, in-depth exploration of contemporary Asian American visual art. Machida focuses on works produced during the watershed 1990s, when surging Asian immigration had significantly altered the demographic, cultural, and political contours of Asian America, and a renaissance in Asian American art and visual culture was well underway. Machida conducted extensive interviews with ten artists working during this transformative period: women and men of Chinese, Filipino, Indian, Vietnamese, Korean, and Japanese descent, most of whom migrated to the United States. In dialogue with the artists, Machida illuminates and contextualizes the origins of and intent behind bodies of their work. *Unsettled Visions* is an engrossing look at a vital art scene and a subtle account of the multiple, shifting meanings of "Asianness" in Asian American art. Analyses of the work of individual artists are grouped around three major themes that Asian American artists engaged with during the 1990s: representations of the Other; social memory and trauma; and migration, diaspora, and sense of place. Machida considers the work of the photographers Pipo Nguyen-duy and Hanh Thi Pham, the printmaker and sculptor Zarina Hashmi, and installations by the artists Tomie Arai, Ming Fay, and Yong Soon Min. She examines the work of Marlon Fuentes, whose films and photographs play with the stereotyping conventions of visual anthropology, and prints in which Allan deSouza addresses the persistence of Orientalism in American popular culture. Machida reflects on Kristine Aono's museum installations embodying the multigenerational effects of the internment of Japanese Americans during World War II and on Y. David Chung's representations of urban spaces transformed by migration in works ranging from large-scale charcoal drawings to multimedia installations and an "electronic rap opera."

What is 'English' about the English novel, and how has the idea of the English nation been shaped by the writers of fiction? How do the novel's profound differences from poetry and drama affect its representation of national consciousness? *Nation and Novel* sets out to answer these questions by tracing English prose fiction from its late medieval origins through its stories of rogues and criminals, family rebellions and suffering heroines, to the present-day novels of immigration. Major novelists from Daniel Defoe to the late twentieth century have drawn on national history and mythology in novels which have pitted Cavalier against Puritan, Tory against Whig, region against nation, and domesticity against empire. The novel is deeply concerned with the fate of the nation, but almost always at variance with official and ruling-class perspectives on English society. Patrick Parrinder's groundbreaking new literary history outlines the English novel's distinctive, sometimes paradoxical, and often subversive view of national character and identity. This sophisticated yet accessible assessment of the relationship between fiction and nation will set the agenda for future research and debate. Conceived as a response to the economic naïvety and implicit metropolitan bias of many 1950s and 60s studies of 'the sociology of development', this volume, first published in 1975, provides actual field studies and theoretical reviews to indicate the directions which a conceptually more adequate study of developing societies should take. Much of the book reflects strongly the influence of Andre Gunder Frank, but the contributors adopt a critical attitude to his ideas, applying them in empirical situations within such African and American countries as Kenya, Guyana, Tanzania and Peru. Others pursue the lines of enquiry opened up by Latin American theories of economic 'dependency' and by the new school of French economic anthropology.

From Martha Gellhorn's critically acclaimed biographer, the first collected letters of this defining figure of the twentieth-century Martha Gellhorn's heroic career as a reporter brought her to the front lines of virtually every significant international conflict between the Spanish Civil War and the end of the Cold War. While Gellhorn's wartime dispatches rank among the best of the

century, her personal letters are their equal: as vivid and fascinating as anything she ever published. Gellhorn's correspondence from 1930 to 1996—chronicling friendships with figures as diverse as Eleanor Roosevelt, Leonard Bernstein, and H. G. Wells, as well as her tempestuous marriage to Ernest Hemingway—paint a vivid picture of the twentieth century as she lived it. Caroline Moorehead, who was granted exclusive access to the letters, has expertly edited this fascinating volume, providing prefatory and interstitial material that contextualizes Gellhorn's correspondence within the arc of her entire life. The letters introduce us to the woman behind the correspondent—a writer of wit, charm, and vulnerability. The result is an exhilarating, intimate portrait of one of the most accomplished women of modern times.

The figure of the dictator looms large in representations of postcolonial Africa. Since the late 1970s, writers, film-makers and theorists have sought to represent the realities of dictatorship without endorsing the colonialist clichés portraying Africans as incapable of self-government. Against the heavily-politicized responses provoked by this dilemma, Bishop argues for a form of criticism that places the complexity of the reader's or spectator's experiences at the heart of its investigations. Ranging across literature, film and political theory, this study calls for a reengagement with notions - often seen as unwelcome diversions from political questions - such as referentiality, genre and aesthetics. But rather than pit 'political' approaches against formal and aesthetic procedures, the author presents new insights into the interplay of the political and the aesthetic. Cecile Bishop is a Junior Research Fellow in French at Somerville College, Oxford.

