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Merely said, the colonialism cultural identity

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and think through the complexities of
reclaiming my identity and decolonizing
myself. You have to unlearn so many
things. Not only as an Indigenous person

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but as a person in general. The way that
we ...

Carrie Allison with Lea Hogan

Nourished by this work, Staves's own
depth and breadth of historical scholarship
are distilled into insightful generalisations
about specific cultural moments ... Staves

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admirably demonstrates the ...

A Literary History of Women's Writing in Britain, 1660 – 1789

For example, while African American
artist and cultural critic Stanley Crouch
suggests that black ... and the Emergence
of Science Fiction(2008), the ideological

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basis of colonial practice is central ...

Black and Brown Planets: The Politics of Race in Science Fiction

A moment in the culture. A moment like
Columbine, like Fort Hood, like
Oklahoma City, yet different; different
because the madman's rampage that

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targeted Tucson, Arizona Congresswoman
Gabrielle ...

Sheriff Dupnik is Right: Radio Lies, Our Culture Dies

This collection shows the depth and range
of James Joyce's relationship with key
literary, intellectual and cultural issues that

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arose in the nineteenth century. Thirteen original essays explore ...

James Joyce in the Nineteenth Century

Manning Clark and Alan Bond are there, as are Patrick White, John Farnham and Paul Hogan. Taken together ... words to that effect), the republic is immediately

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connected with our identity, our values ...

A nation's state

In phone interviews, DIEB-THROAT confirmed that the matters were well known within the company, but that a "culture of fear" had been developed to assure that employees, including

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EXCLUSIVE! * A DIEBOLD INSIDER SPEAKS! "

Our colleague Charles C. W. Cooke has a running gripe about the federal government that happens to be spot-on: It keeps involving itself in areas well outside

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its remit while failing to fulfill ...

The Weekend Jolt

HOUSTON -- Atlanta Braves catcher Travis d'Arnaud noticed his starter, Charlie Morton, walking funny as he returned to Minute Maid Park's third-base dugout at the conclusion of Tuesday's

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Sports News

and think through the complexities of reclaiming my identity and decolonizing myself. You have to unlearn so many things. Not only as an Indigenous person but as a person in general. The way that

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Carrie Allison with Lea Hogan

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Explores diverse cultural identities, both theoretically and through concrete, specific interpretations of selected major texts from former British colonies.

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specific interpretations of selected major
texts from former British colonies.

In recent years, cognitive and affective
science have become increasingly
important for interpretation and
explanation in the social sciences and

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humanities. However, little of this work has addressed American literature, and virtually none has treated national identity formation in influential works since the Civil War. In this book, Hogan develops his earlier cognitive and affective analyses of national identity, further exploring the ways in which such identity is integrated

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with cross-culturally recurring patterns in story structure. Hogan examines how authors imagined American identity—understood as universal, democratic egalitarianism—in the face of the nation's clear and often brutal inequalities of race, sex, and sexuality, exploring the complex and often

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ambivalent treatment of American identity in works by Charlotte Perkins Gilman, Eugene O' Neill, Lillian Hellman, Djuna Barnes, Amiri Baraka, Margaret Atwood, N. Scott Momaday, Spike Lee, Leslie Marmon Silko, Tony Kushner, and Heidi Schreck.

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In *Personal Identity and Literature*, Hogan examines what makes an individual a particular, unique self. He draws on cognitive and affective science as well as literary works - from Walt Whitman and Frederick Douglass to Dorothy Richardson, Alice Munro, and J. M. Coetzee. His scholarly analyses are also

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Patrick Colm
intertwined with more personal reflections, on for example his mother ' s memory loss. The result is a work that examines a complex topic by drawing on a unique range of resources, from empirical psychology and philosophy to novels, films, and biographical experiences. The book provides a clear, systematic account

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of personal identity that is theoretically strong, but also unique and engaging.

Cognitive cultural theorists have rarely taken up sex, sexuality, or gender identity. When they have done so, they have often stressed the evolutionary sources of gender differences. In *Sexual Identities*, Patrick

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Colm Hogan extends his pioneering work on identity to examine the complexities of sex, the diversity of sexuality, and the limited scope of gender. Drawing from a diverse body of literary works, Hogan illustrates a rarely drawn distinction between practical identity (the patterns in what one does, thinks, and feels) and

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Patricia Golin (how one labels oneself or is categorized by society). Building on this distinction, he offers a nuanced reformulation of the idea of social construction, distinguishing ideology, situational determination, shallow socialization, and deep socialization. He argues for a meticulous skepticism about

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gender differences and a view of sexuality as evolved but also contingent and highly variable. The variability of sexuality and the near absence of gender fixity--and the imperfect alignment of practical and categorical identities in both cases--give rise to the social practices that Judith Butler refers to as "regulatory regimes."

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Hogan goes on to explore the cognitive and affective operation of such regimes. Ultimately, *Sexual Identities* turns to sex and the question of how to understand transgending in a way that respects the dignity of transgender people, without reverting to gender essentialism.

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In his study of the origins of political reflection in twentieth-century African fiction, Donald Wehrs examines a neglected but important body of African texts written in colonial (English and French) and indigenous (Hausa and Yoruba) languages. He explores pioneering narrative representations of pre-

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Colonial African history and society in seven texts: Casely Hayford's Ethiopia Unbound (1911), Alhaji Sir Abubaker Tafawa Balewa's Shaihu Umar (1934), Paul Hazoumé's Doguicimi (1938), D.O. Fagunwa's Forest of a Thousand Daemons (1938), Amos Tutuola's The Palm-Wine Drinkard (1952) and My Life in the Bush

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of Ghosts (1954), and Chinua Achebe's Things Fall Apart (1958). Wehrs highlights the role of pre-colonial political economies and articulations of state power on colonial-era considerations of ethical and political issues, and is attentive to the gendered implications of texts and authorial choices. By positioning Things Fall Apart as the

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Patrick Colm culmination of a tradition, rather than as its inaugural work, he also reconfigures how we think of African fiction. His book supplements recent work on the importance of indigenous contexts and discourses in situating colonial-era narratives and will inspire fresh methodological strategies for studying the

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continent from a multiplicity of perspectives.

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The

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The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just

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North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore, Kamala

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Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety of periods (e.g., 0.

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Given Ulysses ' perhaps unparalleled attention to the operations of the human mind, it is unsurprising that critics have explored the work ' s psychology. Nonetheless, there has been very little research that draws on recent cognitive science to examine thought and emotion

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in this novel. Hogan sets out to expand our understanding of Ulysses, as well as our theoretical comprehension of narrative—and even our views of human cognition. He revises the main narratological accounts of the novel, clarifying the complex nature of narration and style. He extends his cognitive study to

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encompass the anti-colonial and gender concerns that are so obviously important to Joyce ' s work. Finally, through a combination of broad overviews and detailed textual analyses, Hogan seeks to make this notoriously difficult book more accessible to non-specialists.

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Explores the relation of post-colonization authors to literary traditions.

This wide-ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years. Including such filmmakers as Margarethe von Trotta,

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Deepa Mehta, and Pratibha Parmar, and such critics as E. Ann Kaplan, this comprehensive volume addresses political, artistic, and economic questions vital to understanding the relationship of women to the art and business of filmmaking.

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