

Models Of Postcolonial Analysis

Winner of the BAAL Book Prize 2016 The field of "World Englishes" takes on ever more importance in the modern era. Mario Saraceni's *World Englishes: A Critical Analysis* looks at the developments in the field from a critical perspective. It examines the historical, linguistic, ideological and pedagogical aspects in the study of the ever-evolving forms, roles and statuses of English around the world. The principal aim is to offer a critical overview of the field in order both to inform readers about the main issues at stake and to challenge established positions and descriptive/analytical paradigms. The book has four sections, each of which reviews established accounts and offers alternative perspectives on those. "History" considers representations of the evolution of 'old English' and 'new Englishes' and begins to unveil the strong link between conventional accounts and ideological motivations. "Language" critically examines the traditional notion of 'difference' in the description of varieties of English, and discusses more recent orientations which aim to describe English as a lingua franca and the phenomenon of language hybridity. "Ideology" examines ideological debates around the presence and status of English in the world, such as linguistic imperialism, language ownership and language ecology. The final section, "Pedagogy" discusses pedagogical implications, such as the choice of appropriate 'models' of English and considers the possibility of teaching English as a fully de-anglicised language.

The first reference work to provide an integrated and authoritative body of information about the political, cultural and economic contexts of postcolonial literatures that have their provenance in the major European Empires of Belgium, Denmark, France, G

An essential guide to understanding the issues which characterize post-colonialism. A comprehensive glossary has extensive cross-referencing, a bibliography of essential writings and an easy-to-use A-Z format.

This popular text provides an in-depth introduction to debates within post-colonial theory and criticism. The readings are drawn from a diverse selection of thinkers both historical and contemporary.

The book brings together experts from Media and Communication Studies with Postcolonial Studies scholars to illustrate how the two fields may challenge and enrich each other. Its essays introduce readers to selected topics including »Media Convergence«, »Transcultural Subjectivity«, »Hegemony«, »Piracy« and »Media History and Colonialism«. Drawing on examples from film, literature, music, TV and the internet, the contributors investigate the transnational dimensions in today's media, engage with local and global media politics and discuss media outlets as economic agents, thus illustrating mechanisms of power in postcolonial and neo-colonial mediascapes.

Southern Postcolonialisms is an anthology of critical essays on new literary representations from the Global South that seeks to re-invent/reorient the ideological, disciplinary, aesthetic, and pedagogical thrust of Postcolonial Studies in accordance with the new and shifting politico-economic realities/transactions between the North and the South, as well as within the Global South, in an era of globalization. Since the emergence of Postcolonial Theory in the 1980s, the shape of the world has changed dramatically. Old Cold War boundaries have shifted in the wake of the collapse of communism, Globalization, on an unprecedented scale, has dramatically changed the meaning of time and space. The rise of the US as a new imperial power has profound implications for the world order. In the South, new emerging markets have challenged the older division of industrial 'first world' and non-industrial 'third world'. In most parts of the world, the academy is struggling to keep up with these developments. One result has been a major transnational turn in the humanities and social sciences. Terms like 'world history', 'globalization', 'glocalization' and 'transnationalism' now dominate academic agendas worldwide. These changing circumstances raise far-reaching questions. What does the new emerging world order mean for established models of postcolonial theory? Is postcolonialism as a field of study being overtaken by models of globalization and transnationalism? What implications do the new configurations in the South have for postcolonial theory? This volume, drawn from a major literary conference at Delhi University, provides a set of perspectives on these questions. With a majority of contributions by scholars from the South, these research articles have a dual focus – they revisit older debates on postcolonial theory, while suggesting new perspectives and directions.

The experience of colonization and the challenges of a post-colonial world have produced an explosion of new writing in English. This diverse and powerful body of literature has established a specific practice of post-colonial writing in cultures as various as India, Australia, the West Indies and Canada, and has challenged both the traditional canon and dominant ideas of literature and culture. *The Empire Writes Back* was the first major theoretical account of a wide range of post-colonial texts and their relation to the larger issues of post-colonial culture, and remains one of the most significant works published in this field. The authors, three leading figures in post-colonial studies, open up debates about the interrelationships of post-colonial literatures, investigate the powerful forces acting on language in the post-colonial text, and show how these texts constitute a radical critique of Eurocentric notions of literature and language. This book is brilliant not only for its incisive analysis, but for its accessibility for readers new to the field. Now with an additional chapter and an updated bibliography, *The Empire Writes Back* is essential for contemporary post-colonial studies.

