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*Oriental And Postmodern
Elements In Moulin Rouge*

China has undergone a unique path of development in the post-Maoist era. Especially, the last decade witnessed China's rapid rise to economic wealth

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and superpower status vis-à-vis the severe developmental predicaments of the West (financial crises, socio-political turbulences, etc.). This book analyzes how the leading Chinese thinkers understand China's prosperity and rapid development today, and whether there is any

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hidden mechanism that has been playing a crucial role of forming contemporary Chinese thinkers' shared passionate endeavor of resuscitating classical Chinese ideas, and thus shows how the fervor for discovering “ essential characteristics ” of Chinese thought

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reveals a hidden psychological mechanism.

During the last two decades of the twentieth century, U.S. Latina writers have made a profound impact on American letters with fiction in both mainstream and regional venues. Following on the heels of this vibrant

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and growing body of work, New Latina Narrative offers the first in-depth synthesis and literary analysis of this transethnic genre. Focusing on the dynamic writing published in the 1980s and 1990s by Mexican American, Puerto Rican, Cuban American, and Dominican American

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women, New Latina Narrative illustrates how these writers have redefined the concepts of multiculturalism and diversity in American society. As participants in both mainstream and grassroots forms of multiculturalism, these new Latina narrativists have created a

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feminine space within postmodern ethnicity, disrupting the idealistic veneer of diversity with which publishers often market this fiction. In this groundbreaking study, author Ellen McCracken opens the conventional boundaries of Latino/a literary criticism, incorporating

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elements of cultural studies theory and contemporary feminism.

Emphasizing the diversity within new Latina narrative, McCracken discusses the works of more than two dozen writers, including Julia Alvarez, Denise Ch ę vez, Sandra Cisneros, Cristina Garcia, Graciela Lim—n, Demetria

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Martínez, Pat Mora, Cherríe Moraga, Mary Helen Ponce, and Helena María Viramontes. She stresses such themes as the resignification of master narrative, the autobiographical self and collective identity, popular religiosity, subculture and transgression, and

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narrative harmony and dissonance.

New Latina Narrative provides readers an enriched basis for reconceiving the overall Latino/a literary field and its relation to other contemporary literary and cultural trends.

McCracken's original approach extends the Latina literary canonÑboth

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the works to be studied and the issues to be examined—resulting in a valuable work for all readers of women's studies, contemporary American literature, ethnic studies, communications, and sociology. More than three decades after its first publication, Edward Said's

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groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle

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and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening,

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Orientalism remains one of the most important books written about our divided world.

The Routledge Handbook of Asian American Studies brings together leading scholars and scholarship to capture the state of the field of Asian American Studies, as a generation of

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researchers have expanded the field with new paradigms and methodological tools. Inviting readers to consider new understandings of the historical work done in the past decades and the place of Asian Americans in a larger global context, this ground-breaking volume

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illuminates how research in the field of Asian American Studies has progressed. Previous work in the field has focused on establishing a place for Asian Americans within American history. This volume engages more contemporary research, which draws on new archives, art, literature, film,

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and music, to examine how Asian Americans are redefining their national identities, and to show how race interacts with gender, sexuality, class, and the built environment, to reveal the diversity of the United States. Organized into five parts, and addressing a multitude of

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interdisciplinary areas of interest to Asian American scholars, it covers:

- a reframing of key themes such as transnationality, postcolonialism, and critical race theory
- U.S. imperialism and its impact on Asian Americans
- war and displacement
- the garment industry
- Asian Americans and

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sports • race and the built environment • social change and political participation • and many more themes. Exploring people, practice, politics, and places, this cutting-edge volume brings together the best themes current in Asian American Studies today, and is a vital

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reference for all researchers in the field.

Historical Dictionary of Modern
Chinese Literature

Heralds of the Postmodern
Tropicopolitans

Postmodern and Oriental Elements in
'Moulin Rouge!': Film Analysis

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Colonizer and Colonized

The Feminine Space of Postmodern
Ethnicity

On the Way to the Postmodern

**Although published many decades
ago, William Gaddis's The
Recognitions is only now beginning**

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to receive the critical attention it deserves. Carnival of Repetition, the first full-length study of the novel, is a sophisticated analysis that places it in a new literary and cultural context . This novel of the 1950 s is unlike anything else from that decade. It

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harks back to the works of high modernism (exemplified by Joyce's Ulysses) and looks forward to postmodern fiction (especially as practiced by Barth, Pynchon, and DeLillo). Imitation is its major theme, one that Gaddis pursues on

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many levels, across several continents, into mazes of arcane knowledge and bogus scholarship, and even into the novel's structure through the repetition of prior texts and the interplay between literal and disguised quotation. Through an

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endless play of repetition, Gaddis confounds the reader's recognition of similarity and difference.

