[DOC] Writing In Between Modernity And Psychosocial Dilemma In The Novels Of Joseph Conrad

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debate about what defined modern English identity.

Writing in Between - Beth Sharon Ash - 1999
In Writing in Between, Beth Sharon Ash develops an important theoretical framework for interpreting Conrad's signal texts and his situation as an author. Using relational psychoanalysis, Ash reinserts into the literary conversation the idea of the psychologically inflected subject. She integrates authorial and fictional subjectivity within specific historical contexts, thus lending agency and density to the "relational subject" without neglecting the social forces which shape it. Organized around the themes of unfinished mourning, this book carefully positions Conrad as a writer caught 'in between,' as both a figure of alienation critically disenchanted with British imperialism, and an orphan of genius desperately desiring a fit with his adopted culture. Through fine-grained, often surprising readings of Conrad's novels and broad analyses of psychoanalytic and modernist criticism, Ash persuasively refocuses how one reads Conrad and, in doing this, retheorizes the subject and its literary relations

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China and the Writing of English Literary Modernity, 1690-1770 - Eun Kyung Min - 2018-04-19
This book explores how a modern English literary identity was forged by its notions of other traditions and histories, in particular those of China. The theorizing and writing of English literary modernity took place in the midst of the famous quarrel between the Ancients and the Moderns. Eun Kyung Min argues that this quarrel was in part a debate about the value of Chinese culture and that a complex cultural awareness of China shaped the development of a 'national' literature in seventeenth- and eighteenth-century England by pushing to new limits questions of comparative cultural value and identity. Writers including Defoe, Addison, Goldsmith, and Percy wrote China into genres such as the novel, the periodical paper, the pseudo-letter in the newspaper, and anthologized collections of 'antique' English poetry, inventing new formal strategies to engage in this wide-ranging debate about what defined modern English identity.

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international music industry as experienced by the premier choral group America in the early 1890s; the second is a series of engagements with the striking episodes in the history of black South African music. The first is a Africans, Europeans, and African Americans. To this end, he explores two century to the present, renowned anthropologist and ethnomusicologist Veit Bois, Michael Jackson, and Spike Lee. Music, Modernity, and the Global Imagination tells the story of how these artists, activists, and agents effectively invented each other in travel diaries, religious hymns, concert performances, music videos, Broadway plays, and autobiographies. Ermann also argues that the resultant mixture of myths and fictions—as distinctly imagined by these diverse historical actors—entangled South Africa and the West in ways that often obscured the newly emergent global balances of power, or else blurred the polarities of the colonial and postcolonial world. Ultimately, this book reimagines the transatlantic dialogue that carries direct and profound implications for the world's arts and cultures. It is the black diasporic discussion between South Africa and the West, and it is a conversation—a about society, music, and Utopia—that is still in progress.


How was Africa seen by the West during the colonial period? How do Europeans and Americans conceive of Africa in today's postcolonial era? Such questions have preoccupied anthropologists, historians, and literary scholars for years. But few have asked the reverse: how did—and do—Africans see Europe and the United States? Fewer still have wondered how Western images of Africa and African representations of the West might mirror one another. In a detailed study spanning from the late nineteenth century to the present, renowned anthropologist and ethnomusicologist Veit Ermann examines the very creation of a global imagination for black South Africans. Europeans and African Americans. This book reimagines the transatlantic dialogue that carries direct and profound implications for the world's arts and cultures. It is the black diasporic discussion between South Africa and the West, and it is a conversation—a about society, music, and Utopia—that is still in progress.


The collected essays of Aphoristic Modernity: 1880 to the Present showcase aphoristic and epigrammatic writing as both a reflection of, and influence upon, the fragmented culture of modernity from the late nineteenth to the twenty-first century.

