
Access Free Pdf Poetics Cultural In Studies Historicism New The Herodotus Of Mirror The

Eventually, you will certainly discover a further experience and deed by spending more cash. still when? reach you recognize that you require to acquire those all needs gone having significantly cash? Why dont you try to acquire something basic in the beginning? Thats something that will guide you to comprehend even more approximately the globe, experience, some places, in imitation of history, amusement, and a lot more?

It is your unconditionally own epoch to fake reviewing habit. along with guides you could enjoy now is **Pdf Poetics Cultural In Studies Historicism New The Herodotus Of Mirror The** below.

KEY=THE - DRAVEN RHODES

FIFTEEN JUGGLERS, FIVE BELIEVERS

LITERARY POLITICS AND THE POETICS OF AMERICAN SOCIAL MOVEMENTS

Univ of California Press "An extraordinarily ambitious effort of synthesis, worthy of comparison with the synthesis attempted a decade ago by Fredric Jameson's "The Political Unconscious." This book speaks in a fresh voice, a voice that clearly knows all of the most interesting thinking on the politics of culture over the past few years yet is stimulated rather than burdened by its knowledge. It will be welcomed with exhilaration by the large and ever-increasing audience for the theory and practice of cultural studies as well as, I'm convinced, by an unusually broad general readership. No one thinking about the complex relations between aesthetics and politics will be able to ignore it."--Bruce Robbins, editor of "Intellectuals: Aesthetics, Politics, Academics"

HISTORY AND POETICS OF INTERTEXTUALITY

Purdue University Press The poetics of intertextuality proposed in this book, based mainly on semiotics, elucidates factors determining the socio-historically elusive border between general intertextuality and citationality, and explores modes of intertextual representation.

AN OBJECTIVE HANDBOOK OF LITERARY THEORY

EXCLUSIVELY FOR THE NET/SET/JRF ASPIRANTS

Authors Tree Publishing This book is very useful for the NET/SET/JRF aspirants because it has a short description of all the literary theories with Objective Questions with answer keys at the end of each chapter. Moreover, It provides an additional Practice Test - I and Practice Test - II with solutions. Literary Theories are made simple for readers to understand. This book is acclaimed as one of the first of this kind in the book industry. Therefore, students of UG, PG, M.Phil, and Ph.D. research scholars, assistant professors, literary theory -aspirants can make use of this book. This book covers chapters such as structuralism, poststructuralism, deconstruction, phenomenology, hermeneutics, postmodernism, postcolonialism, new historicism and post-humanism, feminism and ecocriticism.

THE USES OF THE CANON

ELIZABETHAN LITERATURE AND CONTEMPORARY THEORY

Oxford University Press on Demand The critical school of 'new historicism' is very much at the centre of contemporary debates on literary studies and theory. Much 'new historicist' writing has focused on Renaissance texts, and this book is a timely exploration of that connection and its significance for 'English' as a whole. Howard Felperin subjects many of the most challenging claims of 'new historicism' to rigorous analysis, distinguishes sharply between its American and British versions, and probes the causes and consequences of its politicization of literary studies. The philosophical as well as political issues central to current debates are examined and the uses served by the canonical texts at their centre analysed within a broad cultural and historical perspective. This searching reconsideration of contemporary critical theory and practice yields fresh readings of a number of classic texts - including Hamlet, The Winter's Tale, The Tempest, Shakespeare's Sonnets, More's Utopia, Donne's poetry, and

Conrad's *Heart of Darkness* - as well as a deepened understanding of the complex and changing functions of the canon itself.

THE DANGERS OF POETRY

CULTURE, POLITICS, AND REVOLUTION IN IRAQ

Stanford University Press Poetry has long dominated the cultural landscape of modern Iraq, simultaneously representing the literary pinnacle of high culture and giving voice to the popular discourses of mass culture. As the favored genre of culture expression for religious clerics, nationalist politicians, leftist dissidents, and avant-garde intellectuals, poetry critically shaped the social, political, and cultural debates that consumed the Iraqi public sphere in the twentieth century. The popularity of poetry in modern Iraq, however, made it a dangerous practice that carried serious political consequences and grave risks to dissident poets. The Dangers of Poetry is the first book to narrate the social history of poetry in the modern Middle East. Moving beyond the analysis of poems as literary and intellectual texts, Kevin M. Jones shows how poems functioned as social acts that critically shaped the cultural politics of revolutionary Iraq. He narrates the history of three generations of Iraqi poets who navigated the fraught relationship between culture and politics in pursuit of their own ambitions and agendas. Through this historical analysis of thousands of poems published in newspapers, recited in popular demonstrations, and disseminated in secret whispers, this book reveals the overlooked contribution of these poets to the spirit of rebellion in modern Iraq.