Johnston uses the theories of Bakhtin and Deleuze (and others, such as Julia Kristeva) to map out a context for this most unusual and

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difficult work. From Bakhtin, he appropriates the concepts of carnivalesque fiction and dialogism (or a plurality of independent voices, no one more important than another). From Deleuze, he borrows the idea of the simulacrum, a copy

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that presupposes no original and that becomes meaningful through a process of infinite repetition. With these instruments, Johnston analyzes the labyrinth of copy and counterfeit that Gaddis constructs in his novel. Oriental and Postmodern Elements

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in Moulin Rouge!diplom.de

**This reader provides a selection of
articles and essays by leading figures
in the postmodernism debate.**

**Describes the changing life of the
city and its inhabitants during the
final decades of the twentieth**

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century and examines the complex forces at play in the search for modernity. The author presents us with four case studies of how the city is marketing and selling itself (including its refurbishment for the 2008 Olympic bid) and concludes

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**that Beijing's urban image
construction may provide an avenue
for opposition groups to challenge
the hegemony of those in power.**

**The Poetics of Difference and
Displacement
Framing the Margins**

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**A Lacanian Analysis of
Contemporary Chinese Thought
The Great Dragon Fantasy
Toward a Postmodern Literature
The Fiction of Letters in
Postmodern Culture
Buddhism and Postmodern**

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Imaginings in Thailand

In a supposedly 'global age,' which not everyone accepts, the late Dr Jennifer Crawford has brought together a range of disciplines in her creation of a unified, sensitive 'way of

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*knowing' for the global era.
Drawing upon her academic and
lived experience in philosophy,
environmental science, social
work and feminism, together
with a deep spiritual
commitment, Jennifer Crawford*

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has deftly woven together complex ideas in her reconceptualisation of global justice. Spiritually-Engaged Knowledge: The Attentive Heart is framed within the author's troubling encounters in India

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recounted in the Prologue and Epilogue. These transformative experiences inspired her multi-disciplinary exploration of justice, which took her beyond the boundaries of Western epistemology. Locating the

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global, the author defines what it is to be a member of a global community in which cross-cultural encounters bring forth the possibility of new genre of knowledge. Crawford situates her argument within

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*contemporary philosophical
contexts, drawing upon
postmodern discourse,
globalisation theory and the
realisation of shared horizon for
all human knowledge, which
offers up a potential for*

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'knowing globally'. Crawford takes the reader through feminist theory, the ethic of care, the craft of 'othering', surrender to the 'other' and to our relationship with the earth which, she argues, can be

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reconfigured into an ethically-based way of knowing. Drawing on a range of belief systems, including Australian Aboriginal spirituality, Christianity, Buddhism, Hinduism, metaphysics and Western

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philosophy, Crawford rebuilds an inclusive, compassionate, redefinition of care for the new millennium, which she calls spiritually-engaged knowledge. China has undergone a unique path of development in the post-

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Maoist era. Especially, the last decade witnessed China's rapid rise to economic wealth and superpower status vis-a-vis the severe developmental predicaments of the West (financial crises, socio-political

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turbulences, etc.). This book analyzes how the leading Chinese thinkers understand China's prosperity and rapid development today, and whether there is any hidden mechanism that has been

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playing a crucial role of forming contemporary Chinese thinkers'' shared passionate endeavor of resuscitating classical Chinese ideas, and thus shows how the fervor for discovering OC essential characteristicsOCO of

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Chinese thought reveals a hidden psychological mechanism. Contents: The Fantasmatic Narrative of Contemporary Chinese Thought; OC Descendants of a Blurry-Eyed Dragon

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*Enlightenment as
Modernization; OC
TraumaticOCO Encounters with
Postmodernism; Liberals and
New Leftists as OC Discursive
EnemiesOCO China's New
Nationalism and Its Obscene*

