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Postcolonial Studies: A Materialist Critique Benita Parry, University of Warwick Routledge Research in Postcolonial Literatures is a forum for innovative new research intended for a specialist readership. Published in hardback, titles include: 1. Magical Realism in West African Fiction Brenda Cooper, University of Cape Town 2. The Postcolonial Jane Austen

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Postcolonial Studies: A Materialist Critique

This volume presents a powerful selection of reprinted and new essays by one of the most important critics in postcolonial studies. It constitutes a trenchant critique of the textualism that has dominated the field and proposes alternative critical and reading practices more attentive to historical circumstances and socio-material conditions.

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Postcolonial Studies: A Materialist Critique Postcolonial Studies: A Materialist Critique, Benita Parry Postcolonial literatures: Author: Benita Parry: Publisher: Taylor & Francis, 2004: ISBN: 0203420535, 9780203420539: Length: 256 pages: Subjects

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Download Citation | Postcolonial Studies: A Materialist Critique (review) | Cultural Critique 62 (2006) 207-209 Postcolonial studies, having had its agenda set by textual idealism early on, has ...

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Description: Postcolonial studies : a materialist critique

Postcolonial Studies: A Materialist Critique (Postcolonial Literatures) by Benita Parry, 2004,
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Book Description. This powerful selection of essays proposes practices of reading and criticism to make the field of postcolonial studies more fully attentive to historical circumstances and socio-material conditions. Benita Parry points to 'directions and dead ends' in the discipline she has helped to shape, with a first series of essays vigorously challenging colonial discourse theory and postcolonialism as we have known them.

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materialist perspective that is anathema to the reigning poststructural-ism. Benita Parry's Postcolonial Studies: A Materialist Critique collects her essays in this tradition of materialist dissent within postcolonial studies. In pieces ranging from 1987 to 2004, Parry both animadverts on poststructuralism and its most visible postcolonial exponents and

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Clearly, materialist literary criticism rejects postmodern and postcolonial apotheoses of cultural difference, hybridity, and placeless spatiality, which have mystified the totalizations of capital, the persistence of modernist ideology and existing power structures, and the very real nexuses of culture and place.

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This powerful selection of essays proposes practices of reading and criticism to make the field of postcolonial studies more fully attentive to historical circumstances and socio-material conditions. Benita Parry points to 'directions and dead ends' in the discipline she has helped to shape, with a first series of essays vigorously challenging colonial discourse theory and postcolonialism as we have known them.

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Marxist Critique of Post-colonialism. Nikita Dhawan. One of the most enduring and oft-repeated criticisms against postcolonial theory is that in objecting to the universalizing categories of Enlightenment theories as Eurocentric and inadequate in understanding the practices, experiences and realities in the non-European world, postcolonial critique is ontologizing the difference between the West and the East.

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Postcolonial Studies A Materialist Critique Postcolonial ...

postcolonial studies a materialist critique offers an invaluable framework upon which to build
such a future born in south africa and resident in the united kingdom since 1958 benita parry is
honorary professor in the department of english and comparative literary studies at
Postcolonial Studies A.

This powerful selection of essays proposes practices of reading and criticism to make the field
of postcolonial studies more fully attentive to historical circumstances and socio-material
conditions. Benita Parry points to 'directions and dead ends' in the discipline she has helped to
shape, with a first series of essays vigorously challenging colonial discourse theory and
postcolonialism as we have known them. She then turns to literature with a series of detailed
readings that not only demonstrate her theoretical position at work, but also give new
dimensions to widely studied texts by Rudyard Kipling, Joseph Conrad, H. G. Wells and E. M.
Forster. Parry argues throughout that the material impulses of colonialism, its appropriation of
physical resources, exploitation of human labour and institutional repression have too long
been allowed to recede from view.

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Using the aesthetic and political concerns of Parry's oeuvre as a touchstone, this book explores new directions for postcolonial studies, Marxist literary criticism, and world literature in the contemporary moment, seeking to re-imagine the field, and alongside it, new possibilities for left critique. It is the first volume of essays focusing on the field-defining intellectual legacy of the literary scholar Benita Parry. As a leading critic of the post-structuralist turn within postcolonial studies, Parry has not only brought Marxism and postcolonial theory into a productive, albeit tense, dialogue, but has reinvigorated the field by bringing critical questions of resistance and struggle to bear on aesthetic forms. The book's aim is two-fold: first, to evaluate Parry's formative influence within postcolonial studies and its interface with Marxist literary criticism, and second, to explore new terrains of scholarship opened up by Parry's work. It provides a critical overview of Parry's key interventions, such as her contributions to colonial discourse theory; her debate with Spivak on subaltern consciousness and representation; her critique of post-apartheid reconciliation and neoliberalism in South Africa; her materialist critique of writers such as Kipling, Conrad, and Salih; her work on liberation theory, resistance, and radical agency; as well as more recent work on the aesthetics of "peripheral modernity." The volume contains cutting-edge work on peripheral aesthetics, the world-literary system, critiques of global capitalism and capitalist modernity, and the resurgence of Marxism, communism, and liberation theory by a range of established and new scholars who represent a dissident and new school of thought within postcolonial studies more generally. It concludes with the first-ever detailed interview with Benita Parry about her activism, political commitments, and her life and work as a scholar.