NEW HISTORICISM AND CULTURAL MATERIALISM

Bloomsbury Publishing New historicism and cultural materialism emerged in the early 1980s as prominent literary theories and came to represent a revival of interest in history and in historicising literature. Their proponents rejected both formalist criticism and earlier attempts to read literature in its historical context and defined new ways of thinking about literature in relation to history. This study explains the development of these theories and demonstrates both their uses and weaknesses as critical practices. The potential future direction for the theories is explored and the controversial debates about their validity in literary studies are discussed.

GUILTY AESTHETIC PLEASURES

Harvard University Press For scholars invested in supporting or challenging dominant ideologies, the beauty of literature seemed frivolous, even complicit with social iniquities. Suspicion of aesthetics became a way to establish the rigor of one's thought and the purity of one's politics. Yet aesthetic pleasure never disappeared, Timothy Aubrey writes. It went underground.

PERFORMING ARTS CENTER MANAGEMENT

Taylor & Francis Performing arts centers (PACs) are an integral part of the cultural and creative industries, significantly influencing the cultural, social, and economic vitality of communities around the world. Virtually all PACs are community-based and serve the public interest, whether structured as a public, nonprofit, for-profit, or hybrid entity. However, there is a lack of knowledge about the important community role of performing arts centers, especially those that mainly host and present work produced by other arts organizations. This gap is startling, given the ubiquitous presence of PACs in urban centers, small communities, as well as colleges and universities. This co-edited reference book provides valuable information at the intersection of theory and practice in the professional field of executive leadership of performing arts centers. Drawing on the expertise of leading academics, consultants, and executives, this book focuses on institutions and practices in the United States, and is contextualized within additional fields such as cultural planning, urban revitalization, and economic development. Performing Arts Center Management aims to provide valuable theoretical, conceptual, empirical, and practice-based information to current and future leaders in creative and cultural industries management. It serves as a unique reference for researchers, university students, civic leaders, urban planners, public venue managers, and arts administrators aspiring to improve or advance their work in successfully managing performing arts centers.

THE HIDDEN HISTORY OF NEW WOMEN IN SERBIAN CULTURE

TOWARD A NEW HISTORY OF LITERATURE

Rowman & Littlefield This book examines a group of educated women appearing in the nineteenth century and their contribution to Serbian literature and society. Tomic analyzes the literary values of their works and contrasts them with official evaluations, presenting their different social engagements and showing that there is abundant evidence challenging the canon.

PRACTICING NEW HISTORICISM

University of Chicago Press For almost twenty years, new historicism has been a highly controversial and influential force in literary and cultural studies. In *Practicing the New Historicism*, two of its most distinguished practitioners reflect on its surprisingly disparate sources and far-reaching effects. In lucid and jargon-free prose, Catherine Gallagher and Stephen Greenblatt focus on five central aspects of new historicism: recurrent use of anecdotes, preoccupation with the nature of representations, fascination with the history of the body, sharp focus on neglected details, and skeptical analysis of ideology. Arguing that new historicism has always been more a passionately engaged practice of questioning and analysis than an abstract theory, Gallagher and Greenblatt demonstrate this practice in a series of characteristically dazzling readings of works ranging from paintings by Joos van Gent and Paolo Uccello to *Hamlet* and *Great Expectations*. By juxtaposing analyses of Renaissance and nineteenth-century topics, the authors uncover a number of unexpected contrasts and connections between the two periods. Are aspects of the dispute over the Roman Catholic doctrine of the Eucharist detectable in British political economists' hostility to the potato? How does Pip's isolation in *Great Expectations* shed light on Hamlet's doubt? Offering not only an insider's view of new historicism, but also a lively dialogue between a Renaissance scholar and a Victorianist, *Practicing the New Historicism* is an illuminating and unpredictable performance by two of America's most respected literary scholars. "Gallagher and Greenblatt offer a brilliant introduction to new historicism. In their hands, difficult ideas become coherent and accessible."—Choice "A tour de force of new literary criticism. . . . Gallagher and Greenblatt's virtuoso readings of paintings, potatoes (yes, spuds), religious ritual, and novels—all 'texts'—as well as essays on criticism and the significance of anecdotes, are likely to take their place as model examples of the qualities of the new critical school that they lead. . . . A zesty work for those already initiated into the incestuous world of contemporary literary criticism—and for those who might like to see what all the fuss is about."—Kirkus Reviews, starred review

THE WORK OF FORM

POETICS AND MATERIALITY IN EARLY MODERN CULTURE

Oxford University Press (UK) The study of English literature has often been torn between historical approaches and formal ones, between attention to context and a focus on the poem, play, or novel in and of itself. This collection draws together prestigious scholars from the UK, US, and Canada in investigating ways of reading early modern poetry which unite these approaches. Essays explore a wide range of meanings of form, drawing on early modern literary theory as well as practice. From songperformance, to the layout of printed and manuscript pages, from poems' modelling of patterns of cognition to their mechanisms for social exclusion and inclusion, this book expands definitions and understandings of early modern poetic form.

