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This collection examines new comic-book cultures, graphic writing, and bande dessinée texts as they relate to postcolonialism in contemporary Anglophone and Francophone settings. The individual chapters are framed within a larger enquiry that considers definitive aspects of the postcolonial condition in twenty-first-century (con)texts.

Postcolonial Comics: Texts, Events, Identities - 1st ...

Postcolonial Comics: Texts, Events, Identities (Routledge Research in Postcolonial Literatures) Hardcover - 1 May 2015 by Binita Mehta (Editor), Pia Mukherji (Editor)

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Postcolonial Comics : Texts, Events, Identities

Postcolonial Comics: Texts, Events, Identities. New York: Routledge, 2015. If postcolonial studies has an ü-text, it is probably Edward Said's Orientalism (1978). Though important theoretical statements undoubtedly precede Said's book, it is Orientalism that brought the analysis and critique of colonialist discourse into the academic Humanities mainstream, along with the exploration and analysis of counter-discourses.

Review of Postcolonial Comics: Texts, Events, Identities

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Her second book, co-edited with a colleague, Pia Mukherji, is entitled, Postcolonial
Comics: Texts, Events, Identities, was published by Routledge in 2015. Her most
recent publication is an article, "Graphic History: Postcolonial Texts and Contexts,"
co-written with her colleague Pia Mukherji.

Participants – Postcolonial Print Cultures
Postcolonial Comics: Texts, Events, Identities (Routledge Research in Postcolonial
Literatures Book 53) 1st Edition, Kindle Edition by Binita Mehta (Editor), Pia
Mukherji (Editor) Format: Kindle Edition. Flip to back Flip to front.

Amazon.com: Postcolonial Comics: Texts, Events, Identities ...
2.2 Edited Volume: Postcolonial Comics: Texts, Events, Identities . This edited
volume will examine drawn comic strips (bandes dessinées) as they relate to
postcolonialism in contemporary Anglophone and Francophone diasporic cultures.
The "comics exceptionalism" (Petersen) of current scholarship in Anglo-American,
Japanese, or European traditions miss how contemporary "ninth art" production in
postcolonial contexts record historical critique, political action, or emergent ...

SFPS Monthly Mailing: June 2012 – Society for Francophone ...
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aspects of the postcolonial condition in twenty-first-century (con)texts. </p><p>The authors demonstrate that the fields of comic-book production and circulation in various regional histories introduce new postcolonial vocabularies, reconstitute conventional "image-functions" in established social ...

Routledge Research in Postcolonial Literatures ...

Anna Bernard, Ziad Elmarsafy and Stuart Murray (eds), *What Postcolonial Theory Doesn't Say* DOMINIC DAVIES 11 Binita Mehta and Pia Mukherji (eds), *Postcolonial Comics: Texts, Events, Identities* CHARLES FORSDICK 13 Doris Y. Kadish, *Fathers, Daughters, and Slaves: Women Writers and French Colonial Slavery*

This collection examines new comic-book cultures, graphic writing, and bande dessinée texts as they relate to postcolonialism in contemporary Anglophone and Francophone settings. The individual chapters are framed within a larger enquiry that considers definitive aspects of the postcolonial condition in twenty-first-century (con)texts. The authors demonstrate that the fields of comic-book production and circulation in various regional histories introduce new postcolonial vocabularies, reconstitute conventional "image-functions" in established social texts and political systems, and present competing narratives of resistance and rights. In this sense, postcolonial comic cultures are of particular significance in the context of a newly global and politically recomposed landscape. This volume introduces a timely intervention within current comic-book-area studies that remain firmly situated within the "U.S.-European and Japanese manga paradigms" and their reading publics. It will be of great interest to a wide variety of disciplines including postcolonial studies, comics-area studies, cultural studies, and gender studies.

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Whether one describes them as sequential art, graphic narratives or graphic novels, comics have become a vital part of contemporary culture. Their range of expression contains a tremendous variety of forms, genres and modes – from high to low, from serial entertainment for children to complex works of art. This has led to a growing interest in comics as a field of scholarly analysis, as comics studies

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has established itself as a major branch of criticism. This handbook combines a systematic survey of theories and concepts developed in the field alongside an overview of the most important contexts and themes and a wealth of close readings of seminal works and authors. It will prove to be an indispensable handbook for a large readership, ranging from researchers and instructors to students and anyone else with a general interest in this fascinating medium.

This book investigates the intersection of Indian society, the encoding of post-millennial modernity and 'ways of seeing' through the medium of Indian graphic narratives. If seeing in Indian cultures is a mode of knowing then what might we decode and know from the Indian graphic narratives examined here? The book posits that the 'seeing' of post-millennial Indian graphic narratives revolves around a visuality of the inauspicious, complemented by narratives of the same. Examining both form and content across nine Indian, post-millennial graphic narratives, this book will appeal to those working in South Asian visual studies, cultural studies and comics-graphic novel studies more broadly.