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*Core; Traversing the
Fantasmatic Past and Future.
Readership: Academics,
professionals, Sinologists,
advanced undergraduate and
graduate students interested in
China studies.*

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Rich in its stories, characters, and imaginative range, The Book of Laughter and Forgetting is the novel that brought Milan Kundera his first big international success in the late 1970s. Like all his work, it is

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valuable for far more than its historical implications. In seven wonderfully integrated parts, different aspects of human existence are magnified and reduced, reordered and emphasized, newly examined,

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*analyzed, and experienced.
Postmodernism has often been
presented as a new theory of
liberation that promotes
pluralism and gives
representation to the
marginalised peoples of the non-*

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west and 'other' cultures. In this major assessment of postmodernism from a non-western perspective, Ziauddin Sardar offers a radical critique of this view. Covering the salient spheres of

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*postmodernism - from
architecture, film, television and
pop music, to philosophy,
consumer lifestyles and new
age religions - Sardar reveals
that postmodernism in fact
operates to further marginalise*

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the reality of the non-west and confound its aspirations. By tracing postmodernism's roots in colonialism and modernity, Sardar demonstrates that the dominant contemporary intellectual fashion, peddling an

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insidiously oppressive and subtle revisionism, is the most comprehensive onslaught on the non-west ever experienced. In stern retort, the author offers ways in which the peoples of the non-west can counter the

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*postmodern assault and survive
with their identities, histories
and cultures intact.*

Yellow Future

China and Orientalism

The Decline of Discourse

Gaddis's The Recognitions and

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Postmodern Theory

A Reader

Singapore and Asia -

Celebrating Globalisation and an

Emerging Post-Modern Asian

Civilisation

The Attentive Heart

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China and the United States, two massive economic and military powers, cannot avoid engaging with each other. Enjoying what is often termed “the most important bilateral relationship in the world”, the two sometimes cooperate, but often compete, as their interests

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come into conflict. Both countries are separated not just by the Pacific Ocean, but also by their very different histories, experiences, societies, customs, and outlooks. Non-governmental, unofficial relationships and exchanges are often as important as formal

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dealings in determining the climate of Sino-American relations. For several decades in the mid-twentieth century, Chinese and Americans were virtually isolated from each other, trapped in icy hostility. Chinese scholars are now making up for lost time. This

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assortment of essays, most by mainland Chinese academics and students, focuses upon the role of culture – very broadly defined – in Sino-American affairs. Taking a holistic approach, in this collection over thirty authors focus on such topics as the influence of ideology,

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the impact of geopolitics, the use of rhetoric, soft power, educational encounters and exchanges, immigration, gender, race, identity, literature, television, movies, music, and the press. Cultural factors are, as the authors demonstrate, enormously significant in affecting

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how Chinese and Americans think about and approach each other, both as individuals and at the state level.

Modern Chinese literature has been flourishing for over a century, with varying degrees of intensity and energy at different junctures of

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history and points of locale. An integral part of world literature from the moment it was born, it has been in constant dialogue with its counterparts from the rest of the world. As it has been challenged and enriched by external influences, it has contributed to the

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wealth of literary culture of the entire world. In terms of themes and styles, modern Chinese literature is rich and varied; from the revolutionary to the pastoral, from romanticism to feminism, from modernism to post-modernism, critical realism, psychological

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realism, socialist realism, and magical realism. Indeed, it encompasses a full range of ideological and aesthetic concerns. This second edition of Historical Dictionary of Modern Chinese Literature presents a broad perspective on the development

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and history of literature in modern China. It offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of

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modern Chinese literature.

