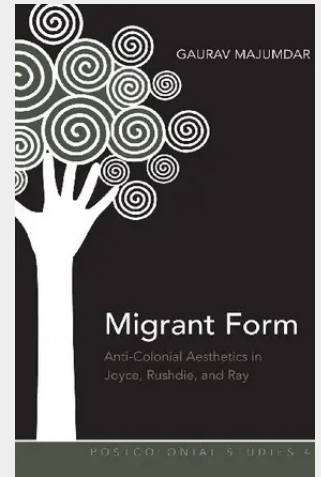


Migrant Form

Anti-colonial Aesthetics in Joyce, Rushdie and Ray

Migrant Form examines the works of James Joyce, Salman Rushdie, and Satyajit Ray for the anti-colonial arguments in their unsettled, and unsettling, aesthetics. Among the questions it engages are the following: What are the aesthetic moves through which art expresses its resistance to dominance and demands for conformity? How can we define anti-colonial aesthetics? How do these aesthetics manifest themselves in different media such as literature and film? Contending that Joyce inaugurates an anti-colonial «aesthetics of reconstitution», the book mines such aesthetics in *Ulysses* and *Finnegans Wake* to propose a formal model for postcolonialism. It also draws on that exercise to consider how Rushdie extends a play with reconfigured forms into an overt politics in two of his novels (*Midnight's Children* and *The Satanic Verses*). Turning its attention to film, the book contests the common view of Ray as a gentle realist and examines a formal restlessness in Ray's earlier work, *Charulata* (*The Lonely Wife*), before demonstrating how Ray stages his preference for restlessness in his final film, *Agantuk* (*The Stranger*).

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92,95 €

86,87 € (zzgl. MwSt.)

Lieferfrist: bis zu 10 Tage

Artikelnummer: 9781433105036

Medium: Buch

ISBN: 978-1-4331-0503-6

Verlag: Peter Lang

Erscheinungstermin: 09.02.2010

Sprache(n): Englisch

Auflage: 1. Auflage 2010

Serie: Postcolonial Studies

Produktform: Gebunden

Gewicht: 409 g

Seiten: 169

Format (B x H): 155 x 231 mm