POETIC CULTURE

CONTEMPORARY AMERICAN POETRY BETWEEN COMMUNITY AND INSTITUTION

Northwestern University Press In *Poetic Culture*, Christopher Beach questions the cultural significance of poetry, both as a canonical system and as a contemporary practice. By analyzing issues such as poetry's loss of audience, the "anthology wars" of the 1950s and early 1960s, the academic and institutional orientation of current poetry, the poetry slam scene, and the efforts to use television as a medium for presenting poetry to a wider audience, Beach presents a sociocultural framework that is fundamental to an understanding of the poetic medium. While calling for new critical methods that allow us to examine poetry beyond the limits of the accepted contemporary canon, and beyond the terms in which canonical poetry is generally discussed and evaluated, Beach also makes a compelling case for poetry and its continued vitality both as an aesthetic form and as a site for the creation of community and value.

THE PALGRAVE HANDBOOK OF HISTORY AND SOCIAL STUDIES EDUCATION

Springer Nature This Handbook presents an international collection of essays examining history education past and present. Framing recent curriculum reforms in Canada and in the United States in light of a century-long debate between the relationship between theory and practice, this collection contextualizes the debate by exploring the evolution of history and social studies education within their state or national contexts. With contributions ranging from Canada, Finland, New Zealand, Sweden, the Netherlands, the Republic of South Africa, the United Kingdom, and the United States, chapters illuminate the ways in which curriculum theorists and academic researchers are working with curriculum developers and educators to translate and refine notions of historical thinking or inquiry as well as pedagogical practice.

POETICS OF CURRICULUM, POETICS OF LIFE

AN EXPLORATION OF POETRY IN THE CONTEXT OF SELVES, SCHOOLS, AND SOCIETY

Springer Through multiple lenses of curriculum studies, the author explores how poetry is situated in the pedagogical world. Her work aims to illuminate how poetry is studied in schools and how these practices of studying poetry give poetry its cultural identity. Each chapter is guided by insight from John Dewey's *Art as Experience* which promotes explorations of opportunities for students to have profound experiences with poetry and art in schools. The purpose of this book is not to offer a prescription for teachers to use in their classrooms. This is not an outline regarding how someone should include poetry in a lesson plan. Rather, the author explores why poetry is important in our lives and how poetry can contribute to opening avenues for new possibilities through imagination and transformation based on phenomenological experience and scholarship. She explores poetry through Dewey's notion of aesthetics across diverse aspects of meaning making through poetry in a contemporary context. She also explores the influences that poetry has on the curriculum of our lives, and the influence that our lived curriculum has on the future of poetry.

A HISTORY OF AFRICAN AMERICAN POETRY

Cambridge University Press Offers a critical history of African American poetry from the transatlantic slave trade to present day hip-hop.

HISTORY, MEMORY AND NOSTALGIA IN LITERATURE AND CULTURE

Cambridge Scholars Publishing The advent of the new age has alerted us to the conflicted nature of historical memory which defined the 20th century while simultaneously assaulting us with new historical upheavals that demand responsibility and critical consideration. As the historical text bears traces of the writing subject, the element of deception is remarkable, meaning historical memory easily lends itself to forgery and false and subjective projections. As such, how do we think about the past, about history, about memory, and how does memory function? Is history an objective account, a collection of dry, reliable facts? Is it an imaginative narrative, tinged with nostalgia, a projection of our wishful thinking, the workings of our subjective perceptions and attitudes, our states of mind? The essays in this volume focus on the relevance of the past to the present and future in terms of the shifting attitudes to personal and collective experiences that have shaped dominant Western critical discourses about history, memory, and nostalgia. The contributors here take issue with the epistemological, hermeneutic, ethical, and aesthetic dimensions of the representational practices through which we revisit and revise the meaning of the past.

