

## Ourika Texts And Translations

A new, revised, and expanded edition of a translation studies classic *Translating Slavery* explores the complex interrelationships that exist between translation, gender, and race by focusing on antislavery writing by or about French women in the French revolutionary period. Now in a two-volume collection, *Translating Slavery* closely examines what happens when translators translate and when writers treat issues of gender and race. The volumes explore the theoretical, linguistic, and literary complexities involved when white writers, especially women, took up their pens to denounce the injustices to which blacks were subjected under slavery. Volume 1, *Gender and Race in French Abolitionist Writing, 1780-1830*, highlights key issues in the theory and practice of translation by providing essays on the factors involved in translating gender and race, as well as works in translation. A section on abolitionist narrative, poetry, and theater has been added with a number of new translations, excerpts, and essays, in addition to an interview with the new member of the translating team, Norman R. Shapiro. This revised and expanded edition of *Translating Slavery* will appeal to readers and students interested in women's studies, African American studies, French literature and history, comparative literature, and translation studies.

Based on a true story, Claire de Duras's *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race--and of the prejudice it arouses. From this point on, *Ourika* lives her life not as a French

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woman but as a black woman who feels "cut off from the entire human race." As the Reign of Terror threatens her and her adoptive family, Ourika struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, Ourika captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work narrated by a black female protagonist; and, as John Fowles points out, "the first serious attempt by a white novelist to enter a black mind." *Black Venus* is a feminist study of the representations of black women in the literary, cultural, and scientific imagination of nineteenth-century France. Employing psychoanalysis, feminist film theory, and the critical race theory articulated in the works of Frantz Fanon and Toni Morrison, T. Denean Sharpley-Whiting argues that black women historically invoked both desire and primal fear in French men. By inspiring repulsion, attraction, and anxiety, they gave rise in the nineteenth-century French male imagination to the primitive narrative of *Black Venus*. The book opens with an exploration of scientific discourse on black females, using Sarah Bartmann, the so-called Hottentot Venus, and natural scientist Georges Cuvier as points of departure. To further show how the image of a savage was projected onto the bodies of black women, Sharpley-Whiting moves into popular culture with an analysis of an 1814 vaudeville caricature of Bartmann, then shifts onto the terrain of canonical French literature and colonial cinema, exploring the representation of black women by Baudelaire, Balzac, Zola, Maupassant, and Loti. After venturing into twentieth-century film with an analysis of Josephine Baker's popular *Princesse Tam Tam*, the study concludes with a discussion of how black Francophone women writers and activists countered stereotypical representations of black

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female bodies during this period. A first-time translation of the vaudeville show *The Hottentot Venus, or Hatred of Frenchwomen* supplements this critique of the French male gaze of the nineteenth and early twentieth centuries. Both intellectually rigorous and culturally intriguing, this study will appeal to students and scholars in the fields of nineteenth- and twentieth-century French literature, feminist and gender studies, black studies, and cultural studies.

When it was first published, in 1823, Claire de Duras's novel *Ourika* became a best seller almost immediately, and in recent decades, instructors have found it an irresistible addition to their syllabi. But from a teacher's perspective the novel presents something of a paradox. It is short, its narrative structure is uncomplicated, its vocabulary is limited, its plot is straightforward. It thus lends itself to "simple" readings that fail to reveal the novel's rich fund of social and historical themes. Set against the backdrop of the French and Haitian revolutions, the Terror, and the restoration and featuring the first black woman narrator in French literature, *Ourika* raises issues of identity, inequality, exclusion, power, and race and gender relations. The goal of this *Approaches* volume is to help teachers bring out the novel's profound and complex underpinnings and reveal *Ourika*, its Senegalese protagonist, as a victim of history and a timeless tragic heroine. Part 1 provides an overview of editions of the novel and secondary resources, including critical, historical, and biographical studies. Also featured is a useful time line situating Duras's life in its historical framework. Part 2 offers a wealth of pedagogical approaches, grouped in four sections, which focus on the historical context of the novel; on race, gender, and class issues; on teaching *Ourika* with other works of literature; and on interdisciplinary perspectives. Throughout the volume, the editions of *Ourika* referred to are the MLA Texts and Translations paperback editions, in French and in English translation,

published in 1994.