“OM”, a fundamental meditation sound present in the cultures of Buddhism, is a syllable full of philosophical and transcendental meanings. The category of the Orient, as contrasted, antithetical and complementary to the Occident

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(West) and its culture, appears to be one of the most interesting and long-lasting issues discussed in the humanities. European fascination with Oriental cultures has found multifaceted manifestations in science, art, fashion and beliefs. Music, as an important element of

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cultural communication, has always been well suited for transitions and inspirations. The relationship between the Orient and Western music encompasses a wide and fascinating scope of problems, a field of various multidimensional influences which brings an

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opportunity not only to study particular questions, but also to search for universal and fundamental values. This collection of essays is a result of an International Conference titled “OM: Orient in Music – Music of the Orient”, held at the Grażyna and

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***Kiejstut Academy of Music in Łódź,
Poland, in March 2016. The volume
provides insight into the many ways
in which the music of the East and
West can be understood and
treated by both Western and
Eastern scholars.***

Explores contemporary uses of

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***letters and letter writing—including
electronic mail—in literature, film,
and art.***

***The Social Logic of Postmodern
Culture***

Orientalism

***Encounters between China and the
United States***

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Old Testament Essays, 1967-1998

New Latina Narrative

***Reading, Writing, and Resistance in
Postmodern Capitalism***

estudios sobre la historia de ideas

This dramatic rereading
of postmodernism seeks

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to broaden current
theoretical conceptions
of the movement as both
a social-philosophical
condition and a literary
and cultural phenomenon.
Phil Harper contends

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that the fragmentation considered to be characteristic of the postmodern age can in fact be traced to the status of marginalized groups in the United

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States since long before
the contemporary era.
This status is reflected
in the work of American
writers from the
thirties through the
fifties whom Harper

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addresses in this study,
including Nathanael
West, Anais Nin, Djuna
Barnes, Ralph Ellison,
and Gwendolyn Brooks.
Treating groups that are
disadvantaged or

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disempowered whether by
circumstance of gender,
race, or sexual
orientation, the writers
profiled here occupy the
cusp between the modern
and the postmodern;

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between the recognizably
modernist aesthetic of
alienation and the
fragmented, disordered
sensibility of
postmodernism.

Proceeding through close

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readings of these literary texts in relation to various mass-cultural productions, Harper examines the social placement of the texts in the scope of

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literary history while analyzing more minutely the interior effects of marginalization implied by the fictional characters enacting these narratives. In

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particular, he demonstrates how these works represent the experience of social marginality as highly fractured and fracturing, and

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indicates how such
experience is implicated
in the phenomenon of
postmodernist
fragmentation. Harper
thus accomplishes the
vital task of

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recentering cultural
focus on issues and
groups that are
decentered by very
definition, and thereby
specifies the
sociopolitical

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significance of
postmodernism in a way
that has not yet been
done.

Provides the first
sustained reading of
Gertrude Stein's novels

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from both feminist and
postmodern perspectives
In the fifth volume in
the Studies in American
Sociology Series,
Stanford M. Lyman offers
commentaries on and

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critiques of
postmodernism,
poststructuralism, and
deconstruction, posing
questions concerning
theoretical and
epistemological problems

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arising from what
appears to be a
"nouvelle vague."

Postmodernism,
poststructuralism, and
deconstructionism are
interrelated aspects of

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the newest theoretical development in sociology and the social sciences. This new wave of thought challenges virtually all paradigms currently in use. In this, his fifth

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volume in the Studies in
American Sociology
Series, Stanford M.
Lyman offers
commentaries on and
critiques of this new
perspective, posing

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questions concerning theoretical and epistemological problems arising from what appears to be a nouvelle vague. Among the basic themes and issues

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explored are the
allegation that
modernity has defaulted
on the promise of the
Enlightenment; the
question of whether the
rational basis for

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knowledge and action is still valid; the controversy over the place of metanarratives and macrosociological outlooks; and newer concerns over race,

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gender, sexual
preferences, the self,
and the "Other."

Professor Lyman provides
empirically based and
historically specific
analyses of the relation

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of the race question to
the problem of otherness
and to the legal
construction of racial
identity in American
court proceedings.

Focusing on the issues

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of citizenship affecting
European, Middle
Eastern, and Asian
immigrants; African
Americans; and the
special cases of the
Chinese and Native

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Americans, he relates major public problems to the modern as well as the postmodern perspectives on justice. The debate over assimilation and

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multiculturalism, the dynamics of gender-specific emotions as expressed in six decades of Hollywood films, and the postmodern approach to deviance are each

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examined. He also offers proposals for a social science attuned to, but critical of, postmodernism and poststructuralism. Such a sociology might offer

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a perspective that treats the drama of social relations in the routine as well as the remarkable aspects of everyday life. Professor Lyman provides not only

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a new understanding of postmodernism but also a program of how to proceed with respect to its challenges.

