



THE ESSENTIAL GLOSSARY

Post-Colonial Studies

JOHN THIEME

Post Colonial Studies The Essential Glossary

Brendan G. Carr



Post Colonial Studies The Essential Glossary:

Post-Colonial Studies John Thieme, 2003-09-26 Post Colonial Studies offers an interdisciplinary guide to the various concepts practices and cultural products that have come to be known as post colonial In addition to providing an essential orientation map for undergraduates taking courses in post colonial literature and theory and post colonial studies more generally its range makes it an indispensable reference tool also for those who have been working in the field for some time It contains some 400 entries on major figures trends and movements taking literature and literary theory disciplines which played a pivotal role in the development of the field as its central focus **Key Concepts in Post-colonial Studies** Bill Ashcroft, Gareth Griffiths, Helen Tiffin, 1998 An essential guide to understanding the issues which characterize post colonialism A comprehensive glossary has extensive cross referencing a bibliography of essential writings and an easy to use A Z format **Key Concepts in Postcolonial Literature** Gina Wisker, 2006-11-14 Key Concepts in Postcolonial Literature provides an overview of the main themes issues and critical perspectives that have had the greatest effect on postcolonial literatures Discussing historical cultural and contextual background it contains selected work of some of the major writers from this period Beginning postcolonialism John McLeod, 2013-01-18 Postcolonialism has become one of the most exciting popular and stimulating fields of literary and cultural studies in recent years Yet the variety of approaches the range of debate and the critical vocabularies often used may make it challenging for new students to establish a firm foothold in this area Beginning Postcolonialism is a vital resource for those taking undergraduate courses in postcolonial studies for the first time and has become an established international best seller in the field In this fully revised and updated second edition John McLeod introduces the major areas of concern in a clear accessible and organised fashion He provides an overview of the emergence of postcolonialism as a discipline and closely examines its many established critical approaches while also exploring important recent initiatives in the field In particular Beginning Postcolonialism demonstrates how many key postcolonial ideas and concepts can be effectively applied when reading texts and enables students to develop their own independent thinking about the possibilities and pitfalls of postcolonial critique Creativity Rob Pope, 2005-04-15 Creativity Theory History Practice offers important new perspectives on creativity in the light of contemporary critical theory and cultural history Innovative in approach as well as argument the book crosses disciplinary boundaries and builds new bridges between the critical and the creative It is organised in four parts Why creativity now offers much needed alternatives to both the Romantic stereotype of the creator as individual genius and the tendency of the modern creative industries to treat everything as a commodity defining creativity creating definitions traces the changing meaning of create from religious ideas of divine creation from nothing to advertising notions of concept creation It also examines the complex history and extraordinary versatility of terms such as imagination invention inspiration and originality dreation as myth story metaphor begins with modern re tellings of early African American and Australian creation myths and picking up Biblical and

