



Tiffin Images Of America

Anthony S. Fauci



Tiffin Images Of America:

Colonial Tropes and Postcolonial Tricks Lesley Wylie, 2009-07-15 The vision of the South American rainforest as a wilderness of rank decay poisonous insects and bloodthirsty savages in the Spanish American novela de la selva has often been interpreted as a belated imitation of European travel literature This book offers a new reading of the genre by arguing that far from being derivative the novela de la selva reimagined the tropics from a Latin American perspective redefining tropical landscape aesthetics and ethnography through parodic rewritings of European perceptions of Amazonia in fictional and factual travel writing With particular reference to the four emblematic novels of the genre W H Hudson's Green Mansions 1904 Jos Eustasio Rivera's La vor gine 1924 R mulo Gallegos's Canaima 1935 and Alejo Carpentier's Los pasos perdidos 1953 the book explores how writers throughout post independence Latin America turned to the jungle as a locus for the contestation of both national and literary identity harnessing the superabundant tropical vegetation and native myths and customs to forge a descriptive vocabulary which emphatically departed from the reductive categories of European travel writing Despite being one of the most significant examples of postcolonial literature to emerge from Latin America in the twentieth century the novela de la selva has to date received little critical attention this book returns a seminal genre of Latin American literature to the centre of contemporary debates about postcolonial identity travel writing and imperial landscape aesthetics

Middle Passages and the Healing Place of History Elizabeth Brown-Guillory, 2006 Middle Passages and the Healing Place of History Migration and Identity in Black Women's Literature brings together a series of essays addressing black women's fragmented identities and quests for wholeness The individual essays concern culturally specific experiences of blacks in select African countries England the Caribbean the United States and Canada They examine identity struggles by establishing the Middle Passage as the first site of identity rupture and the subsequent break from cultural and historical moorings In most cases the authors themselves have migrated from their places of origin to new spaces that present challenges Their narratives replicate the displacement engendered by their own experiences of living with the complexities of diasporic existence Their female characters many of whom participate in multiple border crossings work to define themselves within a hostile environment In nearly every essay the female characters struggle against multiple yokes of oppression giving voice to what it means to be black female poor old and alone The subjects migrations and journeys are analyzed as attempts to heal the displacement both physical and psychological that results from dislocation and relocation from the homeland imagined variously as Africa This volume reveals that black women across the globe share a common ground fraught with struggles but the narratives bear out that these women are not easily divided and that they stand upon each other's shoulders dispensing healing balms Black women's history and herstory commingle the trauma that ensued when Africans were loaded onto ships in chains continues to haunt black women and men too wherever they find themselves in this present moment of the Diaspora

A History of Literature in the Caribbean A. James Arnold, 1997-08-15 Cross

Cultural Studies is the culminating effort of a distinguished team of international scholars who have worked since the mid 1980s to create the most complete analysis of Caribbean literature ever undertaken. Conceived as a major contribution to postcolonial studies, cultural studies, cultural anthropology, and regional studies of the Caribbean and the Americas, *Cross Cultural Studies* illuminates the interrelations between and among Europe, the Caribbean islands, Africa, and the American continents from the late fifteenth century to the present. Scholars from five continents bring to bear on the most salient issues of Caribbean literature theoretical and critical positions that are currently in the forefront of discussion in literature, the arts, and public policy. Among the major issues treated at length in *Cross Cultural Studies* are: The history and construction of racial inequality in Caribbean colonization; The origins and formation of literatures in various Creoles; The gendered literary representation of the Caribbean region; The political and ideological appropriation of Caribbean history in creating the idea of national culture in North and South America, Europe, and Africa; The role of the Caribbean in contemporary theories of Modernism and the Postmodern; The decentering of such canonical authors as Shakespeare; The vexed but inevitable connectedness of Caribbean literature with both its former colonial metropolises and its geographical neighbors. Contributions to *Cross Cultural Studies* give a concrete cultural and historical analysis of such contemporary critical terms as hybridity, transculturation, and the carnivalesque, which have so often been taken out of context and employed in narrowly ideological contexts. Two important theories of the simultaneous unity and diversity of Caribbean literature and culture propounded by Antonio Benítez Rojo and Édouard Glissant receive extended treatment that places them strategically in the debate over multiculturalism in postcolonial societies and in the context of chaos theory. A contribution by Benítez Rojo permits the reader to test the theory through his critical practice. Divided into nine thematic and methodological sections followed by a complete index to the names and dates of authors and significant historical figures discussed, *Cross Cultural Studies* will be an indispensable resource for every library and a necessary handbook for scholars, teachers, and advanced students of the Caribbean region. **Proceedings, American Philosophical Society (vol. 96, no. 6) ,**

American Images of China Oliver Turner, 2014-04-16. The United States and China are arguably the most globally consequential actors of the early twenty-first century and look set to remain so into the foreseeable future. This volume seeks to highlight that American images of China are responsible for constructing certain truths and realities about that country and its people. It also introduces the understanding that these images have always been inextricable from the enactment and justification of US-China policies in Washington and that those policies themselves are active in the production and reproduction of imagery and in the protection of American identity when seemingly threatened by that of China. Demonstrating how past American images of China are vital to understanding the nature and significance of those which circulate today, Turner addresses three key questions: What have been the dominant American images of China and the Chinese across the full lifespan of Sino-US relations? How have historical and contemporary American images of China and

the Chinese enabled and justified US China policy What role does US China policy play in the production and reproduction of American images of China Exploring and evaluating a wide ranging variety of sources including films and television programmes newspaper and magazine articles the records and journals of politicians and diplomats and governmental documents including speeches and legal declarations this work will be of great interest to students and scholars of US foreign policy American politics China studies and international relations

