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Postcolonialism has become one of the most exciting, popular and stimulating fields of literary and cultural studies in recent years. Yet the variety of approaches, the range of debate and the critical vocabularies often used may make it challenging for new students to establish a firm foothold in this area. Beginning Postcolonialism is a vital resource for those taking undergraduate courses in postcolonial studies for the first time and has become an established international best-seller in the field. In this fully revised and updated second edition, John McLeod introduces the major areas of concern in a clear, accessible and organised fashion. He provides an overview of the emergence of postcolonialism as a discipline and closely examines its many established critical approaches while also exploring important recent initiatives in the field. In particular, Beginning Postcolonialism demonstrates how many key postcolonial ideas and concepts can be effectively applied when reading texts and enables students to develop their own independent thinking about the possibilities and pitfalls of postcolonial critique.

This work provides an overview of the emergence of postcolonialism as a discipline and examines its important critical writings. In particular, it demonstrates how many of the ideas and concepts can be applied when reading texts.

This superb study explores the imaginative transformation of the city by African, Asian, Caribbean and South Pacific writers since the 1950s.

The Routledge Companion to Postcolonial Studies offers a unique and up-to-date mapping of the postcolonial world, and is composed of essays as well as shorter entries for ease of reference. Introducing students to the history of the great European empires and the cultural legacies created in their wake, this book brings together an international range of contributors on such topics as: the colonial histories of Britain, France, Spain and Portugal the diverse postcolonial and diasporic cultural endeavours from Africa, the Americas, Australasia, Europe, and South and East Asia the major theoretical formulations: poststructuralist, materialist, culturalist, psychological. With a comprehensive A to Z of forty key writers and thinkers central to contemporary postcolonial studies and featuring historical maps, this is both a concise introduction and an essential resource for any student of postcolonial culture, whatever their field.

An anthology of twenty-five short stories by the very best emerging and award-winning contemporary African writers illuminates modern-day concerns and realities of African life and features the writing of Ben Okri, Chinua Achebe, and others. Originally published as African Rhapsody: Short Stories of the Contemporary African Experience. Reprint, 17,500 first printing.

SHERAZADE, AGED 17, DARK CURLY HAIR, GREEN EYES, MISSING Sherazade is seventeen, Algerian, and a –runaway in Paris. Although she has no morals, no scruples, no politics, no apparent emotional depth and little education, Sherazade remains curiously unattached but innocent in the city’s underworld of drop-outs, outcasts, political activists and junkies. With honesty and lyricism this novel exposes the various issues that affect a young woman living in a city which is both sophisticated and provincial, liberal and conservative, tolerant and prejudiced. In Paris, Sherazade is pursued by Julian, the son of French-Algerians who is an ardent Arabist. Pigeon-holed by Julian into the –traditional exotic mold, Sherazade endeavors to create her own definition of Algerian –femininity and in doing so breaks down conventions and stereotypes. It is Julian’s obsession with her that spurs her on to self-discovery and to make decisions about her future. Sherazade is about a young woman haunted by her Algerian past. It is a powerful account of a person who searches for her true identity but is caught between worlds!Africa and Europe, her parents! and her own, colony and capital. Ultimately it is an –account of possession, identity and the realities of urban life today and what can happen when society fails to acknowledge its younger generations.

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.

Sub-titled The British Imperial Experience from 1765 to the Present, Professor Denis Judd’s Empire is a magisterial overview and panoramic history of the greatest empire the world has know, and pays particular attention to its impact o both the rulers and the ruled.

London’s histories of migration and settlement and the resulting diverse, hybrid communities have engendered new forms of social and cultural activity reflected in a wealth of novels, poems, films and songs. Postcolonial London explores the imaginative transformation of the city by African, Asian, Caribbean and South Pacific writers since the 1950s. John McLeod engages freshly with the work of both well-known and emergent writers, including Sam Selvon, Doris Lessing, V. S. Naipaul, Salman Rushdie, Hanif Kureishi, Colin MacInnes, Bernardine Evaristo, Linton Kwesi Johnson and Fred D’Aguiar. In reading a select body of writing in its social contexts and exploring contrasting attitudes to London’s diasporic transformation, he traces an exciting history of resistance to the prejudice and racism that have at least in part characterised the postcolonial city. Rewritings of London, he argues, bear witness to the determination, imagination and creativity of the city’s migrants and their descendants. This is a superb study of the ways in which ‘imperial centre’ might be rewritten as postcolonial literature, or in theorisations of the city and metropolitan culture.