evolutionary accounts along the way works round to scientific visions of the Big Bang bubble universes and cosmic soup creative practices cultural processes is a critical anthology of materials chosen to promote fresh thinking about everything from changing constructions of literature and design to artificial intelligence and genetic engineering Rob Pope takes significant steps forward in the process of rethinking a vexed yet vital concept all the while encouraging and equipping readers to continue the process in their own creative or re creative ways Creativity Theory History Practice is invaluable for anyone with a live interest in exploring what creativity has been is currently and yet may be *Exploring Magic Realism in Salman Rushdie's Fiction* Ursula Kluwick,2013-02-28 Kluwick breaks new ground in this book moving away from Rushdie studies that focus on his status as postcolonial or postmodern and instead considering the significance of magic realism in his fiction Rushdie s magic realism in fact lies at the heart of his engagement with the post colonial In a departure from conventional descriptions of magic realism based primarily on the Latin American tradition Kluwick here proposes an alternative definition allowing for a more accurate description of the form She argues that it is disharmony rather than harmony that is decisive that the incompatibility of the realist and the supernatural needs to be recognized as a driving force in Rushdie s fiction In its rigorous analysis of this Rushdian magic realism this book considers the entire corpus *Midnight s Children* *Shame* *The Satanic Verses* *The Moor s Last Sigh* *The Ground Beneath Her Feet* *Shalimar the Clown* and *The Enchantress of Florence* This study is the first of its kind to do so *Postcolonial Satire* Amy L. Friedman,2019-10-16 *Postcolonial Satire* Indian Fiction and the Reimagining of Menippean Satire positions postcolonial South Asian satiric fiction at the intersection of the cutting edge territory of political resistance writing and the ancient tradition of Menippean satire *Postcolonial Satire* disrupts the relationship between postcolonial literature and magic realism by discussing the work of writers such as G V Desani Aubrey Menen Salman Rushdie and Irwin Allan Sealy as one movement into the entirely subversive realm of satire Indian fiction as well as the fiction of other colonized cultures can be re construed through the lens of satire as openly critical of a broad spectrum of political and cultural issues Employing the strengths of postcolonial theory and criticism *Postcolonial Satire* expands upon the postcolonial works of these authors by analyzing them as satire rather than magical realism with satirical elements *Postcolonial Literature* Pramod K. Nayar,2008 *Emerging Traditions* Vicki Briault Manus,2012-07-10 The monograph explores the linguistic impact of the colonial and postcolonial situations in South Africa on language policy on literary production and especially on the stylistics of fiction by indigenous South Africans writing in English A secondary concern is to investigate the present place of English in the multilingual spectrum of South African languages and to see how this worldly English relates to Global English in the South African context The introduction presents a socio linguistic overview of South Africa from pre historic times until the present including language planning policies during and after the colonial era and a cursory review of how the difficulties encountered in implementing the Language Plan provided for by the new South African constitution impinge on the development of black South African

English Six chapters track the course of English in South Africa since the arrival of the British in 1795 considered from the point of view of the indigenous African population The study focuses on ways in which indigenous authors indigenize their writing innovating and subverting stylistic conventions including those of African orature in order to bend language and genre towards their own culture and objectives Each chapter corresponds to a briefly outlined historical period that is largely reflected in linguistic and literary developments A small number of significant works for each period are discussed one of which is selected for a case study at the end of each chapter where it is subjected to detailed stylistic analysis and appraised for the degree of indigenization or other linguistic or socio historic influences on style The methodology adopted is a linguistic approach to stylistics focusing on indigenization of English inspired by the work of Chantal Zabus in her book *The African Palimpsest Indigenization of Language in the West African Europhone Novel* 2007 1991 The conclusion reappraises the original hypothesis that the specific characteristi

A Companion to Chimamanda Ngozi Adichie Ernest Emenyonu, 2017 Frontcover Contents Notes on Contributors Acknowledgements Introduction 1 Narrating the Past Orality History the Production of Knowledge in the Works of Chimamanda Ngozi Adichie 2 Deconstructing Binary Oppositions of Gender in *Purple Hibiscus* A Review of Religious Traditional Superiority Silence 3 Adichie the West African Voice Women Power in *Purple Hibiscus* 4 Reconstructing Motherhood A Mutative Reality in *Purple Hibiscus* 5 Ritualized Abuse in *Purple Hibiscus* 6 Dining Room Kitchen Food Related Spaces their Interfaces with the Female Body in *Purple Hibiscus* 7 The Paradox of Vulnerability The Child Voice in *Purple Hibiscus* 8 Fragile Negotiations Olanna s Melancholia in *Half of a Yellow Sun* 9 The Biafran War the Evolution of Domestic Space in *Half of a Yellow Sun* 10 Corruption in Post Independence Politics *Half of a Yellow Sun* as a Reflection of A Man of the People 11 Contrasting Gender Roles in Male Crafted Fiction with *Half of a Yellow Sun* 12 A Kind of Paradise Chimamanda Ngozi Adichie s Claim to Agency Responsibility Writing 13 Dislocation Cultural Memory Transcultural Identity in Select Stories from *The Thing Around Your Neck* 14 Reverse Appropriations Transplantation in *Americanah* 15 Revisiting Double Consciousness Relocating the Self in *Americanah* 16 Adichie s *Americanah* A Migrant Bildungsroman 17 Hairitage Matters Transitioning the Third Wave Hair Movement in *Hair Imitation Americanah* Appendix The Works of Chimamanda Ngozi Adichie Index

