

Framing India The Colonial Imagery In Early Modern

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Colonial Visions, Postcolonial Revisions Manchester University Press

This book offers reflections of the representations of the Indian diaspora of Malaysia according to two spectrums, colonial and postcolonial. It takes seed from the belief that any engagement with the Indian diasporic experience in Malaysia must take into account the role of the pioneer Indian immigrants who carved the niche of existence for the overseas Indian on Malayan soil. It begins by tracing their presence within the terrain of colonial narratives to uncover, not only the ways in which they were subordinated to colonial ideological discourses but also, and more significantly, the suppressed story of coolie resistance that lies under the weight of such masks of conquest. It then moves on to show how postcolonial revisioning is able to reconstruct the Indian immigrants of Malaya as choreographers of the diasporic identity that they have left as the most significant legacy for contemporary Malaysian Indians. This book ultimately reveals the politics of Malaysian Indian identity from colonised to globalised grounds, and the ways in which the subaltern spaces of the former can be reclaimed and reterritorialised in the latter.

Theater of a Thousand Wonders Univ of California Press

The Palgrave Handbook of Prison Ethnography provides an expansive overview of the challenges presented by qualitative, and particularly ethnographic, enquiry. The chapters reflect upon the means by which ethnographers aim to gain understanding, make sense of what they learn and the way they represent their finished work. The Handbook offers urgent insights relevant to current trends in the growth of imprisonment worldwide. In an era of mass incarceration, human-centric ethnography provides an important counter to quantitative analysis and the audit culture on which prisons are frequently judged. The Handbook is divided into four parts. Part I ('About Prison Ethnography') assesses methodological, theoretical and pragmatic issues related to the use of ethnographic and qualitative enquiry in prisons. Part II ('Through Prison Ethnography') considers the significance of ethnographic insights in terms of wider social or political concerns. Part III ('Of Prison Ethnography') analyses different aspects of the roles ethnographers take and how they negotiate their research settings. Part IV ('For Prison Ethnography') includes contributions that convincingly extend the value of prison ethnography beyond the prison itself. Bringing together contributions by some of the world's leading scholars in criminology and prison studies, this authoritative volume maps out new directions for future research. It will be an indispensable resource for practitioners, students, academics and researchers who use qualitative social research methods to further their understanding of prisons.

Framing 'India' Columbia University Press

Christian churches erected in Mexico during the early colonial era represented the triumph of European conquest and religious domination. Or did they? Building on recent research that questions the "cultural" conquest of Mesoamerica, Eleanor Wake shows that colonial Mexican churches also reflected the beliefs of the indigenous communities that built them. European authorities failed to recognize that the meaning of the edifices they so admired was being challenged: pre-Columbian iconography integrated into Christian imagery, altars oriented toward indigenous sacred landmarks, and carefully recycled masonry. In *Framing the Sacred*, Wake examines how the art and architecture of Mexico's religious structures reveals the indigenous people's own decisions regarding the conversion program and their accommodation of the Christian message. As Wake shows, native peoples selected aspects of the invading culture to secure their own culture's survival. In focusing on anomalies present in indigenous art and their relationship to orthodox Christian iconography, she draws on a wide geographical sampling across various forms of Indian artistic expression, including religious sculpture and painting, innovative architectural detail, cartography, and devotional poetry. She also offers a detailed analysis of documented native ritual practices that—she argues—assist in the interpretation of the imagery. With more than 200 illustrations, including 24 in color, *Framing the Sacred* is the most extensive study to date of the indigenous aspects of these churches and fosters a more complete understanding of Christianity's influence on Mexican peoples.

Monuments, Objects, Histories BRILL

In *Unseeing Empire* Bakirathi Mani examines how empire continues to haunt South Asian American visual cultures. Weaving close readings of fine art together with archival research and ethnographic fieldwork at museums and galleries across South Asia and North America, Mani outlines the visual and affective relationships between South Asian diasporic artists, their photographic work, and their viewers. She notes that the desire for South Asian Americans to see visual representations of themselves is rooted in the use of photography as a form of colonial documentation and surveillance. She examines fine art photography by South Asian diasporic artists who employ aesthetic strategies such as duplication and alteration that run counter to viewers' demands for greater visibility. These works fail to deliver on viewers' desires to see themselves, producing instead feelings of alienation, estrangement, and loss. These feelings, Mani contends, allow viewers to question their own visibility as South Asian Americans in U.S. public culture and to reflect on their desires to be represented.

