Struggles For Representation

American Literature and the Culture Wars
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A Site of Struggle
Struggles for Representation
Post-colonial Aleppo, Syria
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American Literature & the Culture Wars
Representation in Scientific Practice Revisited
Autism and Representation
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South Africa and the International Media, 1972-1979
Criminalization, Representation, Regulation
Struggles of Representation Within Peasant Studies, 1996-2006
Women's Activism in Africa
Fixing Images: Civil Rights Photography and the Struggle Over Representation
Race, Ethnicity, and the Struggle for Indigenous Self-representation

This book traces the struggles over the institutions of political representation in Central and Eastern Europe, focusing on the factors that have held women back over the post-communist period, as well as on the growing evidence for change throughout the region. Post-communist Europe has long raised two puzzles for scholars of women’s representation in politics. First, why have women been under-represented in politics in every country in the region since communism’s collapse? Secondly, why are there relatively few cases where women’s advocates have been successful in pressing for change? This comparative study of Europe’s new democracies argues that these puzzles are best understood as questions about male dominance—that is, about the mechanisms that sustain, or, alternatively, change long-established patterns of male over-representation in politics over time. The author covers six EU member states—Bulgaria, the Czech Republic, Hungary, Poland, Romania and Slovakia—
during the period 1990-2016. The book will be of use to students and scholars in the fields of Comparative Politics, Democracy and Democratization, European Studies, Gender Studies, Post-Communist Studies, and Central and Eastern European Studies. Struggles for Representation examines over 300 non-fiction films by more than 150 African American film/videomakers and includes an extensive filmography, bibliography, and excerpts from interviews with film/videomakers. In eleven original essays, contributors explore the extraordinary scope of these aesthetic and social documents and chart a previously undiscovered territory: documentaries that examine the aesthetic, economic, historical, political, and social forces that shape the lives of black Americans, as seen from their perspectives. Until now, scholars and critics have concentrated on black fiction film and on mainstream non-fiction films, neglecting the groundbreaking body of black non-fiction productions that offer privileged views of American life. Yet, these rich and varied works in film, video, and new electronic media, convey vast stores of knowledge and experience. Although most documentary cannot hope to match fiction film's mass appeal, it is unrivaled in its ability to portray searing, indelible impressions of black life, including concrete views of significant events and moving portraits of charismatic individuals. Documentary footage brings audiences the moments when civil rights protestors were attacked by state troopers; it provides the sights and sounds of Malcom X delivering an electrifying speech, Betty Carter performing a heart-wrenching song, and Langston Hughes strolling on a beach. Uniting all of this work is the "struggle for representation" that characterizes each film—an urgent desire to convey black life in ways that counter the uninformed and often distorted representations of mass media film and television productions. African American documentaries have long been associated with struggles for social and political empowerment; for many film/videomakers, documentary is a compelling mode with which to present an alternative, more authentic narrative of black experiences and an effective critique of mainstream discourse. Thus, many socially and politically committed film/videomakers view documentary as a tool with which to interrogate and reinvent history; their works fill gaps, correct errors, and expose distortions in order to provide counter-narratives of African American experience. Contributors include Paul Arthur, Houston A. Baker, Jr., Mark F. Baker, Pearl Bowser, Janet K. Cutler Manthia Diawara, Elizabeth Amelia Hadley, Phyllis R. Klotman, Tommy Lee Lott, Erika Muhammad, Valerie Smith, and Clyde Taylor. Gregory S. Jay boldly challenges the future of American literary studies. Why pursue the study and teaching of a distinctly American literature? What is the appropriate purpose
and scope of such pursuits? Is the notion of a traditional canon of great books out of date? Where does American literature leave off and Mexican or Caribbean or Canadian or postcolonial literature begin? Are today’s campus conflicts fueled more by economics or ideology? Jay addresses these questions and others relating to American literary studies to explain why this once arcane academic discipline found itself so often in the news during the culture wars of the 1990s. While asking some skeptical questions about new directions and practices, Jay argues forcefully in favor of opening the borders of American literary and cultural analysis. He relates the struggle for representation in literary theory to a larger cultural clash over the meaning and justice of representation, then shows how this struggle might expand both the contents and the teaching of American literature. In an account of the vexed legacy of the Declaration of Independence, he provides a historical context for the current quarrels over literature and politics. Prominent among these debates are those over multiculturalism, which Jay takes up in an essay on the impasses of identity politics. In closing, he considers how the field of comparative American cultural studies might be constructed.