In the last half century, economics has taken over from anthropology the role of drawing the powerful conceptual worldviews that organize knowledge and inform policy in both domestic and international contexts. Until now however, the colonial roots of economic theory have remained relatively unstudied. This book changes that. The wide array of contributions to this book draw on the rapidly growing body of postcolonial studies to critique both orthodox and heterodox economics. This book addresses a large gap in postcolonial studies, which lacks the type of sophisticated analysis of economic questions that it displays in its analysis of culture. The intellectual and disciplinary terrain covered within this book spans economics, history, anthropology, philosophy, literary theory, political science and women's studies.

This comprehensive introduction to the work of Homi K. Bhabha, a key figure in both postcolonial and post-structuralist theory, is accessible and engaging. It places Bhabha's work in context, considers his effect on contemporary criticism, offers readings of a range of texts to illustrate his theories, and features an interview with the theorist.

The approach is comparative and by topic. The essays range from discussion of colonial literatures through nationalism to the internationalization of literature, multiculturalism, writing by post-colonial women, and analysis of the literature of the native peoples of Canada, Australia, and New Zealand. Most of the essays discuss creative writers and critics, including V.S. Naipaul, Derek Walcott, Chinua Achebe, Vikram Seth, Fred D'Aguiar, Anita Desai, and Jamaica Kincaid. Postcolonial theory has become enormously influential as a framework for understanding the Global South. It is also a school of thought popular because of its rejection of the supposedly universalizing categories of the Enlightenment. In this devastating critique, mounted on behalf of the radical Enlightenment tradition, Vivek Chibber offers the most comprehensive response yet to postcolonial theory. Focusing on the hugely popular Subaltern Studies project, Chibber shows that its foundational arguments are based on a series of analytical and historical misapprehensions. He demonstrates that it is possible to affirm a universalizing theory without succumbing to Eurocentrism or reductionism.

Postcolonial Theory and the Specter of Capital promises to be a historical milestone in contemporary social theory. This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangaremba, Tahbar Ben Jelloun, among others.

Each entry includes a brief biography, a discussion of major works and themes that appear in the author's writings, an overview of the critical response to the author's work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.

"The book combines detailed evaluations of major contemporary models of analysis - new historicism, travelling theory, and post-colonial studies - with a series of specific studies detailing the complicity of the genre with a history of violent incursion from Columbus's reports from the New World through to the nomadism of postmodern travelogue."

"Postcolonial studies has concentrated on travellers as conduits of erasure and appropriation. This book resists the temptation to think in terms of a simple monolithic Eurocentrism and offers a more complex reading of texts produced before, during and after periods of imperial ascendancy. In doing so, it provides a more nuanced account of the hegemonic functions of travel writing. As such it is necessary reading for students and academics of cultural studies, literary theory, anthropology and history."--BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

While a great deal of postcolonial criticism has examined how the processes of hybridity, mestizaje, creolization, and syncretism impact African diasporic literature, Oakley employs the heuristic of the "commonplace" to recast our sense of the politics of such literature. Her analysis of commonplace poetics reveals that postcolonial poetic and political moods and aspirations are far more complex than has been admitted. African Atlantic writers summon the utopian potential of Romanticism, which had been stricken by Anglo-European exclusiveness and racial entitlement, and project it as an attainable, differentially common future. Putting poets Frankétienne (Haiti), Werewere Liking (Côte d'Ivoire), Derek Walcott (St Lucia), and Claudia Rankine (Jamaica) in dialogue with Romantic poets and theorists, as well as with the more recent thinkers Édouard Glissant, Walter Benjamin, and Emmanuel Levinas, Oakley shows how African Atlantic poets formally revive Romantic forms, ranging from the social utopian manifesto to the poète maudit, in their pursuit of a redemptive allegory of African Atlantic experiences. *Common Places* addresses issues in African and Caribbean literary studies, Romanticism, poetics, rhetorical theory, comparative literature, and translation theory, and further, models a postcolonial critique in the aesthetic-ethical and "new aestheticist" vein.