Aphoristic Modernity - - 2019-10-01

This book situates the single woman within the evolving landscape of modernity, examining how she negotiated rural and urban worlds, explored domestic and bohemian roles, and traversed public and private spheres. In the modern era, the single woman was both celebrated and derided for refusing to conform to societal expectations regarding femininity and sexuality. The different versions of single women presented in cultural narratives of this period—including the old maid, odd woman, New Woman, spinster, and flapper—were all sexually suspicious. The single woman, however, was really an ambiguous figure who defied straightforward categorization. Emma Sterry explores depictions of such single women in transatlantic women's fiction of the 1920s to 1940s. Including a diverse selection of renowned and forgotten writers, such as Djuna Barnes, Rosamond Lehmann, Ngaio Marsh, and Eliot Bliss, this book argues that the single woman embodies the tensions between tradition and progress in both middlebrow and modernist literary culture.

The Single Woman, Modernity, and Literary Culture - Emma Sterry - 2017-06-22

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This collection reflects the variety of those fictions. Experts in English, 
South Asian, and postcolonial literatures address the nature of Muslim 
identity: its response to political realignments since the 1980s, its 
tensions between religious and secular models of citizenship, and its manifestation 
of these tensions as conflict between generations. In considering the 
perceptions of Muslims, contributors also explore the roles of immigration, 
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volume includes essays on contemporary fiction by writers of Muslim origin 
and non-Muslims writing about Muslims. It aims to push beyond the 
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ways and beliefs are at odds with those of modernity, exposing the hide-
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Culture, Diaspora, and Modernity in Muslim Writing  - Rehana Ahmed - 
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Islam and the Culture of Modern Egypt - Mohammad Salama - 
2018-09-30
Telling a new story of modern Egypt, Mohammad Salama uses textual and 
cinematic sources to construct a clear and accessible narrative of the 
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Contemporary China I. Cultural globalization is a factual judgment II. Agent of intellectual and aesthetic transformation.

Consuming Visions - Maite Conde - 2012

Consuming Visions explores the relationship between cinema and writing in early twenty-first century Brazil, focusing on how the new and foreign medium of film was consumed by a literary society in the throes of modernization. Maite Conde places this relationship in the specific context of turn-of-the-century Rio de Janeiro, which underwent a radical transformation to a modern global city, becoming a concrete symbol of the country's broader processes of change and modernization. Analyzing an array of literary texts, from journalistic essays and popular women's novels to anarchist treatises and vaudeville plays, the book shows how writers' encounters with the cinema were consistent with the significant changes taking place in the city. The arrival and initial development of the cinema in Brazil were part of the new urban landscape in which early Brazilian movies not only articulated the processes of the city's modernization but also enabled new urban spectators—women, immigrants, a new working class, a recently liberated slave population—to see, believe in, and participate in its future. In the process, these early movies challenged the power of the written word and of Brazilian writers, threatening the hegemonic function of writing that had traditionally forged the contours of the nation's cultural life. An emerging market of consumers of the new cultural phenomena—popular theater, the department store, the factory, illustrated magazines—reflecting changes that not only modernized literaray production but also altered the very life and everyday urban experiences of the population. Consuming Visions is an ambitious and engaging examination of the ways in which mass culture can become an agent of intellectual and aesthetic transformation.

Between Tradition and Modernity - Li Zonggui - 2015-04-10

This book discusses contemporary Chinese philosophy. It is the is the outcome of the author's own twenty-year-long studies on the relationship between modernization and Chinese culture from the perspective of cultural reconstruction and philosophical reflection. The book highlights the author's opinions and research outcomes. Part I Culture I 1 The Basic Spirit of Ancient Chinese Culture I. Schools of thought on the basic spirit of ancient Chinese culture II. The cultural spirit with humanism as its core 2 Types and Characteristics of Chinese Culture I. The culture of ethical politics that seeks good governance II. Characteristics of the studies of ancient Chinese culture 3 Thinkers and Cultural Traditions I. The main contents of the new humanistic spirit vi Between Tradition and Modernity 11 Economic Globalization and the Construction of National Culture I. Economic globalization cannot counteract cultural nationality II. A rational view of nationalism III. 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**Writers and Society in Modern Japan** - Irena Powell - 1983-06-18