Covering a wide range of textual forms and geographical locations, *The Bloomsbury Introduction to Postcolonial Writing: New Contexts, New Narratives, New Debates* is an advanced introduction to prominent issues in contemporary postcolonial literary studies. With chapters written by leading scholars in the field, *The Bloomsbury Introduction to Postcolonial Writing* includes:

- Explorations of key contemporary topics, from ecocriticism, refugeeism, economics, faith and secularism, and gender and sexuality, to the impact of digital humanities on postcolonial studies
- Introductions to a wide range of genres, from the novel, theatre and poetry to life-writing, graphic novels, film and games
- In-depth analysis of writing from many postcolonial regions including Africa, South Asia, the Caribbean and Latin America, and African American writing

Covering Anglophone and Francophone texts and contexts, and tackling the relationship between postcolonial studies and world literature, with a glossary of key critical terms, this is an essential text for all students and scholars of contemporary postcolonial studies.

Profound analysis of French comics through a postcolonial lens Postcolonialism and migration are major themes in contemporary French comics and have roots in the Algerian War (1954–62), antiracist struggle, and mass migration to France. This volume studies comics from the end of the formal dismantling of French colonial empire in 1962 up to the present. French cartoonists of ethnic-minority and immigrant heritage are a major focus, including Zeina Abirached (Lebanon), Yvan Alagbé (Benin), Baru (Italy), Enki Bilal (former Yugoslavia), Farid Boudjellal (Algeria and Armenia), José Jover (Spain), Larbi Mechkour (Algeria), and Roland Monpierre (Guadeloupe). The author analyzes comics representing a gamut of perspectives on immigration and postcolonial ethnic minorities, ranging from staunch defense to violent rejection. Individual chapters are dedicated to specific artists, artistic collectives, comics, or themes, including avant-gardism, undocumented migrants in comics, and racism in far-right comics.

This book explores the field of Comics Studies in South Asia, illuminating an art form in which there has been a much-documented explosion of recent interest. A diverse group of scholars from Asia, Europe, and North America examine aesthetics, politics, and ideology in sequential art about South Asia and South

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Asian America. The book features contributions which address gender violence; authoritarian politics; caste discrimination; environmentalism; racism; and urban street art, amongst others. The unique interdisciplinary span of the volume considers mass popular comic books as well as the graphic novel. This edited volume would be of interest to those studying the influence of graphic novels, graphic narratives, and comic books in South Asia, as well as researchers interested in what these forms might have to say about important issues in society. This book was originally published as a special issue of the South Asian Review journal.

Comic book studies has developed as a solid academic discipline, becoming an increasingly vibrant field in the United States and globally. A growing number of dissertations, monographs, and edited books publish every year on the subject, while world comics represent the fastest-growing sector of publishing. The Oxford Handbook of Comic Book Studies looks at the field systematically, examining the history and evolution of the genre from a global perspective. This includes a discussion of how comic books are built out of shared aesthetic systems such as literature, painting, drawing, photography, and film. The Handbook brings together readable, jargon-free essays written by established and emerging scholars from diverse geographic, institutional, gender, and national backgrounds. In particular, it explores how the term "global comics" has been defined, as well the major movements and trends that will drive the field in the years to come. Each essay will help readers understand comic books as a storytelling form grown within specific communities, and will also show how these forms exist within what can be considered a world system of comics.

Why are so many contemporary comics and graphic narratives written as memoirs or documentaries of traumatic events? Is there a specific relationship between the comics form and the documentation and reportage of trauma? How do the interpretive demands made on comics readers shape their relationships with traumatic events? And how does comics' documentation of traumatic pasts operate across national borders and in different cultural, political, and politicised contexts? The sixteen chapters and three comics included in Documenting Trauma in Comics set out to answer exactly these questions. Drawing on a range of historically and geographically expansive examples, the contributors bring their different perspectives to bear on the tangled and often fraught intersections between trauma studies, comics studies, and theories of documentary practices and processes. The result is a collection that shows how comics is not simply related to trauma, but a generative force that has become central to its remembrance, documentation, and study.

Essays in this special focus constellate around the diverse symbolic forms in which Caribbean consciousness has manifested itself transhistorically, shaping identities within and without structures of colonialism and postcolonialism. Offering interdisciplinary critical, analytical and theoretical approaches to the objects of study, the book explores textual, visual, material and ritual meanings encoded in Caribbean lived and aesthetic practices.