AFFECT POETICS OF THE NEW HOLLYWOOD

SUSPENSE, PARANOIA, AND MELANCHOLY

Walter de Gruyter GmbH & Co KG How is affective experience produced in the cinema? And how can we write a history of this experience? By asking these questions, this study by Hauke Lehmann aims at rethinking our conception of a critical period in US film history – the New Hollywood: as a moment of crisis that can neither be reduced to economic processes of adaption nor to a collection of masterpieces. Rather, the fine-grained analysis of core films reveals the power of cinematic images to affect their audiences – to confront them with the new. The films of the New Hollywood redefine the divisions of the classical genre system in a radical way and thereby transform the way spectators are addressed affectively in the cinema. The study describes a complex interplay between three modes of affectivity: suspense, paranoia, and melancholy. All three, each in their own way, implicate spectators in the deep-seated contradictions of their own feelings and their ways of being in the world: their relations to history, to society, and to cultural fantasy. On this basis, *Affect Poetics of the New Hollywood* projects an original conception of film history: as an affective history which can be re-written up to the present day.

POETIC HEROES

THE LITERARY COMMEMORATIONS OF WARRIORS AND WARRIOR CULTURE IN THE EARLY BIBLICAL WORLD

Wm. B. Eerdmans Publishing Warfare exerts a magnetic power, even a terrible attraction, in its emphasis on glory, honor, and duty. In order to face the terror of war, it is necessary to face how our biblical traditions have made it attractive -- even alluring. In this book Mark Smith undertakes an extensive exploration of "poetic heroes" across a number of ancient cultures in order to understand the attitudes of those cultures toward war and warriors. Smith examines the *Iliad* and the *Gilgamesh*; Ugaritic poems commemorating Baal, Aqhat, and the Rephaim; and early biblical poetry, including the battle hymn of Judges 5 and the lament of David over Saul and Jonathan in 2 Samuel 1. Smith's *Poetic Heroes* analyzes the importance of heroic poetry in early Israel and its disappearance after the time of David, building on several strands of scholarship in archaeological research, poetic analysis, and cultural reconstruction.

CHALLENGING HISTORY IN THE MUSEUM

INTERNATIONAL PERSPECTIVES

Routledge Challenging History in the Museum explores work with difficult, contested and sensitive heritages in a range of museum contexts. It is based on the Challenging History project, which brings together a wide range of heritage professionals, practitioners and academics to explore heritage and museum learning programmes in relation to difficult and controversial subjects. The book is divided into four sections. Part I, 'The Emotional Museum' examines the balance between empathic and emotional engagement and an objective, rational understanding of 'history'. Part II, 'Challenging Collaborations' explores the opportunities and pitfalls associated with collective, inclusive representations of our heritage. Part III, 'Ethics, Ownership, Identity' questions who is best-qualified to identify, represent and 'own' these histories. It challenges the concept of ownership and personal identification as a prerequisite to understanding, and investigates the ideas and controversies surrounding this premise. Part IV, 'Teaching Challenging History' helps us to explore the ethics and complexities of how challenging histories are taught. The book draws on work countries around the world including Brazil, Cambodia, Canada, England, Germany, Japan, Northern Ireland, Norway, Scotland, South Africa, Spain and USA and crosses a number of disciplines: Museum and Heritage Studies, Cultural Policy Studies, Performance Studies, Media Studies and Critical Theory Studies. It will also be of interest to scholars of Cultural History and Art History.

THE NEW HISTORICISM

Routledge Following Clifford Geertz and other cultural anthropologists, the New Historicist critics have evolved a method for describing culture in action. Their "thick descriptions" seize upon an event or anecdote--colonist John Rolfe's conversation with Pocohontas's father, a note found among Nietzsche's papers to the effect that "I have lost my umbrella"--and re-read it to reveal through the analysis of tiny particulars the motive forces controlling a whole society. Contributors: Stephen J. Greenblatt, Louis A. Montrose, Catherine Gallagher, Elizabeth Fox-Genovese, Gerald Graff, Jean Franco, Gayatri Chakravorty Spivak, Frank Lentricchia, Vincent Pecora, Jane Marcus, Jon Klancher, Jonathan Arac, Hayden White, Stanley Fish, Judith Newton, Joel Fineman, John Schaffer, Richard Terdiman, Donald Pease, Brooks Thomas.

POETRY AS RESISTANCE

ISLAM AND ETHNICITY IN POSTCOLONIAL PAKISTAN

Taylor & Francis Focusing on the culturally and historically rich Siraiki-speaking region, often tagged as 'South Punjab', this book discusses the ways in which Siraiki creative writers have transformed into political activists, resisting the self-imposed domination of the Punjabi-Mohajir ruling elite. Influenced by Sufi poets, their poetry takes the shape of both protest and dialogue. This book reflects upon the politics of identity and the political complications which are a result of colonisation and later, neo-colonisation of Pakistan. It challenges the philosophy of Pakistan — a state created for Muslims — which is now taking the shape of religious fanaticism, while disregarding ethnic and linguistic issues such as that of Siraiki.