Social scientists have long been resistant to the set of ideas known as "postcolonial thought." Meanwhile, postcolonial scholars have considered social science to be an impoverished discipline that is part of the intellectual problem for postcolonial liberation, not the solution. This divergence is fitting, given that postcolonial thought emerged from the anticolonial revolutions of the twentieth century and has since become an enterprise in the academic humanities, while social theory was born as an intellectual justification for empire and has since been institutionalized in social science. Given such divisions - and at times direct opposition - is it possible to reconcile the two? *Postcolonial Thought and Social Theory* explores the divergences and generative convergences between these two distinct bodies of thought. It asks how the intellectually insurrectionary ideas of postcolonial thinkers, such as Franz Fanon, Amílcar Cabral, Edward Said, Homi Bhabha and Gayatri Spivak, among others, pose a radical epistemic challenge to social theory. It charts the different ways in which social theory might be refashioned to meet the challenge and excavates the often hidden sociological assumptions of postcolonial thought. While various scholars suggest that postcolonial thought and social science are incompatible, this book illuminates how they are mutually beneficial, and argues for a third wave of postcolonial thought emerging from social science but also surmounting the narrow confines of disciplinary boundaries.

This book introduces sociolinguistic criticism to New Testament studies. It utilizes a wide range of sociolinguistic theories, principles, and concepts in treating the language and sociolinguistic contexts of the New Testament, social memory, orality and literacy, and the oral traditions of the Gospels, and various texts and genres in the New Testament.

"... brilliantly original ... brings cultural and post-colonial theory to bear on a wide range of authors with great skill and sensitivity.'
Terry Eagleton

Remain in Your Calling explores the way the Apostle Paul negotiates and transforms existing social identities of the Corinthian Christ-followers in order to extend his gentile mission. Building on the findings of Tucker's first monograph, *You Belong to Christ: Paul and the Formation of Social Identity in 1 Corinthians 1-4*, this work expands the focus to the rest of 1 Corinthians. The study addresses the way Paul forms Christ-movement identity and the kind of identity that emerges from his kinship formation. It examines the way previous Jewish and gentile social identities continue but are also transformed "in Christ." It then provides case studies from 1 Corinthians that show the way social-scientific criticism and ancient source material provide insights concerning Paul's formational goals. The first looks at the way Roman water practices and patronage influence baptismal practices in Corinth. The next uncovers the challenges associated with the transformation of the Roman household when it functions as sacred space within the ekklesia. The final study investigates the way Paul uses apocalyptic discourse to recontextualize the Corinthians' identity in order to remind them that God, rather than the Roman Empire, is in control of history.

This unique contribution to Markan studies reads Mark's story of Jesus from a postcolonial perspective. It proposes that Mark need not necessarily be treated in an oversimplified polarity as an anti- or pro-colonial discourse. Instead it may be treated as a postcolonial discourse, i.e. as a hybrid discourse that accommodates and disrupts both the native Jewish and the Roman colonial discourses of power. It shows that Mark accommodates itself into a strategic third space in between the variegated native Jewish and the Roman colonial discourses in order to enunciate its own voice. As an ambivalent and hybrid discourse it mimics and mocks, accommodates and disrupts both the Jewish as well as the Roman colonial voices. The portrait of Jesus in Mark, which Samuel shows to be encoding also the portrait of a community, exhibits a colonial/ postcolonial conundrum which can neither be damned as pro- nor be praised as anti-colonial in nature. Instead the portrait of Jesus in Mark may be appreciated as a strategic essentialist and transcultural hybrid, in which the claims of difference and the desire for transculturality are both contradictorily present and visible. In showing such a portrait and invoking a complex discursive strategy Mark as the discourse of a subject community is not alone or unique in the Graeco-Roman world. A number of discourses-historical, creative novelistic and

apocalyptic-of the subject Greek and Jewish communities in the eastern Mediterranean under the imperium of Rome from the second century BCE to the end of the first century CE exhibit very similar postcolonial traits which one may add to be not far from the postcolonial traits of a number of postcolonial creative writings and cultural discourses of the colonial subject and the dominated post-colonial communities of our time.