Traces of India University of Oklahoma Press

This book engages with the socio-cultural imaginings of Gandhi in literature, history, visual and popular culture. It explores multiple iterations of his ideas, myths and philosophies, which have inspired the work of filmmakers, playwrights, cartoonists and artists for generations. Gandhi's politics of non-violent resistance and satyagraha inspired various political leaders, activists and movements and has been a subject of rigorous scholarly enquiry and theoretical debates across the globe. Using diverse resources like novels, autobiographies, non-fictional writings, comic books, memes, cartoons and cinema, this book traces the pervasiveness of the idea of Gandhi which has been both idolized and lampooned. It explores his political ideas on themes such as modernity and secularism, environmentalism, abstinence, self-sacrifice and political freedom along with their diverse interpretations, caricatures, criticisms and appropriations to arrive at an understanding of history, culture and society. With contributions from scholars with diverse research interests, this book will be an essential read for students and researchers of political philosophy, cultural studies, literature, Gandhi and peace studies, political science and sociology.

Romantic Representations of British India Reaktion Books

Framed uses fin de siècle British crime narrative to pose a highly interesting question: why do

female criminal characters tend to be alluring and appealing while fictional male criminals of the era are unsympathetic or even grotesque? In this elegantly argued study, Elizabeth Carolyn Miller addresses this question, examining popular literary and cinematic culture from roughly 1880 to 1914 to shed light on an otherwise overlooked social and cultural type: the conspicuously glamorous New Woman criminal. In so doing, she breaks with the many Foucauldian studies of crime to emphasize the genuinely subversive aspects of these popular female figures. Drawing on a rich body of archival material, Miller argues that the New Woman Criminal exploited iconic elements of late nineteenth- and early twentieth-century commodity culture, including cosmetics and clothing, to fashion an illicit identity that enabled her to subvert legal authority in both the public and the private spheres. "This is a truly extraordinary argument, one that will forever alter our view of turn-of-the-century literary culture, and Miller has demonstrated it with an enrapturing series of readings of fictional and filmic criminal figures. In the process, she has filled a gap between feminist studies of the New Woman of the 1890s and more gender-neutral studies of early twentieth-century literary and social change. Her book offers an extraordinarily important new way to think about the changing shape of political culture at the turn of the century." ---John Kucich, Professor of English, Rutgers University "Given the intellectual adventurousness of these chapters, the rich material that the author has brought to bear, and its combination of archival depth and disciplinary range, any reader of this remarkable book will be amply rewarded." ---Jonathan Freedman, Professor of English and American Culture, University of Michigan Elizabeth Carolyn Miller is Assistant Professor of English at the University of California, Davis. digitalculturebooks is an imprint of the University of Michigan and the Scholarly Publishing Office of the University of Michigan Library dedicated to publishing innovative and accessible work exploring new media and their impact on society, culture, and scholarly communication. Visit the website at www.digitalculture.org.

Images of the Muslim Woman in Early Modern English Drama Rodopi

An empirico-historical inquiry into the empire cinema in Hollywood and Britain during the turbulent 1930s and 1940s. It shows how the empire cinema constructed the colonial world, its rationale for doing so, and the manner in which such constructions were received by the colonized people.

Shades of Difference transcript Verlag

A study into the role of visual and material culture in shaping early modern emotional experiences, c. 1450-1800

Images of the Body in India University of Pennsylvania Press

Future History traces the ways that English and American writers oriented themselves along an East-West axis to fantasize their place in the world. The book builds on new transoceanic scholarship and recent calls to approach early American studies from a global perspective. Such scholarship has largely focused on the early national period; Bross's work begins earlier and considers the intertwined identities of America, other English colonial sites and metropolitan England during a period before nation-state identities were hardened into the forms we know them today, when an English empire was nascent, not realized, and when a global perspective such as we might recognize it was just coming into focus for early modern Europeans. The author examines works that imagine England on a global stage in the Americas and East Indies just as--and in some cases even before--England occupied such spaces in force. Future History considers works written from the 1620s to the 1670s, but the center of gravity of Future History is writing at the mid-century, that is, writings coincident with the Interregnum, a time when England plotted and launched ambitious, often violent schemes to conquer, colonize or otherwise appropriate other lands, driven by both mercantile and religious desires.