THE ROUTLEDGE HISTORY OF LATIN AMERICAN CULTURE

Routledge The Routledge History of Latin American Culture delves into the cultural history of Latin America from the end of the colonial period to the twentieth century, focusing on the formation of national, racial, and ethnic identity, the culture of resistance, the effects of Eurocentrism, and the process of cultural hybridity to show how the people of Latin America have participated in the making of their own history. The selections from an interdisciplinary group of scholars range widely across the geographic spectrum of the Latin American world and forms of cultural production. Exploring the means and meanings of cultural production, the essays illustrate the myriad ways in which cultural output illuminates political and social themes in Latin American history. From religion to food, from political resistance to artistic representation, this handbook showcases the work of scholars from the forefront of Latin American cultural history, creating an essential reference volume for any scholar of modern Latin America.

A CULTURAL HISTORY OF THE ARABIC LANGUAGE

McFarland "This is a multimedia history of literary Arabic that describes the evolution of Arabic poetry and prose in the context of music, ritual performance, the arts, and architecture. This work focuses on what is unique about Arabic compared to other languages and how the distinct characteristics of Arabic took shape at various points of its history"--

THE POETICS OF NATURAL HISTORY

Rutgers University Press Early American naturalists assembled dazzling collections of native flora and fauna, from John Bartram's botanical garden in Philadelphia and the artful display of animals in Charles Willson Peale's museum to P. T. Barnum's American Museum, infamously characterized by Henry James as "halls of humbug." Yet physical collections were only one of the myriad ways that these naturalists captured, catalogued, and commemorated America's rich biodiversity. They also turned to writing and art, from John Edward Holbrook's forays into the fascinating world of herpetology to John James Audubon's masterful portraits of American birds. In this groundbreaking, now classic book, Christoph Irmscher argues that early American natural historians developed a distinctly poetic sensibility that allowed them to imagine themselves as part of, and not apart from, their environment. He also demonstrates what happens to such inclusiveness in the hands of Harvard scientist-turned Amazonian explorer Louis Agassiz, whose racist pseudoscience appalled his student William James. This expanded, full-color edition of *The Poetics of Natural History* features a preface and art from award-winning artist Rosamond Purcell and invites the reader to be fully immersed in an era when the boundaries between literature, art, and science became fluid.

A HISTORY OF INDIAN POETRY IN ENGLISH

Cambridge University Press *A History of Indian Poetry in English* explores the genealogy of Anglophone verse in India from its nineteenth-century origins to the present day. Beginning with an extensive introduction that charts important theoretical contributions to the field, this History includes extensive essays that illuminate the legacy of English in Indian poetry. Organized thematically, these essays survey the multilayered verse of such diverse poets as Henry Louis Vivian Derozio, Rabindranath Tagore, Nissim Ezekiel, Dom Moraes, Kamala Das, and Melanie Silgado. Written by a host of leading scholars, this History also devotes special attention to the lasting significance of imperialism and diaspora in Indian poetry. This book is of pivotal importance to the development of Indian poetry in English and will serve as an invaluable reference for specialists and students alike.

NEW WORLD POETICS

NATURE AND THE ADAMIC IMAGINATION OF WHITMAN, NERUDA, AND WALCOTT

University of Georgia Press A simultaneously ecocritical and comparative study, this book talks about the poetry of Walt Whitman, Pablo Neruda and Derek Walcott, three of America's most ambitious and epic-minded poets.

POETICS OF HISTORY

ROUSSEAU AND THE THEATER OF ORIGINARY MIMESIS

Fordham Univ Press Rousseau's opposition to the theater is well known: Far from purging the passions, it serves only to exacerbate them, and to render them hypocritical. But is it possible that Rousseau's texts reveal a different conception of theatrical imitation, a more originary form of mimesis? Over and against Heidegger's dismissal of Rousseau in the 1930s, and in the wake of classic readings by Jacques Derrida and Jean Starobinski, Lacoue-Labarthe asserts the deeply philosophical importance of Rousseau as a thinker who, without formalizing it as such, established a dialectical logic that would determine the future of philosophy: an originary theatricality arising from a dialectic between "nature" and its supplements. Beginning with a reading of Rousseau's *Discourse on Inequality*, Lacoue-Labarthe brings out this dialectic in properly philosophical terms, revealing nothing less than a transcendental thinking of origins. For Rousseau, the origin has the form of a "scene"—that is, of theater. On this basis, Rousseau's texts on the theater, especially the *Letter to d'Alembert*, emerge as an incisive interrogation of Aristotle's *Poetics*. This can be read not in the false and conventional interpretation of this text that Rousseau had inherited, but rather in relation to its fundamental concepts, mimesis and katharsis, and in Rousseau's interpretation of Greek theater itself. If for Rousseau mimesis is originary, a transcendental structure, katharsis is in turn the basis of a dialectical movement, an *Aufhebung* that will translate the word itself (for, as Lacoue-Labarthe reminds us, *Aufheben* translates *katharein*). By reversing the facilities of the Platonic critique, Rousseau inaugurates what we could call the philosophical theater of the future.