They share a preoccupation with experiences of gender and the vicissitudes of gender identities. *Between Genders* explores a pervasive yet frequently veiled crisis of authority throughout the century, regarding who or what institution might determine "correct" gender relations, and what these values might imply in aesthetic, ethical, and frequently political issues."--Jacket.

Indiana, George Sand's first solo novel, opens with the eponymous heroine brooding and bored in her husband's French countryside estate, far from her native Île Bourbon (now Réunion). Written in 1832, the novel appeared during a period of French history marked by revolution and regime change, civil unrest and labor concerns, and slave revolts and the abolitionist movement, when women faced rigid social constraints and had limited rights within the institution of marriage. With this politically charged history serving as a backdrop for the novel, Sand brings together Romanticism, realism, and the idealism that would characterize her work, presenting what was deemed by her contemporaries a faithful and candid representation of nineteenth-century France. This volume gathers pedagogical essays that will enhance the teaching of *Indiana* and contribute to students' understanding and appreciation of the novel. The first part gives an overview of editions and translations of the novel and recommends useful background readings. Contributors to the second part present various approaches to the novel, focusing on four themes: modes of literary narration, gender and feminism, slavery and colonialism, and historical and political upheaval. Each essay offers a fresh perspective on *Indiana*, suited not only to courses on French Romanticism and realism but also to interdisciplinary discussions of French colonial history or law.

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When the rich and well-connected Raoule de Vénérande becomes enamored of Jacques Silvert, a poor young man who makes artificial flowers for a living, she turns him into her mistress and eventually into her wife. Raoule's suitor, a cigar-smoking former hussar officer, becomes an accomplice in the complications that ensue.

An examination of the regional and national commonalities and differences of francophone literary culture.

Madeleine's Children uncovers a multigenerational saga of an enslaved family in India and two islands, Réunion and Mauritius, in the eastern empires of France and Britain during the eighteenth and nineteenth centuries. A tale of legal intrigue, it reveals the lives and secret relationships between slaves and free people that have remained obscure for two centuries. As a child, Madeleine was pawned by her impoverished family and became the slave of a French woman in Bengal. She accompanied her mistress to France as a teenager, but she did not challenge her enslavement there on the basis of France's Free Soil principle, a consideration that did not come to light until future lawyers investigated her story. In France, a new master and mistress purchased her, despite laws prohibiting the sale of slaves within the kingdom. The couple transported Madeleine across the ocean to their plantation in the Indian Ocean colonies, where she eventually gave birth to three children: Maurice, Constance, and Furcy. One died a slave and two eventually became free, but under very different circumstances. On 21 November 1817, Furcy exited the gates of his master's mansion and declared himself a free man. The lawsuit waged by Furcy to challenge his wrongful enslavement ultimately brought him before the Royal Court of Paris, despite the extreme measures that his putative master, Joseph Lory, deployed to retain him as his slave. A meticulous work of archival detection,

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Madeleine's Children investigates the cunning, clandestine, and brutal strategies that masters devised to keep slaves under their control-and paints a vivid picture of the unique and evolving meanings of slavery and freedom in the Indian Ocean world.

This study explores the complex interrelationships that exist between translation, gender and race. It focuses on anti-slavery writing by French women during the revolutionary period, when a number of them spoke out against the oppression of slaves and women."