Deconstructing India-Pakistan Relations Cambridge Scholars Publishing

Michael J. Franklin's *Romantic Representations of British India* is a timely study of the impact of Orientalist knowledge upon British culture during the Romantic period. The subject of the book is not so much India, but the British cultural understanding of India, particularly between 1750 and 1850. Franklin opens up new areas of investigation in Romantic-period culture, as those texts previously located in the ghetto of 'Anglo-Indian writing' are restored to a central place in the wider field of Romanticism. The essays within this collection cover a wide range of topics and are written by an impressive troupe of contributors including P.J. Marshall, Anne Mellor, and Nigel Leask. Students and academics involved with literary studies and history will find this book extremely useful, though musicologists and historians of science and of religion will also make good use of the book, as will those interested in questions of gender, race, and colonialism.

Beyond Alterity: Contemporary Indian Fiction and the Neoliberal Script Routledge

Art history as it is largely practiced in Asia as well as in the West is a western invention. In India, works of art-sculptures, monuments, paintings-were first viewed under colonial rule as archaeological antiquities, later as architectural relics, and by the mid-20th century as works of art within an elaborate art-historical classification. Tied to these views were narratives in which the works figured, respectively, as sources from which to recover India's history, markers of a lost, antique civilization, and symbols of a nation's unique aesthetic, reflecting the progression from colonialism to nationalism. The nationalist canon continues to dominate the image of Indian art in India and abroad, and yet its uncritical acceptance of the discipline's western orthodoxies remains unquestioned, the original motives and means of creation unexplored. The book examines the role of art and art history from both an insider and outsider point of view, always revealing how the demands of nationalism have shaped the concept and meaning of art in India. The author shows how western custodianship of Indian "antiquities" structured a historical interpretation of art; how indigenous Bengali scholarship in the late 19th and early 20th centuries attempted to bring Indian art into the nationalist sphere; how the importance of art as a representation of national culture crystallized in the period after Independence; and how cultural and religious clashes in modern India have resulted in conflicting "histories" and interpretations of Indian art. In particular, the author uses the depiction of Hindu goddesses to elicit conflicting scenarios of condemnation and celebration, both of which have at their core the threat and lure of the female form, which has been constructed and narrativized in art history. *Monuments, Objects, Histories* is a critical survey of the practices of archaeology, art history, and museums in nineteenth- and twentieth-century India. The essays gathered here look at the processes of the production of lost pasts in modern India: pasts that come to be imagined around a growing corpus of monuments, archaeological relics, and art objects. They map the scholarly and institutional authority that emerged around such structures and artifacts, making of them not only the chosen objects of art and archaeology but also the prime signifiers of the nation's civilization and antiquity. The close imbrication of the "colonial" and the "national" in the

making of India's archaeological and art historical pasts and their combined legacy for the postcolonial present form one of the key themes of the book. *Monuments, Objects, Histories* offers both an insider's and an outsider's perspective on the growth of these scholarly fields and their institutional apparatus, analyzing the ways they have constituted and recast their objects of study. The book moves from a period that saw the consolidation of western expertise and custodianship of India's "antiquities," to the projection over the twentieth century of varying regional, nativist, and national claims around the country's architectural and artistic inheritance, into a current period that has pitched these objects and fields within a highly contentious politics of nationhood. *Monuments, Objects, Histories* traces the framing of an official national canon of Indian art through these different periods, showing how the workings of disciplines and institutions have been tied to the pervasive authority of the nation. At the same time, it addresses the radical reconfiguration in recent times of the meaning and scope of the "national," leading to the kinds of exclusions and chauvinisms that lie at the root of the current endangerment of these disciplines and the monuments and art objects they encompass.