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Critical Branding: Postcolonial Studies and the Market provides an original answer to what Sarah Brouillette has called postcolonial studies' 'longstanding materialist challenge', illuminating the relationship between what is often broadly called 'the market' and the practice and positionality of postcolonial critics and their field, postcolonial studies. After much attention has been paid to the status of literary writers in markets, and after a range of sweeping attacks against the field for its alleged 'complicity' with capitalism, this study takes the crucial step of systematically exploring the engagement of postcolonial critics in market practice, substituting an automatic sense of accusation (Dirlik), dread (Westall; Brouillette), rage (Young; Williams), or irony (Huggan; Ponzanesi; Mendes) with a nuanced exploration and critique. Bringing together concepts from business studies, postcolonial studies, queer studies, and literary and cultural studies in an informed way, Critical Branding sets on a thorough theoretical footing a range of categories that, while increasingly current, remain surprisingly obscure, such as the market, market forces, and branding. It also provides new concepts with which to think the market as a dimension of practice, such as brand narratives, brand acts, and brand politics. At a time when the marketisation of the university system and the resulting effects on academics are much on our minds, Critical Branding is a timely contribution that explores how diversely postcolonial studies and the market intersect, for better and for worse.

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Postcolonialism and Political Theory explores the intersection between the political and the postcolonial through an engagement with, critique of, and challenge to some of the prevalent, restrictive tenets and frameworks of Western political and social thought. It is a response to the call by postcolonial studies, as well as to the urgent need within world politics, to turn towards a

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multiplicity-largely excluded from globally dominant discourses of community, subjectivity, power and prosperity-constituted by otherness, radical alterity, or subordination to the newly reconsolidated West. The book offers a diverse range of essays that re-examine and open the boundaries of political and cultural modernity's historical domain; that look at how the racialized and gendered and cultured subject visualizes the social from elsewhere; that critique the limits of postcolonial theory and its claim to celebrate diversity; and that complicate the notion of postcolonial politics within settler societies that continue to practice exile of the indigenous. Postcolonialism and Political Theory is an ideal book for graduate and advanced undergraduate level study and for those working both disciplinarily and interdisciplinarily, both inside and outside academia.

This bold and ambitious volume argues that postcolonial historical fiction offers readers valuable resources for thinking about history and the relationship between past and present. It shows how the genre's treatment of colonialism illustrates continuities between the colonial era and our own and how the genre distills from our colonial pasts the evanescent, utopian intimations of a properly postcolonial future. Critique and Utopia in Postcolonial Historical Fiction arrives at these insights by juxtaposing novels from the Atlantic world with books from the Indian subcontinent. Attending to the links across these regions, the volume develops luminous readings of novels by Patrick Chamoiseau, J. G. Farrell, Amitav Ghosh, Marlon James, Hari Kunzru, Toni Morrison, Marlene van Niekerk, Arundhati Roy, Kamila Shamsie, and Barry Unsworth. It shows how these works not only transform our understanding of the colonial past and the futures that might issue from it, but also contribute to pressing debates in

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postcolonial theory—debates about the politics of literary forms, the links between cycles of capital accumulation and the emergence of new genres, the meaning of 'working through' traumas in the postcolonial context, the relationship between colonial and panoptical power, the continued salience of hybridity and mimicry for the study of colonialism, and the tension between national liberation struggles and transnational forms of solidarity. Beautifully written and meticulously theorized, *Critique and Utopia in Postcolonial Historical Fiction* will be of interest to students of world literature, Marxist critics, postcolonial theorists, and thinkers of the utopian.

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.

“Reframing Postcolonial Studies addresses the urgent issues that Black Lives Matter has raised with respect to everyday material practices and the frameworks in which our knowledge and cultural heritage are conceptualized and stored. The book points urgently to the many ways

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in which our society must reinvent itself to enable equitable justice for all.”— Robert J.C. Young, Julius Professor of English and Comparative Literature, New York University, USA “Drawing on urban theory, art history, literary analysis, environmental humanities and linguistics, this book is ambitious and wide-ranging, asking us what it is to live creatively and critically with the residues of colonial appropriation and sedimentation while in open dialogue with the subjects who still live in its wake.” — Tamar Garb, Durning Lawrence Professor in History of Art, University College London, UK This book constitutes a collective action to examine what foundational concepts, interdisciplinary methodologies, and activist concerns are pivotal for the future of common humanity, as we bear the weight of our postcolonial inheritance in the twenty-first century. Written by scholars of different generations, the chapters interrogate how current intellectual endeavors are in contact with individual and community-based actions outside of the academy. Going beyond the perennial debates on the tension between theory and praxis or on the disparity between activism and scholarship, they examine literary texts, visual artworks, language and immigration policies, public monuments, museum exhibitions, moral dilemmas, and political movements to deepen our contemporary postcolonial action on the edge of conceptual thinking, methodological experimentation, and scholarly activism. Reframing Postcolonial Studies is the first volume whose rationale is formulated in explicitly intergenerational, future-oriented terms./div

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-

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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.

Rethinking Négritude through Léon-Gontran Damas analyses four cases in which Damasian Négritude shifted through generic experimentation: *Pigments* (1937), *Retour de Guyane* (1938), *Veillées noires* (1943) and *Black-Label* (1956). In doing so, it also advances scholarship on Damas (1912–1978) in two ways. On the one hand, it undertakes the crucial and in-depth research needed to challenge the understanding of Négritude as a bipartite (Césaire and Senghor) phenomenon. On the other hand, it offers an innovative reading of Damas whose work deserves more complete consideration than it has received thus far. Reading this essay will illuminate Damas's works and their relationship to one another, thus demonstrating the continuity of Damasian Négritude. F. Bart Miller holds a PhD in French Studies from the University of Liverpool. He is a specialist in French Caribbean Literature, and his other publications have appeared in *International Journal of Francophone Studies*, *Romance Studies* and in the volume *Adaptation: Studies in French and Francophone Culture*,

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in the series Modern French Identities, with Peter Lang publishers.

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