Building on critical theories of narrative, this study analyses temporal and continuity relations in fiction

A fresh contribution to the growing body of New Testament scholarship on empire, both ancient and modern Darden's reading of Revelation examines John the Seer's rhetorical strategy, in general, and imperial cult imagery in chapters 4 and 5, in particular, through the lens of an African American scripturalization supplemented by postcolonial theory. The scripturalization proposes that John the Seer's signifyin(g) on empire demonstrated that he was well aware of the oppressive nature of Roman imperialism on the lives of provincial Asian Christians. Yet, ironically, John reinscribed imperial processes and practices. Darden argues that African American biblical scholarship must now attend adequately to these complex cultural negotiations lest it find itself inadvertently feeding the imperial beast. Features: Relates the potential for African American cooption by the U.S. Empire to the cooption by the Roman Empire both thematized and performed in Revelation Book-length study on postcolonial African American biblical hermeneutics A reading supplemented by postcolonial theory that better addresses the hybridity of African American identity

This is the first comprehensive book-length study of gender politics in Ngugi wa Thiong'o's fiction. Brendon Nicholls argues that mechanisms of gender subordination are strategically crucial to Ngugi's ideological project from his first novel to his most recent one. Nicholls describes the historical pressures that lead Ngugi to represent women as he does, and shows that the novels themselves are symptomatic of the cultural conditions that they address. Reading Ngugi's fiction in terms of its Gikuyu allusions and references, a gendered narrative of history emerges that creates transgressive spaces for women. Nicholls bases his discussion on moments during the Mau Mau rebellion when women's contributions to the anticolonial struggle could not be reduced to a patriarchal narrative of Kenyan history, and this interpretive maneuver permits a reading of Ngugi's fiction that accommodates female political and sexual agency. Nicholls contributes to postcolonial theory by proposing a methodology for reading cultural difference. This methodology critiques cultural practices like clitoridectomy in an ethical manner that seeks to avoid both cultural imperialism and cultural relativism. His strategy of 'performative reading,' that is, making the conditions of one text (such as folklore, history, or translation) active in another (for example, fiction, literary narrative, or nationalism), makes

possible an ethical reading of gender and of the conditions of reading in translation.

This book analyzes a variety of materials from the Indian literary tradition, examining both its indigenous development and its relation to the West, and developing ideas from cultural criticism, literary theory, linguistics, and Indology.

Die Kindheit bleibt die eigentliche Heimat des Menschen, die er auch im Exil nicht verliert. Als V. S. Naipaul sein Studium im kalten London als Sprecher bei der BBC finanzierte, kehrte er mit »Miguel Street« nach Hause zurück. Im heimischen Trinidad, in dem er in den 1940er Jahren aufwuchs, erfand er sich eine verzauberte Welt voll verschrobener Figuren, deren Geschichten er mit zarter Melancholie und ungestümen Witz erzählt. Jede der Geschichten konzentriert sich auf eine andere Figur, die an der Miguel Street lebt. Erzählt werden sie von einem Jungen, Naipauls alter Ego, dessen frische und unbeeindruckte Stimme das Buch prägt. Wir begegnen Originalen wie Onkel Bhakcu, Mrs Hereira oder Eddoes, der König der Schrotthändler. Sie alle verknüpfen die Geschichten zu einem wunderbaren Roman, der Naipauls Erzählkunst offenbart. »Um ein Schriftsteller zu werden, dachte ich, es sei nötig wegzugehen. Aber man muss zurückkehren, um tatsächlich zu schreiben.« V. S. Naipaul, Literatur-Nobelpreisträger 2001

Was können Literatur- und Geschichtswissenschaft von den Postcolonial Studies für ein besseres Verständnis der Habsburger Monarchie im langen 19. Jahrhundert (E. Hobsbawm) lernen? Die vorliegende Monografie, die Forschungsarbeiten des Autors aus fünfzehn Jahren zusammenfasst, geht nicht nur dieser Frage nach. Im Anschluss an eine kritische Diskussion des Kolonialismus-Begriffs und eine Neubestimmung der Imagologie als Methodik kulturwissenschaftlicher Forschung werden Fallstudien präsentiert. Sie zeigen ein koloniales Begehren (S. Zantop) in exemplarischen literarischen Texten aus dem alten Österreich auf, die damit auch eine Auseinandersetzung mit dem Vielvölkerstaat selbst anzetteln: F. Kafkas In der Strafkolonie (1914), F. Grillparzers Dramentrilogie Das goldene Vließ (1818/20) und seine Reisetagebücher, P. Altenbergs Ashantee-Skizzen (1897) sowie A. Kubins Roman Die andere Seite (1909). Am deutlichsten jedoch tritt die österreichisch-ungarische Parallelaktion zum Kolonialismus der anderen europäischen Mächte anhand der Okkupation (1878) und Annexion (1908) Bosnien-Herzegowinas zutage. Die damit einhergehende imperiale Formatierung des Fremden wird anhand diverser kultureller Texte analysiert, bevor abschließend nach dem Fortwirken des k.u.k. Kolonialkomplexes im posthabsburgischen Zentraleuropa des 20. und 21. Jahrhunderts gefragt wird.