Encountering early America Routledge

Verbal imagery and visual images as well as the intricate relationships between verbal and visual representations have long shaped the imagination and the practice of intercultural relationships. The contributions to this volume take a fresh look at the ideology of form, especially the gendered and racial implications of the gaze and the voice in various media and intermedial transformations. Analyses of how culturally specific forms of visual and verbal expression are individually understood and manipulated complement reflections on the potential and limitations of representation. The juxtaposition of visual and verbal signifiers explores the gap between them as a space beyond cultural boundaries. Topics treated include: Caliban; English satirical iconotexts; Oriental travel writing and illustration; expatriate description and picturesque illustration of Edinburgh; ethnographic film; African studio photography; South African cartoons; imagery, ekphrasis, and race in South African art and fiction; face and visuality, representation and memory in Asian fiction; Bollywood; Asian historical film; Asian-British pop music; Australian landscape in painting and fiction; indigenous children's fiction from Aotearoa New Zealand, Canada, and the USA; Canadian photography; Native Americans in film. Writers and artists discussed include: Philip Kwame Apagya; the Asian Dub Foundation; Breyten Breytenbach; Richard Burton; Peter Carey; Gurinder Chadha; Daniel Chodowiecki; J.M. Coetzee; Ashutosh Gowariker; Patricia Grace; W. Greatbatch; Hogarth; Francis K. Honny; Jim Jarmusch; Robyn Kahukiwa; Seydou Keita; Thomas King; Vladlyana Krykorka; Alfred Kubin; Michael Arvaaruk Kusugak; Kathleen and Michael Lacapa; László Lakner; George Littlechild; Ken Lum; Franz Marc; Zakes Mda; Ketan Mehta; M.I.A. (Maya Arulpragasam); Timothy Mo; William Kent Monkman; Lady Mary Wortley Montagu; John Hamilton Mortimer; Sidney Nolan; Jean Rouch; Salman Rushdie; William Shakespeare; Robert Louis Stevenson; Richard Van C& Zapiro.

From the Colonial to the Contemporary Duke University Press

This landmark collection maps and motivates the anthropological voice in media studies by locating the media in worlds of practice, sentiment, debate and dissent. Using such vivid examples as the image management of the Dalai Lama and the social organization of Nigerian cinema theatres, the authors remind us that media machineries are not more magical than the social worlds they inhabit and project. [Back cover].

Framing a Lost City Duke University Press

This book investigates the different cultural roles played by photographs of Indian architecture from the latter half of the nineteenth century, an inquiry stretching from their pre-history to their migration into book illustrations, calendar art, and religious imagery. Beyond the apparent purposes of these images - as picturesque views, scientific records of an architectural past, political memorials, travel mementos, textbook vignettes - deeper considerations influenced the way their makers worked in selecting, framing, composing, and populating their representations. Shaping the viewer's thinking about what they represented, these images remain enduring records of a way of seeing, of minds as well as monuments, and exist today as artefacts of the visual culture of colonialism. Twelve essays from scholars working in several disciplines (history, anthropology, art history, and the history of photography) show how photographs of architecture reveal the inescapable ways in which the practice of image making is aligned with the purposes of power, the presumptions accompanying the encounter with strangeness, the internal order of the colonial and the scientific mind, and even our metaphysical dispositions toward the world.

Word & Image in Colonial and Postcolonial Literatures and Cultures Routledge

Working with the image of the Indian shaman as Wild Man, Taussig reveals not the magic of the shaman but that of the politicizing fictions creating the effect of the real. "This extraordinary book . . . will encourage ever more critical and creative explorations."—Fernando Coronil, [I]American Journal of Sociology[/I] "Taussig has brought a formidable collection of data from arcane literary, journalistic, and biographical sources to bear on . . . questions of evil, torture, and politically institutionalized hatred and terror. His intent is laudable, and much of the book is brilliant, both in its discovery of how particular people perpetrated evil and others interpreted it."—Stehen G. Bunker, *Social Science Quarterly*

The Palgrave Handbook of Prison Ethnography Oxford University Press

This volume explores how difference is constructed, manifested, mobilised and obscured in socially uneven societies, particularly those fuelled by neoliberal economic growth in the recent years. The

book approaches difference as a double edged concept that allows one to make sense of the tensions that are played out between cosmopolitan convergence and multicultural diversity, between expanding middle classes and increasingly disenfranchised poor groups, between the global and the local. The chapters in this volume present a series of empirical explorations of how difference is articulated, desired, levelled, governed and even subverted in the socio-economically uneven landscapes of India and China. They examine how difference emerges out of daily practice, categorisation processes, dividing practices, nation building efforts and identity projects. Through these empirical studies, we see how difference is articulated along a number of axes: differentiations of groups or persons according to hierarchies of superiority/inferiority; the demarcation of difference as something that is potentially disruptive and therefore in need of containment; the celebration of difference as diversity, and finally, the ways in which difference comes to be internalised in the shaping of individual identities. Another common theme that binds a number of contributions is the exploration of the role of the state in constructing and controlling these differences, and the ways in which these interventions rearrange the social-political landscapes. This book was published as a special issue of *Third World Quarterly*.