Herman Gray takes a sweeping look at black popular culture over the past decade to explore culture's role in the push for black political power and social recognition. In a series of linked essays, he finds that black artists, scholars, musicians, and others have been instrumental in reconfiguring social and cultural life in the United States and he provocatively asks how black culture can now move beyond a preoccupation with inclusion and representation. Gray considers how Wynton Marsalis and his creation of a jazz canon at Lincoln Center acted to establish cultural visibility and legitimacy for jazz. Other essays address such topics as the work of the controversial artist Kara Walker; the relentless struggles for representation on network television when those networks are no longer the primary site of black or any other identity; and how black musicians such as Steve Coleman and George Lewis are using new technology to shape and extend black musical traditions and cultural identities.

This book studies the Anglo-American media's representation of South Africa in the 1970s - the international media is shown to have been under continuous pressure from both the South African Dept of Information and the anti-apartheid movement. This book takes predominant crowd theory to task, questioning received ideas about “mob psychology” that remain prevalent today. It is a synchronic study of crowds, crowd dynamics and the relationships of crowds to political power in Tunisia, Libya and Algeria (2011-2013) that has far reaching implications embedded in its thesis. One central theme of the book is gender, providing an in-depth look
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at women’s participation in the recent uprisings and crowds of 2011-2013 and the subsequent gender-related aspects of political transitions. The book also focuses on the social and political dynamics of tribalism and group belonging (asabiyya), including analysis and discussions with Libyan regional tribal chiefs, Libyan and Tunisian tribal members and citizens regarding their notions of tribal belonging. Crowd language and literature are also central to the book’s discussion of how crowds represent themselves, how we as observers represent crowds, and how crowds confront languages of authoritarianism and subjugation. Crowds and Politics in North Africa includes interviews with crowd participants and key civil society actors from Tunisia, Libya and Algeria. Among these, there are numerous interviews with Benghazi residents, activists and tribal leaders. One of the original case studies in the book is the crowd dynamics during and after the attack on the US consular installation in Benghazi, Libya. The book presents interviews and fieldwork within a literary and cultural theoretical context showing how crowds in the region resonate in forms of cultural resistance to authoritarianism. A valuable resource, this book will be of use to students and scholars with an interest in North African culture, society and politics more broadly.

Literacy is a key indicator for comparing individuals and nations in contemporary society. It is central to public debates about the nature of the public sphere, economic markets, citizenship and self-governance. Literacy and the Politics of Representation aims to uncover the constructed nature of public understandings of literacy by examining detailed examples of how literacy is represented in a range of public contexts. It looks at the ways in which knowledge about literacy is created and distributed, the location and relative power of the knowledge-makers, and examines the different semiotic resources used in such representations: images and metaphors, numerical and statistical models, and textual narratives and how they are related to one another. The book focuses on the UK from 1970 to the present, but includes a range of international comparisons and examples. In addition, exemplar chapters offer a model of analysis that can be used to deconstruct the representations of social policy issues. This book is vital reading for postgraduate students in the areas of education studies, literacy, discourse analysis and multimodality.