Volumes contain 50 articles and papers, 10

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of them not previously published, from the author's work as an Old Testament scholar over the last 30 years.

The Making and Selling of Post-Mao Beijing

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A Novel

The Postmodern Turn
Postmodernism in Music
Canadian review of
comparative literature
The Dismemberment of
Orpheus

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Twentieth-Century
Chinese-Western
Intercultural Theatre

Over the last two decades, the experiences of colonization and decolonization, once safely relegated to the margins of what occupied students

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of history and literature, have shifted into the latter's center of attention, in the West as elsewhere. This attention does not restrict itself to the historical dimension of colonization and decolonization, but also focuses upon their impact upon the present, for both

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colonizers and colonized. The nearly fifty essays here gathered examine how literature, now and in the past, keeps and has kept alive the experiences - both individual and collective - of colonization and decolonization. The contributors to this volume hail from

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the four corners of the earth, East and West, North and South. The authors discussed range from international luminaries past and present such as Aphra Behn, Racine, Blaise Cendrars, Salman Rushdie, Graham Greene, Derek Walcott, Guimarães Rosa, J.M.

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Coetzee, André Brink, and Assia
Djebar, to less known but certainly not
lesser authors like Gioconda Belli,
René Depestre, Amadou Koné, Elisa
Chimenti, Sapho, Arthur Nortje, Es'kia
Mphahlele, Mark Behr, Viktor Paskov,
Evelyn Wilwert, and Leïla Houari.

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Issues addressed include the role of travel writing in forging images of foreign lands for domestic consumption, the reception and translation of Western classics in the East, the impact of contemporary Chinese cinema upon both native and

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Western audiences, and the use of Western generic novel conventions in modern Egyptian literature.

This accessible and comprehensive overview of the main issues on the modernity-postmodernity controversy is the first clear-sighted book on the

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subject. It surveys modern social theory, from Kant to Weber with economy and masterly precision. And evaluates the work of the Frankfurt School, Arendt, Strauss, Luhmann, Habermas, Heller, Castoriadis and Touraine, before moving on to consider

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the approaches of the leading writers on postmodernity: Lyotard, Vattimo, Derrida, Foucault and Jameson. The result is a new way of conceptualizing the modernity-postmodernity debate, and an exciting new approach to the roots of contemporary social theory.

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This book argues that there is a new, Sinological form of orientalism at work in the world. It has shifted from a logic of 'essential difference' to one of 'sameness' or general equivalence. "China" is now in a halting but inevitable process of becoming-the-

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same as the USA and the West.

Orientalism is now closer to the cultural logic of capitalism, even as it shows the afterlives of colonial discourse. This shift reflects our era of increasing globalization; the migration of orientalism to area studies and the

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pax Americana; the liberal triumph at the "end" of history and the demonization of Maoism; an ever closer Sino-West relationship; and the overlapping of anti-communist and colonial discourses. To make the case for this re-constitution of orientalism,

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this work offers an inter-disciplinary analysis of the China field broadly defined. Vukovich takes on specialist work on the politics, governance, and history of the Mao and reform eras, from the Great Leap Forward to Tiananmen, 1989; the Western study of

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Chinese film; recent work in critical theory which turns on 'the China-reference"; and other global texts about or from China. Through extensive analysis, the production of Sinological knowledge is shown to be of a piece with Western global intellectual

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political culture. This work will be of great interest to scholars of Asian, postcolonial and cultural studies. A collection of 15 fables from a founding figure of postmodernism that ask in the words of Jean-Francois Lyotard, "how to live and why?" It

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provides attention to issues of justice and ethics, and aesthetics and judgement - unravelling and reconfiguring idealistic notions of subjects.

The Religiosity of Urban Space
Modernity and Postmodernity

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Great Dragon Fantasy, The: A
Lacanian Analysis Of Contemporary
Chinese Thought
The Routledge Handbook of Asian
American Studies
Shaping Signification in Performance
Salman Rushdie

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Postmodernism and The Other
"Heralds of the Postmodern"
inquires into the possibility of a
poetics of madness in "Heart of
Darkness, Mrs. Dalloway," and
"The Golden Notebook." By relating
the literary expression of the

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irrational in these works to the philosophical attempt to overcome the subject and rationality in the writings of Nietzsche, Foucault, and Derrida, the book presents modern fiction as an arena in which struggles between reason and

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madness, limitation and transgression, -self- and -the other- are fully displayed. It investigates how modern literature subverts traditional metaphysics by exploring the realm of the other reason and the new forms of subjectivity."