Narrating Colonialism Univ of California Press

A common thread throughout the essays in this volume is a focus on new loci of power that emerge either in collision with colonial power structures, or in collaboration with or those that emerge in the wake of decolonization. While the authors recognize the presence of a larger structure of colonial hegemony, they also investigate those centers of power that emerge in the interstices of crevices of colonial power. Interdisciplinary and theoretically innovative, this book offers a global perspective on colonial and national landscapes, rewrites the master creator narrative, examines national landscapes as sites of contestation and views the globalization of processes such as archaeology beyond the boundaries of the national.

Framing the Sacred Oxford University Press

This Book Provides A Fascinating Portrait Gallery Of The British Imperialists, The Memsahibs And The Anti-Imperialists Caught In The Ideological Conflict Resulting From Colonization.

India by Design Taylor & Francis

Beyond Alterity contests a core tendency in postcolonial studies as well as emerging critiques of neoliberalism—to assume that nations of the Global South are categorically distinct from their counterparts in the North and that they provide an alternative, or even an antidote, to the competitive and individualistic cultures of the advanced capitalist world. Through a textured analysis of cultural production from contemporary India, Shakti Jaising argues that neoliberal capitalism has produced significant continuities in class dynamics and subjective experience across the North-South divide—continuities that are at least as worthy of our consideration as differences arising from colonialism and its aftereffects. The book engages an array of political, economic, and cultural narratives, while focusing in particular on widely circulating Indian English-language novels and their audio-visual adaptations that demonstrate the growing currency of a neoliberal script extolling values like privatization and deregulation as conduits to both individual growth and national development, as well as freedom from poverty. With their potent enactments of personal and national maturation, contemporary Indian novels and films offer striking illustrations of the imaginative means by which the neoliberal script proliferates— even as economic precarity and inequality worsen in India, much like elsewhere in the world. Whereas literary scholars tend to approach the Indian English novel as an exemplar of resistance from the formerly colonized world, *Beyond Alterity* contends that far from inevitably modelling resistance, this genre's contemporary examples instead encapsulate the challenges of disentangling literature from the all-pervasive logics and narratives of neoliberal capitalism.

Indian Architecture in Postcards Cambridge University Press

This volume explores how India as a geographical space was constructed by the British colonial regime in visual and material terms. It demonstrates the instrumentalisation of cultural artefacts such as landscape paintings, travel literature and cartography, as spatial practices overtly carrying scientific truth claims, to materially produce artificial spaces that reinforced power relations. It sheds light on the primary dominance of cartographic reason in the age of European Enlightenment which framed aesthetic and scientific modes of representation and imagination. The author cross-examines this imperial gaze as a visual perspective which bore the material inscriptions of a will to assert, possess and control. The distinguishing theme in this study is the production of India as a new geography sourced from Britain's own interaction with its rural outskirts and domination in its fringes. This book: Addresses the concept of "production of space" to study the formulation of a colonial geography which resulted in the birth of a new place, later a nation; Investigates a generative period in the formation of British India c. 1750-1850 as a colonial territory vis-à-vis its representation and reiteration in British maps, landscape paintings and travel writings; Brings Great Britain and British India together on one plane not only in terms of the physical geo-spaces but also in the excavation of critical domains by alluding to critics from both spaces; Seeks to understand the pictorial grammar that legitimised the expansive British imperial cartographic gaze as the dominant narrative which marginalised all other existing local ideas of space and inhabitation. Rethinking colonial constructions of modern India, this volume will be of immense interest to scholars and researchers of modern history, cultural geography, colonial studies, English literature, cultural studies, art, visual studies and area studies.