Writing Imagined Diasporas Joel Kuortti, 2009-05-05 Joel Kuortti s *Writing Imagined Diasporas South Asian Women Reshaping North American Identity* is a study of diasporic South Asian women writers It argues that the diasporic South Asians are not merely assimilating to their host cultures but they are also actively reshaping them through their own new voices bringing new definitions of identity As diaspora does not emerge as a mere sociological fact but it becomes what it is because it is said to be what it is the writings of imagined diasporas challenge national discourses Diaspora brings to mind various contested ideas and images It can be a positive site for the affirmation of an identity or conversely a negative site of fears of losing that identity Diaspora signals an engagement with a matrix of diversity of cultures languages histories people places times What distinguishes diaspora from

some other types of travel is its centripetal dimension. It does not only mean that people are dispersed in different places but that they congregate in other places forming new communities. In such gatherings new allegiances are forged that supplant earlier commitments. New imagined communities arise that not simply substitute old ones but form a hybrid space in between various identifications. This book looks into the ways in which diasporic Indian literature handles these issues. In the context of diaspora there is an imaginative construction of collective identity in the making. That a given diaspora comes to be seen as a community is the result of a process of imagining at the same time creating new marginalities, hybridities and dependencies resulting in multiple marginalizations, hyphenizations and demands for allegiance. The study concentrates on eleven contemporary women writers from the United States and Canada who write on South Asian diasporic experiences. The writers are Ramabai Espinet, Jhumpa Lahiri, Amulya Malladi, Sujata Massey, Bharati Mukherjee, Uma Parameswaran, Kirin Narayan, Anita Rau Badami, Robbie Clipper, Sethi Shauna, Singh Baldwin and Vineeta Vijayaraghavan. *Performance and Performativity in Contemporary Indian Fiction in English* Maria-Sabina Draga Alexandru, 2015-02-04. This book starts with a consideration of a 1997 issue of the New Yorker that celebrated fifty years of Indian independence and goes on to explore the development of a pattern of performance and performativity in contemporary Indian fiction in English. Salman Rushdie, Arundhati Roy and Vikram Chandra. Such fiction which constructs identity through performative acts is built around a nomadic understanding of the self and implies an evolution of narrative language towards performativity whereby the text itself becomes nomadic. A comparison with theatrical performance. Peter Brook's Mahabharata and Girish Karnad's theatre of roots serves to support the argument that in both theatre and fiction the concepts of performance and performativity transform classical Indian mythic poetics. In the mythic symbiosis of performance and storytelling in Indian tradition within a cyclical pattern of estrangement from and return to the motherland and/or its traditions, myth becomes a liberating space of consciousness where rigid categories and boundaries are transcended. *If I Only Had a Brain* Mark Sherry, 2013-10-14. This book offers a rich insider's viewpoint of the lived experience of brain injury. Sherry, a survivor of brain injury himself, uses a cross-disciplinary theoretical approach drawing upon the social and medical models of disability and combining them with lessons from feminism, queer theory, postcolonial and postmodern literature to frame an enriching narrative about the lived experience of brain injury. *Chinua Achebe and the Politics of Narration* Thomas Jay Lynn, 2017-07-18. This book examines vital intersections of narration, linguistic innovation and political insight that distinguish Chinua Achebe's fiction as well as his non-fiction commentaries. Each chapter focuses on a different aspect of these intersections: Achebe's narrative response to Western authors who have written on Africa; his integration of Igbo folklore; the political implications of writing African literature in English; his use of Nigerian Pidgin and the Nigerian Civil War. It also addresses the teaching of Achebe's works. Achebe drew on diverse resources to offer searching psychological and political insights that contribute not only a decidedly African political viewpoint to the modern novel but also a more inclusive narrative consciousness. Achebe's adaptations of