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This book engages with the critical decline of postmodernism and newer currents of thinking that have come to the fore, including postcolonialism, feminism, and cultural studies, constituting an exploration of the cultural

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landscape after the heyday of postmodernism in the West and its profound influence on the Chinese cultural scene. Topics discussed include the prevalent theoretical trends and cultural phenomena in the West in the wake of

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postmodernism, how these developments have influenced contemporary Chinese literary and cultural criticism, and how Chinese scholars can have an equal dialogue with the dominant Western theorists. The chapters examine

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critical issues and figures in the fields, including postmodernity and globalization, as well as the theories of Edward Said, Gayatri Spivak, Homi Bhabha, and Judith Butler. Taking a comparative and cross-cultural perspective,

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especially between China and the West, the title also sheds light on the imprint of Western theoretical trends on the literature and culture of contemporary China, exemplified in diasporic writing, cinema, women's literature, popular culture,

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and the overall orientation of contemporary Chinese literature. The book will be a critical reference for all levels of reader interested in postmodernism, critical theory, postcolonialism, feminism, cultural studies, comparative and world

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literature, and contemporary
Chinese literature and culture.

SINGAPORE AND EAST
ASIA----CELEBRATING
GLOBALIZATION AND
EMERGENCE OF A POST-
MODERN ASIAN CIVILIZATION

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The economic achievements of peoples bear a close relationship with their cultures and level of development of their civilization. Until the 16th century, the major world civilizations were similar in stage of development in being

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feudalistic, authoritarian and religious. Since then with the Enlightenment, the age of Reason and the control of nature through mastery of science, Western civilization has taken a quantum leap in creating the modern

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industrial world and achieved wealth through colonization and globalization. In stagnating for centuries, Asians paid dearly at the feet of Western hegemony. Nevertheless, through the embrace of techno-science whilst retaining

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traditional values, Asians are now catching up fast. East Asians have happily discovered that practicing their cultural heritage of Confucianism, Taoism and Buddhism has been to their advantage. This thesis has been

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reinforced by Communist China's phenomenal success in the global economy. At the same time East Asia has found cultural consonance with the philosophy of Constructive post-modernism. This has been a movement in the West which

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questions the precepts of modernism, its materialism and lack of spirituality, its failure to achieve harmony in society and amongst nations, and its excessive exploitation of Mother Nature. Constructive post-modernism

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movement has placed its biggest hope in the harmonious rise of Marxist China. An East Asian champion of globalization has been Singapore. Initially thought too small to exist as a country, Singapore has surprised in

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reaching the ranks of a global city well within a life span.

SINGAPORE----Celebrating globalization and fusion of civilizations Singapore is currently ranked 7th in position as a global city, joining in wealth and influence

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New York, London and Tokyo. Caux Round Table, a global index of social capital in 2009 ranked Singapore 14th among 200 countries. Singapore was top in Asia and ahead of the United States and Britain. Singapore s

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exciting fusion of Western and Asian civilizations started in 1819 when the British East India Company set up a trading post at the sparsely populated island off the Southern tip of Malaya at the strategic Straits of Malacca. When

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colonial initiatives made Malaya into the world's biggest producer of rubber and tin, the port city grew into the New York of Malaya. Following the usual rhetoric of newly independent countries against colonial exploitation, the

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Republic of Singapore was pragmatic in remaining closely aligned to the Western world. The elevation of English to be the first language of instruction in all schools not only helped unify multi-lingual Singapore, but also

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facilitated linkage with the global economy and progress in technoscience. English speaking workers together with other positive factors such as hard work ethics, freedom from labor strikes and corruption attracted MNC investment. Since

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the 1960s Singapore has become the biggest MNC hub in the world. In 2007, over 7000 foreign companies account for \$15 billion or 85% of fixed asset investment and 44.5% of the GDP. Besides MNCs, Western talents in top level

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management, finance, academia and research have all been recruited. International Advisory Panels (IAP) continue to assist Government and statutory bodies. Unlike much of Asia, a key element in Singapore's success has been

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winning the war against corruption through political will, tough anti-corruption laws and paying ministers and civil servants well. Transparency International has consistently ranked island-State as one of the least corrupt countries in

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the world. The livability of Singapore has for past decades been significantly improved by clearance of slumps, clean tree-lined and crime-free streets, decent housing, and access to high quality education and healthcare.