ARTS OF CONNECTION

POETRY, HISTORY, EPOCHALITY

Walter de Gruyter GmbH & Co KG At the intersection of literary theory, philosophy of history and phenomenology, *Arts of Connection: Poetry, History, Epochality* explores the representation of connections between events in literary, historical and philosophical narratives. Events in a story can be seen as ordered according to proximate causation, which leads diachronically from one event to the next; and

they can also be understood in view of the structure of the narrative as a whole – for instance in terms of the unity of plot. Feldman argues that there exists an essential narrative tension between these two kinds of connection, i.e. between the overarching arrangement or plot that holds together events from "outside," as it were, in order to produce an intelligible whole; and the portrayal of one-by-one, "interstitial" connections between events within the narrative. *Arts of Connection* demonstrates, by means of exemplary moments in Aristotle and classical German poetics, eighteenth-century philosophy of history, and twentieth-century phenomenology, that the task of connection is a fraught one, insofar as the formal unity of narrative competes or interferes with the representation of one-by-one connections between events, and vice versa.

A TRANSNATIONAL POETICS

University of Chicago Press Poetry is often viewed as culturally homogeneous—"stubbornly national," in T. S. Eliot's phrase, or "the most provincial of the arts," according to W. H. Auden. But in *A Transnational Poetics*, Jahan Ramazani uncovers the ocean-straddling energies of the poetic imagination—in modernism and the Harlem Renaissance; in post-World War II North America and the North Atlantic; and in ethnic American, postcolonial, and black British writing. Cross-cultural exchange and influence are, he argues, among the chief engines of poetic development in the twentieth and twenty-first centuries. Reexamining the work of a wide array of poets, from Eliot, Yeats, and Langston Hughes to Elizabeth Bishop, Lorna Goodison, and Agha Shahid Ali, Ramazani reveals the many ways in which modern and contemporary poetry in English overflows national borders and exceeds the scope of national literary paradigms. Through a variety of transnational templates—globalization, migration, travel, genre, influence, modernity, decolonization, and diaspora—he discovers poetic connection and dialogue across nations and even hemispheres.

TRIBAL STUDIES IN INDIA

PERSPECTIVES OF HISTORY, ARCHAEOLOGY AND CULTURE

Springer Nature This book provides comprehensive information on enlargement of methodological and empirical choices in a multidisciplinary perspective by breaking down the monopoly of possessing tribal studies in the confinement of conventional disciplinary boundaries. Focusing on anyone of the core themes of history, archaeology or anthropology, the chapters are suggestive of grand theories of tribal interaction over time and space within a frame of composite understanding of human civilization. With distinct cross-disciplinary analytical frames, the chapters maximize reader insights into the emerging trend of perspective shifts in tribal studies, thus mapping multi-dimensional growth of knowledge in the field and providing a road-map of empirical and theoretical understanding of tribal issues in contemporary academics. This book will be useful for researchers and scholars of anthropology, ethnohistory ethnoarchaeology and of allied subjects like sociology, social work, geography who are interested in tribal studies. Finally, the book can also prove useful to policy makers to better understand the historical context of tribal societies for whom new policies are being created and implemented.

POETRY AND SUSTAINABILITY IN EDUCATION

Springer Nature This edited collection offers educators at all levels a range of practical and theoretical approaches to teaching poetry in the context of environmental sustainability. The contributors are keenly aware of the urgency facing the planet's ecosystems—ecosystems which include all of us—and this volume makes the case that teaching poetry is not a luxury. Each of the book's three sections works from a specific angle and register. Part I focuses on pragmatic approaches to classroom activities and curricular choices; Part II considers policies and politics, including the role of the UN's Education for Sustainable Development (ESD) program; and Part III takes a widescreen view, exploring the philosophical issues that arise when poems are integrated into sustainability curricula. This book exemplifies how poetry empowers readers to think imaginatively about how to sustain—and why to sustain—our world, its resources, and its beauty.