This incredibly useful volume offers an introduction to the history of literary criticism and theory from ancient Greece to the present. Grounded in the close reading of landmark theoretical texts, while seeking to encourage the reader's critical response, Pelagia Goulimari examines: major thinkers and critics from Plato and Aristotle to Foucault, Derrida, Kristeva, Said and Butler; key concepts, themes and schools in the history of literary theory: mimesis, inspiration, reason and emotion, the self, the relation of literature to history, society, culture and ethics, feminism, poststructuralism, postcolonialism, queer theory; genres and movements in literary history: epic, tragedy, comedy, the novel; Romanticism, realism, modernism and postmodernism. Historical connections between theorists and theories are traced and the book is generously cross-referenced. With useful features such as key-point conclusions, further reading sections, descriptive text boxes, detailed headings, and with a comprehensive index, this book is the ideal introduction to anyone approaching literary theory for the first time or unfamiliar with the scope of its history.

This book crosses the frontier of critical theory by illuminating the contradictory predicaments Africans confront at the turn of the 21st century. The essays recognize postcolonies troubled by state decline and increasing exploitation, dispossession and marginalization, but avoid Afro-pessimism's reduction of subjects to mere victims. This book opens a fresh field for comparative research and theory on postcolonial transformations in intersubjectivity.

First Published in 2010. Routledge is an imprint of Taylor & Francis, an informa company.

Boasting new extracts from major works in the field, as well as an impressive list of contributors, this second edition of a bestselling Reader is an invaluable introduction to the most seminal texts in post-colonial theory and criticism.

This interdisciplinary volume attempts to expand the temporal and geographic agenda of postcolonial studies.

The Oxford Handbook of Postcolonial Studies provides a comprehensive overview of the latest scholarship in postcolonial studies, while also considering possible future developments in the field. Original chapters written by a worldwide team of contributors are organised into five cross-referenced sections, 'The Imperial Past', 'The Colonial Present', 'Theory and Practice', 'Across the Disciplines', and 'Across the World'. The chapters offer both country-specific and comparative approaches to current issues, offering a wide range of new and interesting perspectives. The Handbook reflects the increasingly multidisciplinary nature of postcolonial studies and reiterates its continuing relevance to the study of both the colonial past, in its multiple manifestations, and the contemporary globalized world. Taken together, these essays, the dialogues they pursue, and the editorial comments that surround them constitute nothing less than a blueprint for the future of a much-contested but intellectually vibrant and politically engaged field.

It has been 50 years since the notion of the model minority was first used to describe Asian Americans in the United States (Petersen, 1966). In the past decade, there has been substantial scholarly growth in the model minority research, and researchers have identified racism hidden behind the notion. However, previous research has mainly addressed the model minority stereotype in the regional context with similar research topics that produce similar findings, which requires a new research paradigm to be established. To meet this theoretical and contextual need, this study locates the model minority discourse in postcolonialism, especially in the context of Empire as global sovereign power with no concrete form, viewing the model minority stereotype as Empire's controlling strategy that ethnicizes all Asians on the globe into its "global capitalist hierarchy" (Hardt & Negri, 2000). Empirically, this study examines how the model minority stereotype is shaped, developed, and ingrained in the transnational experience of Asian international graduate students who pursue careers in the United States after their degree completion as a bridge to their future. Findings from participants' narratives show that they became aware of their Asianness through their transnational experience and gradually embraced the hardworking image of Asians through repeated environmental and interactional input of the image. Participants also expected higher economic and social status in their home countries as a result of their degrees and work experience obtained in the United States, with Orientalist values people in their home countries attach to their U.S.-earned credentials. Asian intellectuals educated in the West, represented by the United States, serve Empire's capitalist maintenance and expansion as a transnational workforce while seeking their self-interest and transnational competitiveness. This raises an interdisciplinary and intersectional need to empower higher education to be critically aware of the current context of Empire and globalization.

This book is the first study of disability in postcolonial fiction. Focusing on canonical novels, it explores the metaphorical functions and material presence of disabled child characters. Barker argues that progressive disability politics emerge from postcolonial concerns, and establishes dialogues between postcolonialism and disability studies.

This collection of essays explores some new possibilities for understanding postcolonial traumas. It examines representations of both personal and collective traumas around the globe from Palestinian, Caribbean, African American, South African, Maltese, Algerian, Indian, Australian and British writers, directors and artists.