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Rose Macaulay, Gender, and Modernity - Kate Macdonald - 2017-07-20

This book is the first collection on the British author Rose Macaulay (1881-1958). The essays establish connections in her work between modernism and the middlebrow, show Macaulay's attentiveness to reformulating contemporary depictions of gender in her fiction, and explore how her writing transcended and celebrated the characteristics of genre, reflecting Macaulay’s responses to modernity. The book's focus moves from the interiorized self and the psyche's relations with the body, to gender identity, to the role of women in society, followed by how women, and Macaulay, use language in their strategies for generic self-expression, and the environment in which Macaulay herself and her characters lived and worked. Macaulay was a particularly modern writer, embracing technology enthusiastically, and the evidence of her treatment of gender and genre reflect Macaulay’s responses to modernism, the historical novel, ruins and the relationships of history and structure, age, and the narrative of travel. By presenting a wide range of approaches, this book shows how Macaulay’s fiction is integral to modern British literature, by its aesthetic concerns, its technical experimentation, her concern for the autonomy of the individual, and for the financial and professional independence of the modern woman. There are manifold connections shown between her writing and contemporary theology, popular culture, the newspaper industry, pacifist thinking, feminist rage, the literature of sophistication, the condition of ‘inclusionary’ cosmopolitanism, and a haunted post-war understanding of ruin in life and history. This rich and interdisciplinary combination will set a new agenda for international scholarship on Macaulay’s works, and reformulate contemporary ideas about gender and genre in twentieth-century British literature.

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in question - and which provide the substance of a new political agenda for
late modernity. In this book Giddens concerns himself with themes he has
often been accused of unduly neglecting, including especially the
psychology of self and self-identity. The volumes are a decisive step in the
development of his thinking, and will be essential reading for students and
professionals in the areas of social and political theory, sociology, human
geography and social psychology.

Modernity and Exclusion - Joel S Kahn - 2001-08-09
This penetrating book re-examines ‘the project of modernity’. It seeks to
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Between Jewish Tradition and Modernity - Michael A. Meyer - 2014-10-20

Although the ideas of “tradition” and “modernity” may seem to be directly opposed, David Ellenson, a leading contemporary scholar of modern Jewish thought, understood that these concepts can also enjoy a more fluid relationship. In honor of Ellenson, editors Michael A. Meyer and David N. Myers have gathered contributors for Between Jewish Tradition and Modernity: Rethinking an Old Opposition to examine the permutations and adaptations of these intertwined forms of Jewish expression. Contributions draw from a range of disciplines and scholarly interests and vary in subject from the theological to the liturgical, sociological, and literary. The geographic and historical focus of the volume is on the United States and the State of Israel, both of which have been major sites of inquiry in Ellenson’s work. In twenty-one essays, contributors demonstrate that modernity did not simply replace tradition in Judaism, but rather entered into a variety of relationships with it: adopting or adapting certain elements, repossessing rituals that had once been abandoned, or struggling with its continuing influence. In four parts—Law, Ritual, Thought, and Culture—contributors explore a variety of subjects, including the role of reform in Israeli Orthodoxy, traditions of twentieth-century bar/bat mitzvah, end-of-life ethics, tensions between Zionism and American Jewry, and the rise of a 1960s New York Jewish counterculture. An introductory essay also presents an appreciation of Ellenson’s scholarly contribution. Bringing together leading Jewish historians, anthropologists, sociologists, philosophers and liturgists, Between Jewish Tradition and Modernity offers a collective view of a historically and culturally significant issue that will be of interest to Jewish scholars of many disciplines.