Gregory S. Jay boldly challenges the future of American literary studies. Why pursue the study and teaching of a distinctly American literature? What is the appropriate purpose and scope of such pursuits? Is the notion of a traditional canon of great books out of date? Where does American literature leave off and Mexican or Caribbean or Canadian or
postcolonial literature begin? Are today's campus conflicts fueled more by economics or ideology? Jay addresses these questions and others relating to American literary studies to explain why this once arcane academic discipline found itself so often in the news during the culture wars of the 1990s. While asking some skeptical questions about new directions and practices, Jay argues forcefully in favor of opening the borders of American literary and cultural analysis. He relates the struggle for representation in literary theory to a larger cultural clash over the meaning and justice of representation, then shows how this struggle might expand both the contents and the teaching of American literature. In an account of the vexed legacy of the Declaration of Independence, he provides a historical context for the current quarrels over literature and politics. Prominent among these debates are those over multiculturalism, which Jay takes up in an essay on the impasses of identity politics. In closing, he considers how the field of comparative American cultural studies might be constructed. "With an empirical focus on regimes in Singapore, the Philippines, and Malaysia, the author examines the social forces that underpin the emergence of institutional experiments in democratic participation and representation" -- "With a new introduction, Herman Gray's classic investigation of television and race shows how the meaning of blackness on-screen has changed over the years by examining the portrayal of blacks on series such as The Jack Benny Show and Amos 'n' Andy, continuing through The Cosby Show and In Living Color." -- BOOK JACKET. Title Summary field provided by Blackwell North America, Inc. All Rights Reserved. This book draws on Foucault's concept of governmentality as a lens to analyze and critique how crime is understood, reproduced, and challenged. Throughout Africa, growing numbers of women are coming together and making their voices heard, mobilising around causes ranging from democracy and land rights to campaigns against domestic violence. In Tanzania and Tunisia, women have made major gains in their struggle for equal political rights, and in Sierra Leone and Liberia women have been at the forefront of efforts to promote peace and reconciliation. While some of these movements have been influenced by international feminism and external donors, increasingly it is African women who are shaping the global struggle for women's rights. Bringing together African authors who themselves are part of the activist groups, this collection represents the only comprehensive and up-to-date overview of women's movements in contemporary Africa. Drawing on case studies and fresh empirical material from across the continent, the authors challenge the prevailing assumption that notions of women's rights have trickled down from the global north to the south,
showing instead that these movements have been shaped by above all the unique experiences and concerns of the local women involved. First book to trace the evolution of the African American documentary film/video movement. A fresh approach to visualization practices in the sciences that considers novel forms of imaging technology and draws on recent theoretical perspectives on representation. Representation in Scientific Practice, published by the MIT Press in 1990, helped coalesce a long-standing interest in scientific visualization among historians, philosophers, and sociologists of science and remains a touchstone for current investigations in science and technology studies. This volume revisits the topic, taking into account both the changing conceptual landscape of STS and the emergence of new imaging technologies in scientific practice. It offers cutting-edge research on a broad array of fields that study information as well as short reflections on the evolution of the field by leading scholars, including some of the contributors to the 1990 volume. The essays consider the ways in which viewing experiences are crafted in the digital era; the embodied nature of work with digital technologies; the constitutive role of materials and technologies—from chalkboards to brain scans—in the production of new scientific knowledge; the metaphors and images mobilized by communities of practice; and the status and significance of scientific imagery in professional and popular culture. Contributors Morana Alač, Michael Barany, Anne Beaulieu, Annamaria Carusi, Catelijne Coopmans, Lorraine Daston, Sarah de Rijcke, Joseph Dumit, Emma Frow, Yann Giraud, Aud Sissel Hoel, Martin Kemp, Bruno Latour, John Law, Michael Lynch, Donald MacKenzie, Cyrus Mody, Natasha Myers, Rachel Prentice, Arie Rip, Martin Ruivenkamp, Lucy Suchman, Janet Vertesi, Steve Woolgar. This book is a clear, systematic, original and lively account of how media representations shape the way we see our and others’ lives in a global age. It provides in-depth analysis of a range of international media representations of disaster, war, conflict, migration and celebration. The book explores how images, stories and voices, on television, the Internet, and in advertisements and newspapers, invite us to relocate to distant contexts, and to relate to people who are remote from our daily lives, by developing mediated intimacy and focusing on the self. It also explores how these representations shape our self-narratives. Orgad examines five sites of media representation—the other, the nation, possible lives, the world and the self. She argues that representations can and should contribute to fostering more ambivalence and complexity in how we think and feel about the world, our place in it and our relation to far-away others. Media Representations and the Global Imagination will be of
