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Nota di contenuto	Machine generated contents note: -- Acknowledgements -- Notes on Contributors -- Introduction; Abigail Ward -- 1 Chronic Trauma, (Post) Colonial Chronotopes and Palestinian Lives: Omar Robert Hamilton's Though I Know the River is Dry/Ma'a Anni A'rif Anna al-Nahr Qad Jaf (2013); Lindsey Moore and Ahmad Qabaha -- 2. From Mary Prince to Joan Riley: Women Writers and the 'Casual Cruelty' of a West Indian Childhood; Sandra Courtman -- 3. Harlem Tricksters: Cheating the Cycle of Trauma in the Fiction of Ralph Ellison and Nella Larsen; Emily Zobel Marshall -- 4. Trauma and Testimony: Autobiographical Writing in Post-Apartheid South Africa; Paulina Grzeda -- 5. The Postcolonial

Graphic Novel: From Maus to Malta; Sam Knowles -- 6. Trauma Theory, Melancholia, and the Postcolonial Novel: Assia Djebar's Algerian White/Le Blanc de l'Algerie; Lucy Brisley -- 7. From Colonial to Postcolonial Trauma: Rushdie, Forster and the problem of Indian Communalism in Midnight's Children and The Moor's Last Sigh; Alberto Fernandez Carbajal -- 8. Indian-Caribbean Trauma: Indian Indenture and its Legacies in Harold Sonny Ladoo's No Pain Like This Body; Abigail Ward -- 9. The Writing of Breyten Breytenbach, The Writing of Breyten Breytenbach: Dog Heart; Christopher Davis -- 10. Discrepant Traumas: Colonial Legacies in Jindabyne; Gillian Roberts -- 11. Rape, Representation and Metamorphosis in Shani Mootoo's Cereus Blooms at Night; Marie Josephine Diamond -- 12. Haunted Stages: The Trauma of New Slaveries in Contemporary British Theatre and Television Drama; Pietro Deandrea -- Bibliography -- Index.

Sommario/riassunto

This collection of essays explores some new possibilities for understanding postcolonial traumas. It examines representations of both personal and collective traumas around the globe from Palestinian, Caribbean, African American, South African, Maltese, Algerian, Indian, Australian and British writers, directors and artists.