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This collection of five essays by Germany’s most prominent and influential social thinker both links Luhmann’s social theory to the question “[What is modern about modernity?]” and shows the origins and context of his theory. In the introductory essay, “Modernity in Contemporary Society,” Luhmann develops the thesis that the modern epistemological situation can be seen as the consequence of a radical change in social macrostructures that he calls “social differentiation,” thereby designating the juxtaposition of and interaction between a growing number of social subsystems without any hierarchical structure. “[European Rationality] defines rationality as the capacity to see the difference between systems and their environment as a unity. Luhmann argues that, in a world characterized by contingency, rationality tends to become coextensive with imagination, a view that challenges their classical binary opposition and opens up the possibility of seeing modern rationality as a paradox. In the third essay, “Contingency as Modern Society[1] Defining Attribute[,]” Luhmann develops a further and probably even more important paradox: that the generalization of contingency or cognitive uncertainty is precisely what provides stability within modern societies. In the process, he argues that medieval and early modern theology can be seen as a “[preadaptive advance]” through which Western thinking prepared itself for the modern epistemological situation. In [Describing the Future[,]” Luhmann claims that neither the traditional hope of learning from history nor the complementary hope of cognitively anticipating the future can be maintained, and that the classical concept of the future should be replaced by the notion of risk, defined as juxtaposing the expectation of realizing certain projects and the awareness that such projects might fail. The book concludes with [The Ecology of Ignorance[,] in which Luhmann outlines prospective research areas [for sponsors who have yet to be identified].


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Caribbean Perspectives on Modernity - Maria Cristina Fumagalli - 2009-09-28

Reflecting a diversity of texts, genres, and media, the chapters focus on sixteenth-century engravings and paintings from the Netherlands and Italy, a scientific romance produced at the turn of the twentieth century by the king of the Caribbean island Redonda, contemporary collections of poetry from the anglophone Caribbean, a historical novel by the Guadeloupean writer Maryse Condé, a Latin epic, a Homeric hymn, ancient Egyptian rites, fairy tales, romances from England and Jamaica, a long narrative poem by the Nobel Prize winner Derek Walcott, and paintings by artists from Europe and the Americas spanning the seventeenth century to the present.

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Transnational Modernity and the Italian Reinvention of Walt Whitman, 1870-1945 – Caterina Bernardini - 2021-07-15

Postrisiognomic encounters: Enrico Nencioni, William Michael Rossetti, and Giusè Carducci – Luigi Gambardella’s lifelong translating enterprise and its impact on the Italian and international reception. – “Whitman has said that which was sprouting in my mind”: Ada Negri’s socialist perspective and creative dialogue with Whitman – “My big sympathy”: Whitman and Gabriele D’Annunzio – Whitman, Giovanni Pascoli and symbolism: a question of sound – NEMI, or Silvia Aleramo: writing about Whitman behind a pseudonym – The presence of Whitman in the periodical La Voce – Traveling with Whitman: Emanuele Carnevali and Dino Campana – Whitman, the futurists and the birth (and death) of free verse – Cesare Pavese’s Whitman: the “poetry of poetry-making”.

Travel, Modernism and Modernity - Robert Burden - 2016-03-09

Focusing on the significance of travel in Joseph Conrad, E.M. Forster, D.H. Lawrence, Henry James, and Edith Wharton, Robert Burden shows how travel enabled a new consciousness of mobility and borders during the modernist period. For these authors, Burden suggests, travel becomes a narrative paradigm and dominant trope by which they explore questions of identity and otherness related to deep-seated concerns with the crisis of national cultural identity. He pays particular attention to the important distinction between travel and tourism, at the same time that he attends to the slippage between seeing and sightseeing, between the local character and the stereotype, between art and kitsch, and between older and newer ways of storytelling in the representational crisis of modernism. Burden argues that the greater awareness of cultural difference that characterizes both the travel writing and fiction of these expatriate writers became a defining feature of literary modernism, resulting in a consciousness of cultural difference that challenged the ethno-ographic project of empire.