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Architectural legacy of East and
West has been conserved. As the
An introduction to theatrical
directing using the concepts and
terminology of semiotic theory
Mail-Orders
After Postmodernism

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Spiritually-Engaged Knowledge
Western Knowledge Production
and the PRC
Curved Thought and Textual
Wandering
Carnival of Repetition
Postmodernism and a Sociology of

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the Absurd and Other Essays on
the "nouvelle Vague" in American
Social Science

**Die Arbeit analysiert Baz
Luhrmanns Film „Moulin
Rouge!“ (2001) vor dem
Hintergrund postmoderner**

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**und orientalischer
Stilmittel in Literatur
und Film. Moulin Rouge!
ist nach Strictly Ballroom
(1992) und William
Shakespeare's Romeo and
Juliet (1996) das letzte**

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Werk in Luhrmanns ‚Red
Curtain Trilogy‘.
Charakterisierend für
diese Art des
Filmschaffens ist, dass
der Fokus auf der Art der
Erzählung bzw. der

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Erzählform liegt, und nicht primär auf ihrem Inhalt. Moulin Rouge! verknüpft Elemente des amerikanischen Musicals der 40er und 50er Jahre mit europäischen Charthits

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**der 1990er und
Erzähltechniken aus
Bollywood Filmen. Dabei
spielt er mit postmodernen
und
poststrukturalistischen
Phänomenen wie**

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**Intertextualität, mehreren
Erzählebenen sowie der
Selbstreflexivität der
Figuren als auch der
Geschichte. Der Film ist
laut, bunt und hektisch.
Kitsch oder Kunst oder**

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**beides - das bleibt eine
Frage des Geschmacks.
Inhaltsangabe:Introduction
: The show will be a
magnificent, opulent,
tremendous, stupendous,
gargantuan, bedazzlement!**

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A sensual ravishment. It will be Spectacular, Spectacular . Zidler is right. That is what Moulin Rouge! is spectacular. Zidler, the impresario of the Moulin Rouge, tries to

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sell the bohemian play
'Spectacular,
Spectacular', which
Toulouse and Christian
present to the Duke.
However, Moulin Rouge! is
'Spectacular, Spectacular'

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and vice versa. The Duke is the maharajah, Christian is the penniless sitar player and Satine is the beautiful courtesan. Luhrmann's latest work is loud, colorful, fast,

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postmodern, a melodrama and a musical, and it is about love. Opinions are much divided over this film and many critics wonder if it is just bad taste and kitsch or an

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**ingenious piece of film
art. In other words, it is
an original Baz Luhrmann.
Until today, the
Australian director
produced three movies,
which he calls the 'Red**

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Curtain Trilogy'. He started with Strictly Ballroom in 1992, followed by William Shakespeare's Romeo and Juliet in 1996 and ended with Moulin Rouge! in 2001. Luhrmann

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**calls his way of
filmmaking a
theatricalized cinema
style . Baz Luhrmann
definitely is a unique and
versatile character.
However, if his film is**

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**art or trash remains a
matter of opinion.**

**Luhrmann himself
disassociates from any
categorization in the
sense of low culture and
high art, taking into**

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**account that back in time
Shakespeare was also
considered as popular
culture in the same way,
as operas were the lowest
form of culture at their
peak times. He counters**

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his critics and their objections, die Story ist dünn und simpel , with, Doch gerade das ist eine Konvention des Musicals, aber auch der Oper, mit Ausnahme von Wagner. Aber

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**eigentlich zieht auch
Wagner nur einen dünnen
Plot in die Länge. The
other often expressed
criticism that his latest
work, is a direct assault
on eyes, ears, and**

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expectations (Abele), and
hard to exceed in terms of
kitsch, he only defies
with the credo that,
Persönlicher Geschmack ist
der Feind der Kunst. .
Moulin Rouge! is a mélange

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of film, music and dance.
Set in 1899 but with
contemporary music it is a
work of extremes.
Everything in this film
seems to scream: 'anything
goes!'. Nevertheless,

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**Luhrmann follows a
concept. Nothing in this
film happens accidentally
but it is his own style.
Luhrmann's 'Red Curtain'
style comprises several
distinct storytelling**

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choices. He uses a rather simple story, based on a well-known [...]