A wide-ranging consideration of the nature and significance of Pushkin's African heritage Roughly in the year 1705, a young African boy, acquired from the seraglio of the Turkish sultan, was transported to Russia as a gift to Peter the Great. This child, later known as Abram Petrovich Gannibal, was to become Peter's godson and to live to a ripe old age, having attained the rank of general and the status of Russian nobility. More important, he was to become the great-grandfather of Russia's greatest national poet, Alexander Pushkin. It is the contention of the editors of this book, borne out by the essays in the collection, that Pushkin's African ancestry has played the role of a "wild card" of sorts as a formative element in Russian cultural mythology; and that the ways in which Gannibal's legacy has been included in or excluded from Pushkin's biography over the last two hundred years can serve as a shifting marker of Russia's self-definition. The first single volume in English on this rich topic, *Under the Sky of My Africa* addresses the wide variety of interests implicated in the question of Pushkin's blackness-race studies, politics, American studies, music, mythopoetic criticism, mainstream Pushkin studies. In essays that are by turns biographical, iconographical, cultural, and sociological in focus, the authors-representing a broad range of disciplines and perspectives-take us from the complex attitudes toward race in Russia during Pushkin's era to the surge of

racism in late Soviet and post-Soviet contemporary Russia. In sum, *Under the Sky of My Africa* provides a wealth of basic material on the subject as well as a series of provocative readings and interpretations that will influence future considerations of Pushkin and race in Russian culture.

The last thirty years of intellectual and artistic creativity in the 20th century have been marked by gender issues. Translation practice, translation theory and translation criticism have also been powerfully affected by the focus on gender. As a result of feminist praxis and criticism and the simultaneous emphasis on culture in translation studies, translation has become an important site for the exploration of the cultural impact of gender and the gender-specific influence of culture. With the dismantling of 'universal' meaning and the struggle for women's visibility in feminist work, and with the interest in translation as a visible factor in cultural exchange, the linking of gender and translation has created fertile ground for explorations of influence in writing, rewriting and reading. *Translation and Gender* places recent work in translation against the background of the women's movement and its critique of 'patriarchal' language. It explains translation practices derived from experimental feminist writing, the development of openly interventionist translation strategies, the initiative to retranslate fundamental texts such as the Bible, translating as a way of recuperating writings 'lost' in patriarchy, and translation history as a means of focusing on women translators of the past. Attitudes towards, and strategies for treating, those who suffer from abnormal mental states have evolved considerably over the centuries, and these are reflected in the various literary genres of all eras. In its introduction, this book provides a concise, yet thorough, overview of this phenomenon, citing key examples taken from the Middle Ages to the twentieth century.

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Each of the eight chapters which constitute Part One of this study then focuses on representations of a particular mental health issue in a work of literature produced by a twenty-first-century French woman writer. Considering the causes and symptoms of the given condition, it situates the representation of its treatment in relation to current attitudes and practices in the West. Inspired by the concept that reading literature which concentrates on mental health problems can be both informative and of comfort to those affected by such issues, Part Two provides detailed textual analyses, and discusses the English-language versions, of four works examined in Part One which already exist in translation. Suggesting how these may be of benefit to an Anglophone readership, it recommends that the four remaining texts, which may be equally helpful, are suitable for translation into English. DIVExplores the treatment and image of the black female or "Black Venus" as seen in early 19th French literature./div

OurikaAn English TranslationModern Language Association

On January 1, 1804, Jean-Jacques Dessalines declared the independence of Haiti, thus bringing to an end the only successful slave revolution in history and transforming the colony of Saint-Domingue into the second independent state in the Western Hemisphere. The historical significance of the Haitian Revolution has been addressed by numerous scholars, but the importance of the Revolution as a cultural and political phenomenon has only begun to be explored. Although the path-breaking work of Michel-Rolph Trouillot and Sibylle Fischer has