Palestinian Literature and Film in Postcolonial Feminist Perspective is the first sustained study of gender-consciousness in the Palestinian creative imagination. Drawing on concepts from postcolonial feminist theory, Ball analyses a range of literary and filmic works by major creative practitioners including Michel Khleifi, Liana Badr, Annemarie Jacir, Elia Suleiman, Mona Hatoum and Suheir Hammad, and reveals a hitherto unrecognized trajectory in gender-consciousness under development in the Palestinian imagination from the start of the twentieth century. The book explores how these works resonate with questions of power, identity, nation, resistance, and self-representation in the Palestinian imagination more broadly, and asks how these gender-conscious narratives transform our understanding of Palestine's struggle for postcoloniality. Working at the cusp of postcolonial, feminist and cultural enquiry, Ball seeks to open up vital new directions in the interdisciplinary study of Palestine.

The new essays in this collection examine newer forms of colonialism operating today in an increasingly globalized world. Recognizing the complexities and culpability of postcolonial politics, the contributors fill gaps that exist at theoretical levels of postcolonial studies. By studying film, literature, history and architecture, they arrive at new ideas about immigration, gender, cultural translation, identity and the future. The collection is driven by notions of ethics, an increasingly influential force at the grassroots if not the international level, addressing capitalism and its attendant drawbacks throughout the course of the book.

More than three decades after its first publication, Edward Said's 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 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, Orientalism remains one of the most important books written about our divided world.

Norah Barongo-Muweke aims to reconstruct a theory of citizenship education for the postcolonial South. She works towards fostering scientific construction and mainstreaming of postcoloniality as analytical category, dimension of gender, policy, sustainable learning and

societal transformation. A consistent conceptual framework for theorising together gender and postcoloniality is absent so far. In her analyses citizenship awareness and its bedrock institutions are eroded.

The book offers an important look at the extraordinary power and promise of post-colonialism as a critical perspective in management and organisation studies.

The essays in this collection celebrate the signal achievement of Dieter Riemenschneider in helping found and consolidate the study of postcolonial anglophone literatures in Germany and Europe. As well as poems, a short story, drawings of the Indian scene (the first, and abiding, focus of this scholar's work), and 'letters' of reminiscence (one quite grave), there are revealing contributions of a literary-historical nature on the establishment of anglophone (especially African) literatures as an academic discipline within Germany, the UK, and Northern Europe generally, as well as a group of searching reflections on such topics of postcolonial import as globalization and the applicability of models to the literature of the indigene in Canada and Australia. The largest section is devoted to individual topics, each treatment implicitly keyed to approaches to the teaching of New Literatures texts. Writers covered include Anita Desai (landscape and memory), Salman Rushdie (painting in *The Moor's Last Sigh*), Charlotte Brontë (imperial discourse in *Jane Eyre*), Derek Walcott (*Omeros* and cultural cohabitation), and Witi Ihimaera (his rewriting of Katherine Mansfield). Topics dealt with include music and radio in West Africa, the African literary 'hit parade', the New Zealand prose poem, Canadian and Australian war fiction, the Middle Passage in the American and Caribbean novel, Paul Theroux's uneasy relations with V.S. Naipaul, and the colonial discourse of illness and recuperation. The volume closes with Dieter Riemenschneider's very first and most recent critical essays, the one a classic on Mulk Raj Anand, the other a challenging and doubtless controversial thesis on postcolonial minority writing. A select bibliography of Riemenschneider's work (books, edited publications, journal articles and book contributions, reviews and broadcasts) rounds off this substantial collection.

Using the evidence from New Zealand, this unique collection examines how decriminalisation is experienced by different groups of sex workers and reveals the enduring challenges for sex workers in this context. This is an invaluable contribution to the urgent debates regarding sex work laws and the global struggle to realise sex worker's rights.

Combining the insights of many leading New Testament scholars writing on the use of social identity theory this new reference work provides a comprehensive handbook to the construction of social identity in the New Testament. Part one examines key methodological issues and the ways in which scholars have viewed and studied social identity, including different theoretical approaches, and core areas or topics which may be used in the study of social identity, such as food, social memory, and ancient media culture. Part two presents worked examples and in-depth textual studies covering core passages from each of the New Testament books, as they relate to the construction of social identity. Adopting a case-study approach, in line with sociological methods the volume builds a picture of how identity was structured in the earliest Christ-movement. Contributors include; Philip Esler, Warren Carter, Paul Middleton, Rafael Rodriguez, and Robert Brawley.