Four Contemporary Novelists offer accounts of the fiction of Angus Wilson, Brian Moore, John Fowles, and V. S. Naipaul. The author has charted the development of each writer; identified dominant themes, controlling techniques, and informing sensibility; explained what each has tried to accomplish and compare theory to practice; provided an appropriate context for appreciation and evaluation of all parts of each canon; and made qualitative discriminations.

When culture makes itself at home in motion, where does an anthropologist stand? In a follow-up to *The Predicament of Culture*, one of the defining books for anthropology in the last decade, James Clifford takes the proper measure: a moving picture of a world that doesn't stand still, that reveals itself en route, in

the airport lounge and the parking lot as much as in the marketplace and the museum. In this collage of essays, meditations, poems, and travel reports, Clifford takes travel and its difficult companion, translation, as openings into a complex modernity. He contemplates a world ever more connected yet not homogeneous, a global history proceeding from the fraught legacies of exploration, colonization, capitalist expansion, immigration, labor mobility, and tourism. Ranging from Highland New Guinea to northern California, from Vancouver to London, he probes current approaches to the interpretation and display of non-Western arts and cultures. Wherever people and things cross paths and where institutional forces work to discipline unruly encounters, Clifford's concern is with struggles to displace stereotypes, to recognize divergent histories, to sustain "postcolonial" and "tribal" identities in contexts of domination and globalization. Travel, diaspora, border crossing, self-location, the making of homes away from home: these are transcultural predicaments for the late twentieth century. The map that might account for them, the history of an entangled modernity, emerges here as an unfinished series of paths and negotiations, leading in many directions while returning again and again to the struggles and arts of cultural encounter, the impossible, inescapable tasks of translation.

Explore theories, readings and interpretations from island perspectives In this collection the authors focus on contextual, cultural, and postcolonial criticisms. This work seeks to move beyond simply reacting to, rejecting, or recasting biblical interpretations that misunderstand or mischaracterize island space. Instead it serves as an entry point to thinking biblically through the island. The contributors are Margaret Aymer, Randall C. Bailey, Roland Boer, Steed Vernyl Davidson, Jione Havea, Hisako Kinukawa, Grant Macaskill, Mosese Ma'ilo, J. Richard Middleton, Althea Spencer Miller, Aliou C. Niang, Andrew Mein, Daniel Smith-Christopher, Nasili Vaka'uta, and Elaine M. Wainwright. Features: Sixteen essays by islanders rooted in Asia, America, the Caribbean, Europe, and Oceania Essays that invite a conversation on how being islanders and islandedness condition the way islanders read biblical texts Three sections of articles, two of which engage the first

Literature has always played a central role in creating and disseminating culturally specific notions of citizenship, nationhood, and belonging. In *Reconfiguring Citizenship and National Identity in the North American Literary Imagination*, author Kathy-Ann Tan investigates metaphors, configurations, parameters, and articulations of U.S. and Canadian citizenship that are enacted, renegotiated, and revised in modern literary texts, particularly during periods of emergence and crisis. Tan brings together for the first time a selection of canonical and lesser-known U.S. and Canadian writings for critical consideration. She begins by exploring literary depiction of "willful" or "wayward" citizens and those with precarious bodies that are viewed as threatening, undesirable, unacceptable—including refugees and asylum seekers, undocumented migrants,

deportees, and stateless people. She also considers the rights to citizenship and political membership claimed by queer bodies and an examination of "new" and alternative forms of citizenship, such as denizenship, urban citizenship, diasporic citizenship, and Indigenous citizenship. With case studies based on works by a diverse collection of authors—including Nathaniel Hawthorne, Djuna Barnes, Etel Adnan, Sarah Schulman, Walt Whitman, Gail Scott, and Philip Roth—Tan uncovers alternative forms of collectivity, community, and nation across a broad range of perspectives. In line with recent cross-disciplinary explorations in the field, *Reconfiguring Citizenship and National Identity in the North American Literary Imagination* shows citizenship as less of a fixed or static legal entity and more as a set of symbolic and cultural practices. Scholars of literary studies, cultural studies, and citizenship studies will be grateful for Tan's illuminating study.

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