illustrated the profound silences surrounding the Haitian Revolution in Western historiography and in Caribbean cultural production in the aftermath of the Revolution, contributors to this volume argue that, while suppressed and disavowed in some quarters, the Haitian Revolution nonetheless had an enduring cultural and political impact, particularly on peoples and communities that have been marginalized in the historical record and absent from the discourses of Western historiography. *Tree of Liberty* interrogates the literary, historical, and political discourses that the Revolution produced and inspired across time and space and across national and linguistic boundaries. In so doing, it seeks to initiate a far-reaching discussion of the Revolution as a cultural and political phenomenon that shaped ideas about the Enlightenment, freedom, postcolonialism, and race in the modern Atlantic world. Contributors: A. James Arnold, University of Virginia \* Chris Bongie, Queen's University \* Paul Breslin, Northwestern University \* Ada Ferrer, New York University \* Doris L. Garraway, Northwestern University \* E. Anthony Hurley, SUNY Stony Brook \* Deborah Jensen, University of Wisconsin, Madison \* Jean Jonassaint, Syracuse University \* Valerie Kaussen, University of Missouri \* Ifeoma C.K. Nwankwo, Vanderbilt University

Land, as a fundamental resource in regional development, provides major

opportunities for farming, housing, urban planning, and financing. In order to meet the requirements of the new era, every state has developed and implemented a series of policies according to its national specificities and to the international regulations and trends. Geospatial Technologies for Effective Land Governance is a pivotal reference source that provides vital research on the application of the use of GNSS, remote sensing, and GIS. While highlighting topics such as crop management, multispectral images, and irrigation, this publication explores land administration, encompassing both cadastral systems and land registration, as well as the methods of land governance strategies. This book is ideally designed for researchers, agricultural professionals, engineers, environmentalists, land developers, educators, students, and policymakers seeking current research on land and land-based conflicts in urban and rural communities.

The second volume in a magisterial trilogy, the story of Cameroon caught between empires during World War II In Cameroon, plum season is a highly anticipated time of year. But for the narrator of *When the Plums Are Ripe*, the poet Pouka, the season reminds him of the “time when our country had discovered the root not so much of its own violence as that of the world’s own, and, in response, had thrown its sons who at that time were called Senegalese

infantrymen into the desert, just as in the evenings the sellers throw all their still-unsold plums into the embers.” In this novel of radiant lyricism, Patrice Nganang recounts the story of Cameroon’s forced entry into World War II, and in the process complicates our own understanding of that globe-spanning conflict. After the fall of France in 1940, Cameroon found itself caught between Vichy and the Free French at a time when growing nationalism advised allegiance to neither regime, and was ultimately dragged into fighting throughout North Africa on behalf of the Allies. Moving from Pouka’s story to the campaigns of the French general Leclerc and the battles of Kufra and Murzuk, Nganang questions the colonial record and recenters African perspectives at the heart of Cameroon’s national history, all the while writing with wit and panache. *When the Plums Are Ripe* is a brilliantly crafted, politically charged epic that challenges not only the legacies of colonialism but the intersections of language, authority, and history itself.

'It has taken me a long time, my dearest Aza, to fathom the cause of that contempt in which women are held in this country ...' Zilia, an Inca Virgin of the Sun, is captured by the Spanish conquistadores and brutally separated from her lover, Aza. She is rescued and taken to France by Détéville, a nobleman, who is soon captivated by her. One of the most popular novels of the eighteenth

century, the Letters of a Peruvian Woman recounts Zilia's feelings on her separation from both her lover and her culture, and her experience of a new and alien society. Françoise de Graffigny's bold and innovative novel clearly appealed to the contemporary taste for the exotic and the timeless appetite for love stories. But by fusing sentimental fiction and social commentary, she also created a new kind of heroine, defined by her intellect as much as her feelings. The novel's controversial ending calls into question traditional assumptions about the role of women both in fiction and society, and about what constitutes 'civilization'.

ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Gendered and sexual identities are unstable constructions which reveal a great deal about the ideologies and power relationships affecting individuals and societies. The interaction between gender/sex studies and translation studies points to a fascinating arena of discursive conflict in which our intimate desires and identities are established or rejected, (re)negotiated or censored, sanctioned

or tabooed. This volume explores diverse and heterogeneous aspects of the manipulation of gendered and sexual identities. Contributors examine translation as a feminist practice and/or theory; the importance of gender-related context in translation; the creation of a female image of secondariness through dubbing and state censorship; attempts to suppress the blatantly patriarchal and sexist references in the German dubbed versions of James Bond films; the construction of national heroism and national identity as male preserve; the enactment of Chamberlain's 'gender metaphors' in Scliar and Calvino; the transformation of Japanese romance fiction through Harlequin translations; the translations of the erotic as site for testing the complex rewriting(s) of identity in sociohistorical term; and the emergence of NRTs (New Reproductive Technologies), which is causing fundamental changes in the perception of 'creativity' or 'procreation' as male domains.

Through a blend of history and historiography, *Gender, Sex and the Shaping of Modern Europe* provides a clear and concise introduction to gender history in the region. The detailed examples and engaging language make this a useful overview for students not only of gender history, but also of European history more widely, as considerations of gender illuminate our understanding of historical change and individual experience. In six thematic chapters that cover

democracy and capitalism, imperialism and war, the authors explain how gender roles were socially constructed and how they influenced political and economic developments during the period. This new edition has been thoroughly re-edited and expanded to take account of ongoing methodological innovation and recent scholarship in the field. The book also includes a brand new chapter on sexuality in the 21st century and extended material on: - Scandinavia - The Mediterranean - Alternative Sexualities - Women's history and femininity

*Gender, Sex and the Shaping of Modern Europe* is a key text for all students of gender history and the history of modern Europe in general.

"Sand's [play], with its probing of masculinity and femininity, its reflection on male and female education, love and friendship, women and the law...[is] an excellent addition to the MLA's Texts and Translations series."---Annabelle Rea, Occidental College

The handsome, heroic heir to a vast estate, raised as man to follow a man's pursuits and to despise women, is devastated to learn at the age of seventeen that he is in fact a she. ("An admirable ruse, indeed! To inspire in me the horror of women, only to throw it in my face and say: But this is what you are.") Gabriel courageously refuses to give up her male privileges, and her tragic struggle to work and fight and love in all the ways she knows how offers a window into the obstacles faced by George Sand, the prolific intellectual woman whom the popular press portrayed as a promiscuous, cigar-smoking

oddity in trousers. "Strange that the most virile talent of our time should be a woman's!" exclaimed a reviewer in 1838. Kathleen Robin Hart's introduction contextualizes the play, discussing its relation to the theater of Sand's day, the sentimental tradition, the subversive workings of carnival and masquerade, and the vein of literary androgyny in Romantic works.

Johanna Spyri, best known for her iconic Heidi, sends another young heroine into the world, this time to face the challenges of adulthood and professional life. Sina Normann leaves her close-knit alpine community to become one of the first women to attend medical school at the University of Zürich. Along her chosen path she must confront her family's fears, her instructors' prejudices, and the demands of her own heart. Published not long after women were first admitted to the University of Zürich, the novel is one of the first works in German to present female students seriously rather than as objects of humor. In her introduction, Anna Lisa Ohm argues that Sina may have been intended as a sequel to Heidi.

Best known as the author of *The French Lieutenant's Woman* and *The Magus*, John Fowles achieved both critical and popular success as a writer of profound and provocative fiction. In this innovative new study, Brooke Lenz reconsiders Fowles' controversial contributions to feminist thought. Combining literary criticism and feminist standpoint theory, *John Fowles: Visionary and Voyeur* examines the problems that women readers and feminist critics encounter in Fowles' frequently voyeuristic fiction.

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Over the course of his career, this book argues, Fowles progressively created women characters who subvert voyeuristic exploitation and who author alternative narratives through which they can understand their experiences, cope with oppressive dominant systems, and envision more authentic and just communities. Especially in the later novels, Fowles' women characters offer progressive alternative approaches to self-awareness, interpersonal relationships, and social reform – despite Fowles' problematic idealization of women and even his self-professed “cruelty” to the women in his own life. This volume will be of interest to critics and readers of contemporary fiction, but most of all, to men and women who seek a progressive, inclusive feminism. A study of representations of the French Atlantic slave trade in the history, literature, and film of France and its former colonies in Africa and the Caribbean.