SCIENCE AFTER THE PRACTICE TURN IN THE PHILOSOPHY, HISTORY, AND SOCIAL STUDIES OF SCIENCE

Routledge In the 1980s, philosophical, historical and social studies of science underwent a change which later evolved into a turn to practice. Analysts of science were asked to pay attention to scientific practices in meticulous detail and along multiple dimensions, including the material, social and psychological. Following this turn, the interest in scientific practices continued to increase and had an indelible influence in the various fields of science studies. No doubt, the practice turn changed our conceptions and approaches of science, but what did it really teach us? What does it mean to study scientific practices? What are the general lessons, implications, and new challenges? This volume explores questions about the practice turn using both case studies and theoretical analysis. The case studies examine empirical and mathematical sciences, including the engineering sciences. The volume promotes interactions between acknowledged experts from different, often thought of as conflicting, orientations. It presents contributions in conjunction with critical commentaries that put the theses and assumptions of the former in perspective. Overall, the book offers a unique and diverse range of perspectives on the meanings, methods, lessons, and challenges associated with the practice turn.

THE POLITICAL UNCONSCIOUS

NARRATIVE AS A SOCIALLY SYMBOLIC ACT

Cornell University Press Fredric Jameson, in *The Political Unconscious*, opposes the view that literary creation can take place in isolation from its political context. He asserts the priority of the political interpretation of literary texts, claiming it to be at the center of all reading and understanding, not just a supplement or auxiliary to other methods current today. Jameson supports his thesis by looking closely at the nature of interpretation. Our understanding, he says, is colored by the concepts and categories that we inherit from our culture's interpretive tradition and that we use to comprehend what we read. How then can the literature of other ages be understood by readers from a present that is culturally so different from the past? Marxism lies at the foundation of Jameson's answer, because it conceives of history as a single collective narrative that links past and present; Marxist literary criticism reveals the unity of that uninterrupted narrative. Jameson applies his interpretive theory to nineteenth- and twentieth-century texts, including the works of Balzac, Gissing, and Conrad. Throughout, he considers other interpretive approaches to the works he discusses, assessing the importance and limitations of methods as different as Lacanian psychoanalysis, semiotics, dialectical analysis, and allegorical readings. The book as a whole raises directly issues that have been only implicit in Jameson's earlier work, namely the relationship between dialectics and structuralism, and the tension between the German and the French aesthetic traditions.

9/11: CULTURE, CATASTROPHE AND THE CRITIQUE OF SINGULARITY

REPRESENTATIONS OF 9/11

Walter de Gruyter GmbH & Co KG Departing from 9/11's spectacularity and aesthetical appeal, its eskatastrophic dimension, this book takes up the task of studying 9/11 as a mnemonic singularity, i.e. a catastrophic event that evokes or mimics, albeit in a renewed situation, the structure of past catastrophes. It investigates how 9/11 has been represented/remediated and how it has reintroduced catastrophic thinking into our conceptual framework.

INTRODUCING TRANSLATION STUDIES

THEORIES AND APPLICATIONS

Routledge This is the definitive guide to the theories and concepts that make up the dynamic field of translation studies. Providing an accessible and fully up-to-date overview of key movements and theorists within an expanding area of study, this textbook has become a key source for generations of translation students on both professional and university courses. New features in this third edition include: the latest research incorporated into each chapter, including linguistic precursors, models of discourse and text analysis, cultural studies and sociology, the history of translation, and new technologies a new chapter with guidelines on writing reflective translation commentaries and on preparing research projects and dissertations more examples throughout the text revised exercises and updated further reading lists throughout a major new companion web site with video summaries of each chapter, multiple-choice tests, and broader research questions. This is a practical, user-friendly textbook that gives a comprehensive insight into how translation studies has evolved, and is still evolving. It is an invaluable resource for anyone studying this fascinating subject area.

HEART OF DARKNESS

A PDF-STYLE E-BOOK

Macmillan Higher Education This volume presents the text of the 1921 Heinemann edition of Conrad's classic short novel along with documents that place the work in historical context and critical essays that read *Heart of Darkness* from several contemporary critical perspectives. The text and essays are complemented by biographical and critical introductions, bibliographies, and a glossary of critical and theoretical terms. In this third edition, the section of cultural documents and illustrations is entirely new, as are two recent exemplary critical essays by Gabrielle McIntire and Tony C. Brown that synthesize a variety of current critical approaches.

NEGOTIATING LANGUAGES

URDU, HINDI, AND THE DEFINITION OF MODERN SOUTH ASIA

Columbia University Press Prior to the nineteenth century, South Asian dictionaries, glossaries, and vocabularies reflected a hierarchical vision of nature and human society. By the turn of the twentieth century, the modern dictionary had democratized and politicized language. Compiled "scientifically" through "historical principles," the modern dictionary became a concrete symbol of a nation's arrival on the world stage. Following this phenomenon from the late seventeenth century to the present, *Negotiating Languages* casts lexicographers as key figures in the political realignment of South Asia under British rule and in the years after independence. Their dictionaries document how a single, mutually intelligible language evolved into two competing registers—Urdu and Hindi—and became associated with contrasting religious and nationalist goals. Each chapter in this volume focuses on a key lexicographical work and its fateful political consequences. Recovering texts by overlooked and even denigrated authors, *Negotiating Languages* provides insight into the forces that turned intimate speech into a potent nationalist politics, intensifying the passions that partitioned the Indian subcontinent.