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Woman and Chinese Modernity - Rey Chow - 2003

Modernity and Modernism in British Women’s Magazines - Alice Wood - 2020-07-08

This book explores responses to the strangeness and pleasures of modernism and modernity in four commercial British women’s magazines of the interwar period. Through extensive study of interwar Vogue (UK), Eve, Good Housekeeping (UK), and Harper’s Bazaar (UK), Wood uncovers how modernism was received and disseminated by these fashion and domestic periodicals and recovers experimental journalism and fiction within them by an array of canonical and marginalized writers including Storm Jameson, Rose Macaulay, Gertrude Stein, and Virginia Woolf. The book’s analysis is attentive to text and image and to interactions between editorial, feature, and advertising material. Its detailed survey of these largely neglected magazines reveals how they situated radical aesthetics in relation to modernity’s broader challenges, diversions, and opportunities for women, and how they approached high modernist art and literature through discourses of fashion and celebrity. Modernism and Modernity in British Women’s Magazines extends recent research into modernism’s circulation through diverse markets and publication outlets and adds to the substantial body of scholarship concerned with the relationship between modernism and popular culture. It demonstrates that commercial women’s magazines subversively disrupted and sustained contemporary hierarchies of high and low culture as well as actively participating in the construction of modernism’s public profile.

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Literature, Modernity, and the Practice of Resistance - Margaret Hillenbrand - 2001-07-29

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Writing the Americas provides a new and political organization to scrutiny. Writing the Americas presents a critical lens through which to reexamine the aesthetic and political content of eighteenth-century Spanish cultural production. While in the past, much of the debate about whether Spanish neoclassicism was “modern” literature has centered on formalistic qualities or romantic notions of “originality” or “subjectivity,” ultimately, Writing the Americas locates the modernity of these literary works within the very ideological tensions they display towards the prevailing intellectual trends of the time. The interdisciplinary content and approach of Writing the Americas make it a valuable resource for a broad range of scholars including specialists in eighteenth-century and modern Hispanic literature and culture, colonial Hispanic literature and culture, transatlantic American studies, European Enlightenment studies, and modernity studies.

Writing the Americas in Enlightenment Spain - Thomas C. Neale

How did literary discourse about empire contribute to discussions about the implications of modernity and progress in eighteenth-century Spain? Writing the Americas seeks to answer this question by examining how novels, plays and short stories imagined and contested core notions about enlightened knowledge. Expanding upon recent transatlantic and postcolonial approaches to Spain’s Enlightenment that have focused mostly on historiographical and scientific texts, this book disputes the long-standing perception of the Spanish Enlightenment as an “imitative” movement best defined best by its similarities with French and British contexts. Instead, through readings of major and minor texts by authors such as José Cadalso, Gaspar Melchor Jovellanos, Pedro Montemayor and José María Blanco White, Writing the Americas argues that literary texts advanced a unique exploration of the compatibility between supposed universal principles and local histories, one which often diverged noticeably from dominant trends and patterns in Enlightenment thought elsewhere. The authors studied often drew directly from Spain’s own imperial experiences to submit prevailing ideas about culture, commerce, education and political organization to scrutiny. Writing the Americas provides a new critical lens through which to reexamine the aesthetic and political content of eighteenth-century Spanish cultural production. While in the past, much of the debate about whether Spanish neoclassicism was “modern” literature has centered on formalistic qualities or romantic notions of “originality” or “subjectivity,” ultimately, Writing the Americas locates the modernity of these literary works within the very ideological tensions they display towards the prevailing intellectual trends of the time. The interdisciplinary content and approach of Writing the Americas make it a valuable resource for a broad range of scholars including specialists in eighteenth-century and modern Hispanic literature and culture, colonial Hispanic literature and culture, transatlantic American studies, European Enlightenment studies, and modernity studies.

Rethinking Modernity - G. Bhambra

Arguing for the idea of connected histories, Bhambra presents a fundamental reconstruction of the idea of modernity in contemporary sociology. She criticizes the abstraction of European modernity from its colonial context and the way non-Western “others” are disregarded. It aims to establish a dialogue in which “others” can speak and be heard.