John Fowles presents a remarkable translation of a nineteenth-century work that provided the seed for his acclaimed novel *The French Lieutenant's Woman* and that will astonish and haunt modern readers. Based on a true story, Claire de Duras's *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race--and of the prejudice it arouses. From this point on, *Ourika* lives her life not as a French woman but as a black woman who feels "cut off from the entire human race." As the Reign of

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Terror threatens her and her adoptive family, Ourika struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, Ourika captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work narrated by a black female protagonist; and, as Fowles points out in the foreword to his translation, "the first serious attempt by a white novelist to enter a black mind."

Ten unusual stories: "Micromégas" by Voltaire; "The Atheist's Mass" by Balzac; "The Legend of St. Julian the Hospitaler" by Flaubert; "Spleen of Paris" by Baudelaire; and more. English translations appear on facing pages.

When feminists argued for political rights in the context of liberal democracy they faced an impossible choice. On the one hand, they insisted that the differences between men and women were irrelevant for citizenship. On the other hand, by the fact that they acted on behalf of women, they introduced the very idea of difference they sought to eliminate. This paradox--the need both to accept and to refuse sexual difference in politics--was the constitutive condition of the long struggle by women to gain the right of citizenship. In this new book, remarkable in both its findings and its methodology, award-winning historian Joan Wallach Scott reads feminist history in terms of this paradox of sexual difference. Focusing on four French feminist activists--Olympe de Gouges, who wrote the Declaration of the Rights of Woman and Citizen during the French

Revolution; Jeanne Deroin, a utopian socialist and candidate for legislative office in 1848; Hubertine Auclert, the suffragist of the Third Republic; and Madeleine Pelletier, a psychiatrist in the early twentieth century who argued that women must virilize themselves in order to gain equality--Scott charts the repetitions and variations in feminist history. Again and again, feminists tried to prove they were individuals, according to the standards of individuality of their day. Again and again, they confronted the assumption that individuals were men. But when sexual difference was taken to be a fundamental difference, when only men were regarded as individuals and thus as citizens, how could women also be citizens? The imaginative and courageous answers feminists offered to these questions are the subject of this engaging book.

*Fathers, Daughters, and Slaves* brings to life the unique contribution by French women during the early nineteenth century, a key period in the history of colonialism and slavery. The book enriches our understanding of French and Atlantic history in the revolutionary and postrevolutionary years when Haiti was menaced with the re-establishment of slavery and when class, race, and gender identities were being renegotiated. It offers in-depth readings of works by Germaine de Staël, Claire de Duras, and Marceline Desbordes-Valmore. In addition to these now canonical French authors, it calls attention to the lives and works of two lesser-known but important figures--Charlotte Dard and Sophie Doin. Approaching these five women through the prism of paternal authority, *Fathers, Daughters, and Slaves* explores the empathy that

daughters show toward blacks as well as their resistance against the oppression exercised by male colonists and other authority figures. The works by these French women antislavery writers bear significant similarities, which the book explores, with twentieth and twenty-first century Francophone texts. These women's contributions allow us to move beyond the traditional boundaries of exclusively male accounts by missionaries, explorers, functionaries, and military or political figures. They remind us of the imperative for ever-renewed gender research in the colonial archive and the need to expand conceptions of French women's writing in the nineteenth century as being a small minority corpus. *Fathers, Daughters, and Slaves* contributes to an understanding of colonial fiction, Caribbean writing, romanticism, and feminism. It undercuts neat distinctions between the cultures of France and its colonies and between nineteenth and twentieth-century Francophone writing.

