

1. Record Nr.	UNINA9910953746903321
Autore	Bewes Timothy
Titolo	The event of postcolonial shame / / Timothy Bewes
Pubbl/distr/stampa	Princeton, : Princeton University Press, 2010
ISBN	9786612936470 9781282936478 1282936476 9781400836499 1400836492
Edizione	[Course Book]
Descrizione fisica	1 online resource (238 p.)
Collana	Translation/transnation
Classificazione	17.76
Disciplina	820.9/3581
Soggetti	Commonwealth literature (English) - History and criticism Postcolonialism in literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Prologue -- Part One. The Form of Shame -- Part Two. The Time of Shame -- Part Three. The Event of Shame -- Notes -- Index -- Backmatter
Sommario/riassunto	In a postcolonial world, where structures of power, hierarchy, and domination operate on a global scale, writers face an ethical and aesthetic dilemma: How to write without contributing to the inscription of inequality? How to process the colonial past without reverting to a pathology of self-disgust? Can literature ever be free of the shame of the postcolonial epoch--ever be truly postcolonial? As disparities of power seem only to be increasing, such questions are more urgent than ever. In this book, Timothy Bewes argues that shame is a dominant temperament in twentieth-century literature, and the key to understanding the ethics and aesthetics of the contemporary world. Drawing on thinkers such as Jean-Paul Sartre, Frantz Fanon, Theodor Adorno, and Gilles Deleuze, Bewes argues that in literature there is an "event" of shame that brings together these ethical and aesthetic tensions. Reading works by J. M. Coetzee, Joseph Conrad, Nadine Gordimer, V. S. Naipaul, Caryl Phillips, Ngugi wa Thiong'o, and Zoë Wicomb, Bewes presents a startling theory: the practices of postcolonial

literature depend upon and repeat the same structures of thought and perception that made colonialism possible in the first place. As long as those structures remain in place, literature and critical thinking will remain steeped in shame. Offering a new mode of postcolonial reading, *The Event of Postcolonial Shame* demands a literature and a criticism that acknowledge their own ethical deficiency without seeking absolution from it.

2. Record Nr.	UNINA9910969815803321
Autore	Wierzbicki James Eugene
Titolo	Elliott Carter // James Wierzbicki
Pubbl/distr/stampa	Urbana, : University of Illinois Press, c2011
ISBN	1-283-02896-4 9786613028969 0-252-09312-7
Edizione	[1st ed.]
Descrizione fisica	1 online resource (137 p.)
Collana	American composers
Classificazione	24.50
Disciplina	780.92 B
Soggetti	Composers - United States
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Cover -- Title Page -- Copyright Page -- Table of Contents -- INTRODUCTION -- 1. Foundations (1908-45) -- 2. Three Seminal Works (1945-51) -- 3. Maturity (1950-80) -- 4. New Directions (1980-2010) -- Epilogue -- NOTES -- INDEX -- back cover.
Sommario/riassunto	This compact study provides a fresh perspective on one of the most significant American composers of the twentieth and twenty-first centuries. A leading voice of the American classical music tradition and a two-time winner of the Pulitzer Prize for Music, Elliott Carter was initially encouraged to become a composer by Charles Ives, and he went on to learn from Walter Piston at Harvard University and Nadia Boulanger in Paris. Drawing on Carter's voluminous writings and compositions, James Wierzbicki provides a clear discussion of Carter's

evolving understanding of musical time and the influence of film on his work. Celebrating his 100th birthday in 2008 by premiering a number of new compositions, Carter has been a powerful presence on the American new music scene, an important connection to American music's foundational figures, and a dynamic force in its continuing evolution.

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