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particular interest to students and scholars of media and cultural studies, as well as sociology, politics, international relations, development studies and migration studies. The book examines several models which have been advocated for a workable and acceptable solution to the Kurdish problem which would be absolutely necessary for stability in the West Asian region. The book evaluates how the more than two-decade long experience of Kurdish self-rule in a democratic framework in Iraqi Kurdistan affects the debate over the other Kurdish regions in West Asia. With Turkey’s European Union accession process contributing to the opening of the political space to ethno-nationalism, there is a need for a non-military solution to the Kurdish issue. The book analyses the role of Kurdish diaspora which plays a significant part in placing the Kurdish question on the European political agenda. It also examines the role of the Kurds in the aftermath of the Arab Spring and the changing geopolitics in the region. Now, the Kurds maintain the strongest platform in battling against the ISIS terrorists. In the 21st century, new ethnic groups are forming faster than ever before and the role of race and ethnicity studies has evolved in response to this. From policy issues around housing and crime, through to debates about asylum and media representations, sociologists must encounter and explore a vast range of issues in this ever-changing field. This book gives an overview of the most important topics that affect the making of race and ethnic relations in contemporary societies. It goes beyond general definitions to explain exactly how and what these issues and debates can tell us about modern society. Using research and statistics to shed light on the most cutting-edge issues, the book takes each major topic in turn and helps readers to think through race and ethnicity on the basis of the most recent thinking in the field. Each chapter explains a range of theoretical and conceptual perspectives, whilst approaching complex ideas in an accessible and insightful way. Written and edited by recognized experts in the field, Race and Ethnicity in the 21st Century will be an essential point of reference for researchers and practitioners and key reading for all students of race and ethnicity. An important examination of how artists have grappled with anti-Black violence and its representations from the late nineteenth century to the present. From the horrors of slavery and lynching to the violent suppression of civil rights struggles and recent acts of police brutality, targeted violence of Black lives has been an ever-present fact in American history. Images of African American suffering and death have constituted an enduring part of the nation’s cultural landscape, and the development of creative counterpoints to these images has been an ongoing concern for
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American artists. Investigating the conceptual and aesthetic strategies artists have used to engage with the issue of anti-Black violence, A Site of Struggle highlights diverse works of art and ephemera from the post-Reconstruction period of the late nineteenth century to the founding of the Black Lives Matter movement. Foregrounding the perspectives of African American cultural producers, this book examines three major questions: How are graphic portrayals of violence enlisted to protest horrors like lynchings? How have artists employed conceptual strategies and varying degrees of abstraction to avoid literal representations of violence? And how do artists explore violence through subtler engagements with the Black body? Ultimately, A Site of Struggle highlights the ubiquity and impact of anti-Black violence by focusing on its depictions; by examining how art has been used to protest, process, mourn, and memorialize this violence; and by providing the historical context for contemporary debates about its representation. The book’s essays offer new perspectives from established and emerging scholars working in the fields of African American studies, art history, communications, and history. Contributors include Sampada Aranke, Courtney Baker, Huey Copeland, Janet Dees, Leslie Harris, and LaCharles Ward. Published in association with the Mary and Leigh Block Museum of Art, Northwestern University Exhibition Schedule The Mary and Leigh Block Museum of Art, Northwestern University January 22–July 10, 2022 Montgomery Museum of Fine Arts, Montgomery, Alabama August 13–November 6, 2022

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations to enjoy. Taking a close look at ordinary people ‘telling their own story’, Nancy Thumim explores self-representations in contemporary digital culture in settings as diverse as reality TV, online storytelling, and oral histories displayed in museums. Extrait de la couverture : "African women have a long history of political involvement. Yet, the fervour with which they participated in anti-colonial struggles and supported national liberation were not acknowledged after independence leaving them to fight for representation and personal liberation on other fronts. This study looks at women's struggles in Southern Africa where the last ten years have seen the most pervasive success stories on the African continent. Tracing the history of women's