What is postmodernism? How does it relate to music?

This introduction clarifies the concept,

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**providing ways of
interpreting postmodern
music.**

**This book presents a
rethink on the
significance of Thai
Buddhism in an**

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**increasingly complex and
changing post-modern urban
context, especially
following the financial
crisis of 1997. Defining
the cultural nature of
Thai 'urbanity'; the**

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**implications for
local/global flows,
interactions and emergent
social formations, James
Taylor opens up new
possibilities in
understanding the**

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specificities of everyday urban life as this relates to perceptions, conceptions and lived experiences of religiosity. Changes in the centre are also

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reverberating in the
remaining forests and the
monastic tradition of
forest-dwelling which has
sourced most of the
nation's modern saints.
The text is based on

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**ethnography taking into
account the rich variety
of everyday practices in a
mélange of the religious.
In Thailand, Buddhism is
so intimately
interconnected with**

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national identity and social, economic and ethno-political concerns as to be inseparable. Taylor argues here that in recent years there has been a marked reformulation of

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**important conventional
cosmologies through new
and challenging Buddhist
ideas and practices. These
influences and changes are
as much located outside as
inside the Buddhist**

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temples/monasteries.

**Knowledge, Power and the
Self**

**New Imperialism of Western
Culture**

Postmodernism

Madness and Fiction in

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**Conrad, Woolf, and Lessing
The Orient in Music -
Music of the Orient
The Power of Culture
Essays in Postmodern
Theory and Culture**
His impulse, instead, is to

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deconstruct the colonizer/colonized binary and in doing so attempt to clear a "new" postmodern space."--BOOK JACKET.

In *Tropicopolitans* Srinivas Aravamudan reconstructs the colonial imagination of the

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eighteenth century. By exploring representations of peoples and cultures subjected to colonial discourse, he makes a case for the agency—or the capacity to resist domination—of those oppressed. Aravamudan's analysis of texts that

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accompanied European
commercial and imperial expansion
from the Glorious Revolution
through the French Revolution
reveals the development of
anticolonial consciousness prior to
the nineteenth century.

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“Tropicalization” is the central metaphor of this analysis, a term that incorporates both the construction of various dynamic tropes by which the colonized are viewed and the site of the study, primarily the tropics.

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Tropicopolitans, then, are those people who bear and resist the representations of colonialist discourse. In readings that expose new relationships between literary representation and colonialism in the eighteenth century,

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Aravamudan considers such texts as Behn's Oroonoko, Defoe's Robinson Crusoe and Captain Singleton, Addison's Cato, and Swift's Gulliver's Travels and The Drapier's Letters. He extends his argument to include analyses of

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Johnson's Rasselas, Beckford's Vathek, Montagu's travel letters, Equiano's autobiography, Burke's political and aesthetic writings, and Abbé de Raynal's Histoire des deux Indes. Offering a radical approach to literary history, this study

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provides new mechanisms for understanding the development of anticolonial agency. Introducing eighteenth-century studies to a postcolonial hermeneutics, *Tropicopolitans* will interest scholars engaged in postcolonial

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studies, eighteenth-century literature, and literary theory. Intercultural theater is a prominent phenomena of twentieth-century international theater. This books views intercultural theatre as a process of displacement and re-

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placement of various cultural and theatrical forces, a process which the author describes as 'the poetics of displacement'.

Bibliografie : p. 220-233 Met reg.
Examination of the disappearance
of writers of challenging, intelligent

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books for the general reading public. The author traces this to a particular organization of literary production and consumption in advanced capitalism, and the kinds of constraints faced by those who write either in popular culture or in

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the academic world, that is, the requirements of writing-for-tenure or writing-for-profit, in order to make a living.

Oriental and Postmodern Elements
in Moulin Rouge!

Oriental Style in Hollywood Cinema

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Gertrude Stein's Postmodernism
Colonialism and Agency,
1688-1804

America Latina y Europa Centro-
Oriental

Directing Postmodern Theater