Romantic Revisions in Novels from the Americas Lauren Rule Maxwell, 2013-03-15 Why are twentieth century novelists from former British colonies in the Americas preoccupied with British Romantic poetry In *Romantic Revisions* Lauren Rule Maxwell examines five novels Kincaid's *Lucy* Atwood's *The Handmaid's Tale* McCarthy's *Blood Meridian* Fitzgerald's *The Great Gatsby* and Harris's *Palace of the Peacock* that contain crucial scenes engaging British Romantic poetry Each work adapts figures from British Romantic poetry and translates them into an American context Kincaid relies on the repeated image of the daffodil Atwood displaces Lucy McCarthy upends the American arcadia Fitzgerald heaps Keatsian images of excess and Harris transforms the albatross In her close readings Maxwell suggests that the novels reframe Romantic poetry to allegorically confront empire revealing how subjectivity is shaped by considerations of place and power Returning to British Romantic poetry allows the novels to extend the Romantic poetics of landscape that traditionally considered the British subject's relation to place By recasting Romantic poetics in the Americas these novels show how negotiations of identity and power are defined by the legacies of British imperialism illustrating that these nations their peoples and their works of art are truly postcolonial While many postcolonial scholars and critics have dismissed the idea that Romantic poetry can be used to critique colonialism Maxwell suggests that on the contrary it has provided contemporary writers across the Americas with a means of charting the literary and cultural legacies of British imperialism in the New World The poems of the British Romantics offer postcolonial writers particularly rich material Maxwell argues because they characterize British influence at the height of the British empire In explaining how the novels adapt figures from British Romantic poetry *Romantic Revisions* provides scholars and students working in postcolonial studies Romanticism and English language literature with a new look at politics of location in the Americas

To Feast on Us as Their Prey Rachel B. Herrmann, 2019-02-11 Winner 2020 Association for the Study of Food and Society Book Award Edited Volume Long before the founding of the Jamestown Virginia colony and its Starving Time of 1609-1610 one of the most famous cannibalism narratives in North American colonial history cannibalism played an important role in shaping the human relationship to food hunger and moral outrage Why did colonial invaders go out of their way to accuse women of cannibalism What challenges did Spaniards face in trying to explain Eucharist rites to Native peoples What roles did preconceived notions about non Europeans play in inflating accounts of cannibalism in Christopher Columbus's reports as they moved through Italian merchant circles Asking questions such as these and exploring what it meant to accuse someone of eating people as well as how cannibalism rumors facilitated slavery and the rise of empires *To Feast on Us as Their Prey*

posits that it is impossible to separate histories of cannibalism from the role food and hunger have played in the colonization efforts that shaped our modern world *The Official Picture* Carol Payne, 2013-06-01 Mandated to foster a sense of national cohesion The National Film Board of Canada's Still Photography Division was the country's official photographer during the mid twentieth century Like the Farm Security Administration and other agencies in the US the NFB used photographs to serve the nation Division photographers shot everything from official state functions to images of the routine events of daily life producing some of the most dynamic photographs of the time seen by millions of Canadians and international audiences in newspapers magazines exhibitions and filmstrips In *The Official Picture* Carol Payne argues that the Still Photography Division played a significant role in Canadian nation building during WWII and the two decades that followed Payne examines key images themes and periods in the Division's history including the depiction of women munitions workers landscape photography in the 1950s and 60s and portraits of Canadians during the Centennial in 1967 to demonstrate how abstract concepts of nationhood and citizenship as well as attitudes toward gender class linguistic identity and conceptions of race were reproduced in photographs *The Official Picture* looks closely at the work of many Division photographers from staff members Chris Lund and Gar Lunney during the 1940s and 1950s to the expressive documentary photography of Michel Lambeth Michael Semak and Pierre Gaudard in the 1960s and after The Division also produced a substantial body of Northern imagery documenting Inuit and Native peoples Payne details how Inuit groups have turned to the archive in recent years in an effort to reaffirm their own cultural identity For decades the Still Photography Division served as the country's image bank producing a government endorsed official picture of Canada A rich archival study *The Official Picture* brings the history of the Division long overshadowed by the Board's cinematic divisions to light **Postcolonial America** C. Richard King, 2000 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

The Image of Africa in Ghana's Press: The Influence of Global News Organisations Michael

Serwornoo, 2021-01-05 The Image of Africa in Ghana's Press is of high conceptual theoretical and methodological quality. It gives a good overview of the literature and the state of the art in the fields tackled by the author. The originality of the book lies especially in its methodological approach. Prof. Guido Keel, Director of the Institute of Applied Media Studies, Zurich University of Applied Sciences, The Image of Africa in Ghana's Press is a comprehensive and highly analytical study of the impact of foreign news organisations on the creation of an image of Africa in its own press. Identifying a problematic focus on the Western media in previous studies of the African media image, Serwornoo uses the Ghanaian press as a case study to explore the effects of centuries of Afro-pessimistic discourse in the foreign press on the continent's self-description. This study brings together a number of theoretical approaches including newsworthiness, intermedia agenda setting, postcolonial theory and the hierarchy of influences to question the processes underpinning the creation of media content. It is particularly innovative in its application of the methodological frameworks of ethnographic content analysis and ethnographic interview techniques to unveil the perspectives of journalists and editors. The Image of Africa in Ghana's Press presents a vital contribution of the highest academic standard to the growing literature surrounding Afro-pessimism and postcolonial studies. It will be of great value to scientists in the field of journalism studies as well as researchers interested in the merging of journalism research, postcolonial studies and ethnography.

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