POETICS AND POLITICS

NET STRUCTURES AND AGENCIES IN EARLY MODERN DRAMA

Walter de Gruyter GmbH & Co KG Far from teleological historiography, the pan-European perspective on Early Modern drama offered in this volume provides answers to why, how, where and when the given phenomena of theatre appear in history. Using theories of circulation and other concepts of exchange, transfer and movement, the authors analyze the development and differentiation of European secular and religious drama, within the disciplinary framework of comparative literature and the history of literature and concepts. Within this frame, aspects of major interest are the relationship between tradition and innovation, the status of genre, the proportion of autonomous and heteronomous creational dispositions within the artefacts or genres they belong to, as well as strategies of functionalization in the context of a given part of the cultural net. Contributions cover a broad range of topics, including poetics of Early Modern Drama; political, institutional and social practices; history of themes and motifs (Stoffgeschichte); history of genres/cross-fertilization between genres; textual traditions and distribution of texts; questions of originality and authorship; theories of circulation and net structures in Drama Studies.

KILLING POETRY

BLACKNESS AND THE MAKING OF SLAM AND SPOKEN WORD COMMUNITIES

Rutgers University Press In recent decades, poetry slams and the spoken word artists who compete in them have sparked a resurgent fascination with the world of poetry. However, there is little critical dialogue that fully engages with the cultural complexities present in slam and spoken word poetry communities, as well as their ramifications. In *Killing Poetry*, renowned slam poet, Javon Johnson unpacks some of the complicated issues that comprise performance poetry spaces. He argues that the truly radical potential in slam and spoken word communities lies not just in proving literary worth, speaking back to power, or even in altering power structures, but instead in imagining and working towards altogether different social relationships. His illuminating ethnography provides a critical history of the slam, contextualizes contemporary black poets in larger black literary traditions, and does away with the notion that poetry slams are inherently radically democratic and utopic. *Killing Poetry*—at times autobiographical, poetic, and journalistic—analyzes the masculine posturing in the Southern California community in particular, the sexual assault in the national community, and the ways in which related social media inadvertently replicate many of the same white supremacist, patriarchal, and mainstream logics so many spoken word poets seem to be working against. Throughout, Johnson examines the promises and problems within slam and spoken word, while illustrating how community is made and remade in hopes of eventually creating the radical spaces so many of these poets strive to achieve.

A COMPANION TO PUBLIC HISTORY

John Wiley & Sons An authoritative overview of the developing field of public history reflecting theory and practice around the globe This unique reference guides readers through this relatively new field of historical inquiry, exploring the varieties and forms of public history, its relationship with popular history, and the ways in which the field has evolved internationally over the past thirty years. Comprised of thirty-four essays written by a group of leading international scholars and public history practitioners, the work not only introduces readers to the latest scholarly academic research, but also to the practice and pedagogy of public history. It pays equal attention to the emergence of public history as a distinct field of historical inquiry in North America, the importance of popular history and 'history from below' in Europe and European colonial-settler states, and forms of historical consciousness in non-Western countries and peoples. It also provides a timely guide to the state of the discipline, and offers an innovative and unprecedented engagement with methodological and theoretical problems associated with public history. Generously illustrated throughout, *The Companion to Public History's* chapters are written from a variety of perspectives by contributors from all continents and from a wide variety of backgrounds, disciplines, and experiences. It is an excellent source for getting readers to think about history in the public realm, and how present day concerns shape the ways in which we engage with and represent the past. Cutting-edge companion volume for a developing area of study Comprises 36 essays by leading authorities on all aspects of public history around the world Reflects different national/regional interpretations of public history Offers some essays in teachable forms: an interview, a roundtable discussion, a document analysis, a photo essay. Covers a full range of public history practice, including museums, archives, memorial sites as well as historical fiction, theatre, re-

enactment societies and digital gaming Discusses the continuing challenges presented by history within our broad, collective memory, including museum controversies, repatriation issues, 'textbook' wars, and commissions for Truth and Reconciliation The Companion is intended for senior undergraduate students and graduate students in the rapidly growing field of public history and will appeal to those teaching public history or who wish to introduce a public history dimension to their courses.