Scholars from a wide array of disciplines describe and debate postcolonialism as it applies to America in this authoritative and timely collection. Investigating topics such as law and public policy, immigration and tourism, narratives and discourses, race relations, and virtual communities, *Postcolonial America* clarifies and challenges prevailing conceptualizations of postcolonialism and accepted understandings of American culture. Advancing multiple, even conflicted visions of postcolonial America, this important volume interrogates postcolonial theory and traces the emergence and significance of postcolonial practices and precepts in the United States. Contributors discuss how the unique status of the United States as the colony that became a superpower has shaped its sense of itself. They assess the global networks of inequality that have displaced neocolonial systems of conquest, exploitation, and occupation. They also examine how individuals and groups use music, the Internet, and other media to reconfigure, reinvent, and resist postcoloniality in American culture. Candidly facing the inherent contradictions of "the American experience," this collection demonstrates the patterns, connections, and histories characteristic of postcoloniality in America and initiates important discussions about how these conditions might be changed.

Post-colonial theory is a relatively new area in critical contemporary studies, having its foundations more Postcolonial Criticism brings together some of the most important critical writings in the field, and aims to present a clear overview of, and introduction to, one of the most exciting and rapidly developing areas of contemporary literary criticism. It charts the development of the field both historically and conceptually, from its beginnings in the early post-war period to the present day. The first phase of postcolonial criticism is recorded here in the pioneering work of thinkers like Aimé Césaire, Frantz Fanon, Edward Said, and Gayatri Spivak. More recently, a new generation of academics have provided fresh assessments of the interaction of class, race and gender in cultural production, and this generation is represented in the work of Aijaz Ahmad, bell hooks, Homi Bhabha, Abdul JanMohamed and David Lloyd. Topics covered include negritude, national culture, orientalism, subalternity, ambivalence, hybridity, white settler societies, gender and colonialism, culturalism, commonwealth literature, and minority discourse. The collection includes an extensive general introduction which clearly sets out the key stages, figures and debates in the field. The editors point to the variety, even conflict, within the field, but also stress connections and parallels between the various figures and debates which they identify as central to an understanding of it. The introduction is followed by a series of ten essays which have been carefully chosen to reflect both the diversity and continuity of postcolonial criticism. Each essay is supported by a short introduction which places it in context with the rest of the author's work, and identifies how its salient arguments contribute to the field as a whole. This is a field which covers many disciplines including literary theory, cultural studies, philosophy, geography, economics, history and politics. It is designed to fit into the current modular arrangement of courses, and is therefore suitable for undergraduate and postgraduate courses which address postcolonial issues and the 'new' literatures in English.

The studies presented in the collected volume *Comparative Hungarian Cultural Studies* -- edited by Steven Totosy de Zepetnek and Louise O. Vasvari -- are intended as an addition to scholarship in (comparative) cultural studies. More specifically, the articles represent scholarship about Central and East European culture with special attention to Hungarian culture, literature, cinema, new media, and other areas of cultural expression. On the landscape of scholarship in Central and East Europe (including Hungary), cultural studies has acquired at best spotty interest and studies in the volume aim at forging interest in the field. The volume's articles are in five parts: part one, "History Theory and Methodology of Comparative Hungarian Cultural Studies," include studies on the prehistory of multicultural and multilingual Central Europe, where vernacular literatures were first institutionalized for developing a sense of national identity. Part two, "Comparative Hungarian Cultural Studies and Literature and Culture" is about the re-evaluation of canonical works, as well as Jewish studies which has been explored inadequately in Central European scholarship. Part three, "Comparative Hungarian Cultural Studies and Other Arts," includes articles on race, jazz, operetta, and art,

fin-de-siecle architecture, communist-era female fashion, and cinema. In part four, "Comparative Hungarian Cultural Studies and Gender," articles are about aspects of gender and sex(uality) with examples from fin-de-siecle transvestism, current media depictions of heterodox sexualities, and gendered language in the workplace. The volume's last section, part five, "Comparative Hungarian Cultural Studies of Contemporary Hungary," includes articles about post-1989 issues of race and ethnic relations, citizenship and public life, and new media.

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