Igbo oral art are intrinsic to his writing's political engagement because they assert the integrity and authority of the African voice in a global order defined by colonialism. This book reveals how his work has helped to restructure a global vision of Africa. *Mobilizing Narratives* Hager Ben Driss, 2021-07-27 Edward Said's summation that we live in a period of migration of forced travel and forced residence that has literally engulfed the globe is an apt description of the riveting and pervasive nature of immobility in contemporary times. Wars, climate change, economic recessions, and social and cultural inequalities all contribute to coercing both individuals and communities into forced movement or imposed immobility. This volume investigates the injustices related to free circulation as represented in various literary texts. **Amy Tan** Bella Adams, 2005-07-22 This is the most comprehensive study to date of Amy Tan's work, offering close readings of her texts in the context of broader debates about the representation of identity, history, and reality. In contrast with Tan's own American-born narrator and mainstream critics, Bella Adams looks beyond the stereotypes which appear in Tan's books and explores the ways in which Chinese immigrants and their American relatives struggle to understand each other's best qualities via the Chinese tradition of the talk story. She emphasizes Tan's American narrators' process of becoming Chinese and discovering real China and the significance of the ironic staging of these moments. *Revolving Around India(s)* Juan Ignacio Oliva-Cruz, Antonia Navarro-Tejero, Isabel Sánchez Berriel, 2020-01-21 This book highlights a variety of approaches to the study of contemporary India and offers a transnational gender and social research perspective on the concepts of Indian tradition, the representation of the Indian diaspora, and the emergent political activism in India. The contributions suggest questions and answers about the various temporal and spatial loci inherent to India and its gender and ethnic differences. The volume analyses different cultural texts and explores how they refer to equality and interculturality or promote discourses of fear and racism. The multiple viewpoints and analyses found in this volume will broaden and stimulate both upcoming outcomes and studies on the future of India. *Literary Research and Postcolonial Literatures in English* H. Faye Christenberry, Angela Courtney, Liorah Golomb, Melissa S. Van Vuuren, 2012-08-08 Postcolonial literatures can be defined as the body of creative work written by authors whose lands were formerly subjugated to colonial rule. In previous volumes of this series, the research literature of former British colonies, Australia, Canada, Ireland, and New Zealand, have been addressed. This volume offers guidance for those researching the postcolonial literature of the former British colonies in Africa, the Caribbean, and South Asia. Among the forty nations represented in this volume are South Africa, India, Pakistan, Ghana, Jamaica, Swaziland, Belize, and Namibia. With the exception of South Africa, which formed the Union of South Africa in 1910, this guide picks up its coverage in 1947, when both India and Pakistan gained their independence. The literature created by writers from these nations represents the diverse experiences in the postcolonial condition and are the subject of this book. The volume provides best practice suggestions for the research process and discusses how to take advantage of primary text resources in a variety of formats, both digital and paper-based, bibliographies, indexes, research guides, archives, special collections, and

microforms **Authorship in Context** K. Hadjiafxendi, P. Mackay, 2007-03-06 Theories of authorship and material culture provide the framework for this study It maps Anglo American authorship as it shifts from a theoretical to a more material approach to its study in contexts recognized as key to its development the nineteenth century literary market place twentieth century experimentalism and postmodern culture *Postcolonial Poetry in English* Rajeew S. Patke, 2006-06-15 The Oxford Studies in Postcolonial Literatures series general editor Elleke Boehmer offers stimulating and accessible introductions to definitive topics and key genres and regions within the rapidly diversifying field of postcolonial literary studies in English *Postcolonial Poetry in English* provides a comprehensive introduction to the development of English poetry in all the regions that were once part of the British Empire The idea of postcolonial poetry is held together by three factors the global community constituted by English the creative possibilities accessible through English and patterns of literary development common to regions with a history of recent decolonization In showing how diverse poetic traditions in English evolved from dependency to varying degrees of cultural self confidence the book answers two broad questions how is postcolonial studies relevant to the interpretation of poetry and how does poetry contribute to our idea of postcolonial writing The book is divided into three parts the first works out a method of analysis based on recent publications of outstanding interest the second narrates the development of poetic traditions in Asia Africa and the Caribbean and the settler colonies of Canada South Africa Australia and New Zealand the third analyses key motifs such as the struggle for minority self representation the cultural politics of gender modernism and postmodernity and the experience of migration and self exile in contemporary Anglophone societies *Postcolonial Poetry in English* provides a succinct and wide ranging introduction to some of the most exciting poetic writing of the twentieth century It is ideally suited for readers interested in world writing in English contemporary literature postcolonial writing cultural studies and postmodern culture

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