Rethinking Modernity - G. Bhambra

Postcolonial China is marked by paradoxes: economic boom, political conservatism, cultural complexity. Haomin Gong’s dynamic study of these paradoxes, or “unevenness,” provides a unique and seminal approach to contemporary China. Reading unevenness as a problem and an opportunity simultaneously, Gong investigates how this dialectical social situation shapes cultural production. He begins his investigation of “uneven modernity” in China by constructing a critical framework of unevenness among different theoretical schools and expounding on how dialectical thinking points to a metaphysical paradox in capitalism and modernity: the inevitable tension between a constant pursuit of infinite fullness and a break of fullness (unevenness) as the means of this pursuit. In the Chinese context, this paradox is crucial in the “unevenness” of the complex transformative process that manifests itself in the different aspects of cultural production in postcolonial China, these writers and directors deal
Uneven Modernity - Haomin Gong - 2011-12-31
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Dandyism and Transcultural Modernity - Hsiao-yen Peng - 2015-01-28
This book views the Neo-Sensation mode of writing as a traveling genre, or style, that originated in France, moved on to Japan, and then to China. The author contends that modernity is possible only on “the transcultural site,” transcultural in the sense of breaking the divide between past and present, elite and popular, national and regional, male and female, literary and non-literary, inside and outside. To illustrate the concept of transcultural modernity, three icons are highlighted on the transcultural site: the dandy, the flaneur, and the translator. Mere flaneurs and flaneurses simply float with the tide of heterogeneous information on the transcultural site, whereas the dandy/flaneur and the cultural translator, propellers of modernity, manage to bring about transformative creation. Their performance marks the essence of transcultural modernity: the self-consciousness of working on the threshold, always testing the limits of boundaries and tempted to go beyond them. To develop the concept of dandyism—the quintessence of transcultural modernity—the Neo-Sensation genre tried formed by the dandy, the modern girl, and the modern boy is laid out. Writers discussed include Liu Na’ou, a Shanghai dandy par excellence from Taiwan, Paul Morand, who looked upon Coco Chanel the female dandy as his perfect other self, and Yokomitsu Riichi, who developed the theory of Neo-Sensation from Kant’s The-Thing-in-itself.

Writing Architecture in Modern Italy - Daria Ricchi - 2020-10-02
Writing Architecture in Modern Italy tells the history of an intellectual group connected to the small but influential Italian Einaudi publishing house between the 1930s and the 1950s. It concentrates on a diverse group of individuals, including Bruno Zevi, an architectural historian and politician; Giulio Carlo Argan, an art historian; Italo Calvino, a fiction writer; Giulio Einaudi, a publisher; and Elio Vittorini and Cesare Pavese, both writers and translators. Linking architectural history and historiography within a broader history of ideas, this book proposes four different methods of writing history, defining historiographical genres, modes, and tones of writing that can be applied to history writing to analyze political and social moments in time. It identifies four writing genres: myths, chronicles, history, and fiction, which became accepted as forms of multiple postmodern historical stories after 1957. An important contribution to the architectural debate, Writing Architecture in Modern Italy will appeal to those interested in the history of architecture, history of ideas, and architectural education.

Newly available in paperback, this study places Woolf's writing in the context of sartorial practice from the Victorian period to the 1930s

Grammatology and Literary Modernity in Turkey - Nergis Erturk - 2011-10-19
The 1928 Turkish alphabet reform replacing the Perso-Arabic script with the Latin phonetic alphabet is an emblem of Turkish modernization. Grammatology and Literary Modernity in Turkey traces the history of Turkish alphabet and language reform from the mid-nineteenth to the mid-twentieth century, examining its effects on modern Turkish literature. In readings of the novels, essays, and poetry of Ahmed Midhat, Reçaiзадe Mahmud Ekrem, Ömer Seyfeddin, Ahmet Hamdi Tanpınar, Peyami Safa, and Nâzım Hikmet, Nergis Erturk argues that modern Turkish literature is profoundly self-conscious of dramatic change in its own historical conditions of possibility. Where literary historiography has sometimes idealized the Turkish language reforms as the culmination of a successful project of Westernizing modernization, Erturk suggests a different critical narrative: one of the consolidation of control over communication, forging a unitary nation and language from a pluralistic and multilingual society. 

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