This is a new, revised, and expanded edition of a translation studies classic. *Translating Slavery* explores the complex interrelationships that exist between translation, gender, and race by focusing on antislavery writing by or about French women in the French revolutionary period. Now in a two-volume collection, *Translating Slavery* closely examines what happens when translators translate and when writers treat issues of gender and race. The volumes explore the theoretical, linguistic, and literary complexities involved when white writers, especially women, took up their pens to denounce the injustices to which blacks were subjected under slavery. Volume 1,

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Gender and Race in French Abolitionist Writing, 1780-1830, highlights key issues in the theory and practice of translation by providing essays on the factors involved in translating gender and race, as well as works in translation. A section on abolitionist narrative, poetry, and theater has been added with a number of new translations, excerpts, and essays, in addition to an interview with the new member of the translating team, Norman R. Shapiro. Volume 2, *Ourika and Its Progeny*, will contain the original translation and analyses of Claire de Duras' *Ourika* by Massardier-Kenney and Salardenne and new essays and translations.

Based on a true story, Claire de Duras's *Ourika* relates the experiences of a Senegalese girl who is rescued from slavery and raised by an aristocratic French family during the time of the French Revolution. Brought up in a household of learning and privilege, she is unaware of her difference until she overhears a conversation that suddenly makes her conscious of her race—and of the prejudice it arouses. From this point on, *Ourika* lives her life not as a French woman but as a black woman who feels "cut off from the entire human race." As the Reign of Terror threatens her and her adoptive family, *Ourika* struggles with her unusual position as an educated African woman in eighteenth-century Europe. A best-seller in the 1820s, *Ourika* captured the attention of Duras's peers, including Stendhal, and became the subject of four contemporary plays. The work represents a number of firsts: the first novel set in Europe to have a black heroine; the first French literary work narrated by a black female

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protagonist; and, as John Fowles points out, "the first serious attempt by a white novelist to enter a black mind."

Even though there were relatively few people of color in postrevolutionary France, images of and discussions about black women in particular appeared repeatedly in a variety of French cultural sectors and social milieus. In *Vénus Noire*, Robin Mitchell shows how these literary and visual depictions of black women helped to shape the country's postrevolutionary national identity, particularly in response to the trauma of the French defeat in the Haitian Revolution. *Vénus Noire* explores the ramifications of this defeat in examining visual and literary representations of three black women who achieved fame in the years that followed. Sarah Baartmann, popularly known as the Hottentot Venus, represented distorted memories of Haiti in the French imagination, and Mitchell shows how her display, treatment, and representation embodied residual anger harbored by the French. *Ourika*, a young Senegalese girl brought to live in France by the Maréchal Prince de Beauvau, inspired plays, poems, and clothing and jewelry fads, and Mitchell examines how the French appropriated black female identity through these representations while at the same time perpetuating stereotypes of the hypersexual black woman. Finally, Mitchell shows how demonization of Jeanne Duval, longtime lover of the poet Charles Baudelaire, expressed France's need to rid itself of black bodies even as images and discourses about these bodies proliferated. The stories of these women, carefully contextualized by Mitchell and put into dialogue with

one another, reveal a blind spot about race in French national identity that persists in the postcolonial present.

The Routledge Handbook of Translation and Politics presents the first comprehensive, state of the art overview of the multiple ways in which ‘politics’ and ‘translation’ interact. Divided into four sections with thirty-three chapters written by a roster of international scholars, this handbook covers the translation of political ideas, the effects of political structures on translation and interpreting, the politics of translation and an array of case studies that range from the Classical Mediterranean to contemporary China. Considering established topics such as censorship, gender, translation under fascism, translators and interpreters at war, as well as emerging topics such as translation and development, the politics of localization, translation and interpreting in democratic movements, and the politics of translating popular music, the handbook offers a global and interdisciplinary introduction to the intersections between translation and interpreting studies and politics. With a substantial introduction and extensive bibliographies, this handbook is an indispensable resource for students and researchers of translation theory, politics and related areas.

A major work by this prominent Caribbean author and philosopher, available for the first time in English

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