involvement in anti-colonial struggles and against apartheid, the book analyses post-colonial outcomes and examines the strategies employed by women's movements to gain a foothold in politics. In this book, the author presents in depth analyses and women's narratives of their experiences in political parties, in the national machinery for the advancement of women and the autonomous women's movements. “A drunken Irish maid slips and falls. A greedy Jewish pawnbroker lures his female employee into prostitution. An African American man leers at a white woman. These and other, similar images appeared widely on stages and screens across America during the early twentieth century. In this provocative study, M. Alison Kibler uncovers, for the first time, powerful and concurrent campaigns by Irish, Jewish and African Americans against racial ridicule in popular culture at the turn of the twentieth century. Censoring Racial Ridicule explores how Irish, Jewish, and African American groups of the era resisted harmful representations in popular culture by lobbying behind the scenes, boycotting particular acts, and staging theater riots. Kibler demonstrates that these groups' tactics evolved and diverged over time, with some continuing to pursue street protest while others sought redress through new censorship laws. Exploring the relationship between free expression, democracy, and equality in America, Kibler shows that the Irish, Jewish, and African American campaigns against racial ridicule are at the roots of contemporary debates over hate speech. The essays and artworks gathered in this volume examine the visual manifestations of postcolonial struggles in art in East and Southeast Asia, as the world transitioned from the communist/capitalist ideological divide into the new global power structure under neoliberalism that started taking shape during the Cold War. The contributors to this volume investigate the visual art that emerged in Australia, China, Cambodia, Indonesia, Korea, Okinawa, and the Philippines. With their critical views and new approaches, the scholars and curators examine how visual art from postcolonial countries deviated from the communist/capitalist dichotomy to explore issues of identity, environment, rapid commercialization of art, and independence. These foci offer windows into some lesser-known aspects of the Cold War, including humanistic responses to the neo-imperial exploitations of people and resources as capitalism transformed into its most aggressive form. Given its unique approach, this seminal study will be of great value to scholars of 20th-century East Asian and Southeast Asian art history and visual and cultural studies. Over the last two decades, indigenous populations in Latin America have achieved remarkable visibility and political effectiveness, particularly in Ecuador and Bolivia. Lucero compares Ecuador's
united indigenous movement to the more fragmented situation in Bolivia, and analyzes the mechanisms at work in political and social structures to explain the different outcomes in each country. It is a truism that History is about representation: but then opinions will diverge—as it should be—between what is meant by representation. Most of the chapters in this volume were first presented in November 2008 at an International Conference co-organised by the Society for the Study of Labour History and the University of Rouen. The authors of all generations come from Britain, France, Germany and the United States, and cover the field from the Middle Ages to the most recent developments. The friendly confrontation of points of view and cross-fertilisation which result from such undertakings can only add to our perception of the diversity of that elusive notion in History, representation of working people in Britain and France in this particular instance. Beyond the differences in periods, places and situations, the reader will not fail however to see the bridges which recurrently link the various elements in the collection. Autism, a neuro-developmental disability, has received wide but often sensationalistic treatment in the popular media. A great deal of clinical and medical research has been devoted to autism, but the traditional humanities disciplines and the new field of Disability Studies have yet to explore it. This volume, the first scholarly book on autism in the humanities, brings scholars from several disciplines together with adults on the autism spectrum to investigate the diverse ways that autism has been represented in novels, poems, autobiographies, films, and clinical discourses, and to explore the connections and demarcations between autistic and "neurotypical" creativity. Using an empathetic scholarship that unites professional rigor with experiential knowledge derived from the contributors' lives with or as autistic people, the essays address such questions as: In what novel forms does autistic creativity appear, and what unusual strengths does it possess? How do autistic representations—whether by or about autistic people—revise conventional ideas of cognition, creativity, language, (dis)ability and sociability? This timely and important collection breaks new ground in literary and film criticism, aesthetics, psychology, and Disability Studies.

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