

Ourika An English Translation Texts And Translations

Excerpts from criticism of the works of novelists, poets, playwrights, short story writers and other creative writers who lived between 1800 and 1900, from the first published critical appraisals to current evaluations.

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.

"The selections are good and the translations are excellent."—Germaine Bree, New York University
Drawn from two centuries of French literature, these superb selections by ten great writers span a wide variety of styles, philosophies, and literary creeds. The stories reflect not only the beliefs of various literary schools, but the preoccupations of French civilization, at the various times of their composition, with the metaphysical and psychological problems of man. Contents include *Micromegas* (Voltaire), *La Messe de l'Athee* (Honoré de Balzac), *La Légende de Saint Julien l'Hospitalier* (Gustave Flaubert), *Le Spleen de Paris* (Charles Baudelaire), *Menuet* (Guy de Maupassant), *Mort de Judas* (Paul Claudel), *Le Retour de l'Enfant Prodigue* (André Gide), *Grand-Lebrun* (François Mauriac), *Le Passe-Muraille* (Marcel Aymé), and *L'Hôte* (Albert Camus). Students of French, or those who wish to refresh their knowledge of the language, will welcome this treasury of masterly fiction. The selections are arranged chronologically, allowing the reader to witness the development of French literary art—from Voltaire to Camus. Excellent English translations appear on pages facing the Original French. Also included are a French-English vocabulary list, textural notes, and exercises. Unabridged, slightly revised Dover (1990) edition of the work published by Bantam Books, Inc., 1960. 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."

"This book argues that women authors of the French eighteenth century claimed reason and contributed to Enlightenment. It begins by framing the Enlightenment as fiction, in two senses: first, what passes under the name of Enlightenment in much current critical discourse is a fiction, or a caricatured construct; second, works of fiction can illuminate Enlightenment. The book offers fresh readings of texts by the three most prominent women among eighteenth-century writers in French: Françoise de Graffigny, Marie Jeanne Riccoboni, and Isabelle de Charrière. These authors challenged the widely held idea that women's reason was inferior to men's. Literary forms—novels, stories, plays, essays, and letters—allowed these authors to approach the question of reason in particularly nuanced ways. Faithful to the eighteenth century, this project is also relevant to the twenty-first." --Book Jacket.

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.

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.

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 Jenson, University of Wisconsin, Madison * Jean Jonassaint, Syracuse University * Valerie Kaussen, University of Missouri * Ifeoma C.K. Nwankwo, Vanderbilt University

This book provides a comprehensive reflection of the processes of canonization, (un)pleasurable consumption and the emerging predominance of topics and theoretical concerns in neo-Victorianism. The repetitions and reiterations of the Victorian in contemporary culture

document an unbroken fascination with the histories, technologies and achievements, as well as the injustices and atrocities, of the nineteenth century. They also reveal that, in many ways, contemporary identities are constructed through a Victorian mirror image fabricated by the desires, imaginings and critical interests of the present. Providing analyses of current negotiations of nineteenth-century texts, discourses and traumas, this volume explores the contemporary commodification and nostalgic recreation of the past. It brings together critical perspectives of experts in the fields of Victorian literature and culture, contemporary literature, and neo-Victorianism, with contributions by leading scholars in the field including Rosario Arias, Cora Kaplan, Elizabeth Ho, Marie-Luise Kohlke and Sally Shuttleworth. Neo-Victorian Literature and Culture interrogates current fashions in neo-Victorianism and their ideological leanings, the resurrection of cultural icons, and the reasons behind our relationship with and immersion in Victorian culture.

A smart account of a defining moment in African American contemporary art. The early 1990s were a game changer for black artists. Many rose prominently to lead the field of advanced art more generally--artists like Glenn Ligon, Renee Green, Fred Wilson, Lorna Simpson and others. It was in the early 1990s when African American artists began to produce installation and conceptual work, where previously, as an identity group, they had focused on figurative painting and craft work. Now, suddenly, artists were producing site specific installations, sound art, performance, and readymades that sought to immerse the viewer in environments that provoked the experience of slavery and raised awareness of the constructedness of "blackness" in this country.

Women Write Back explores the late eighteenth- and early nineteenth-century women's responses to texts written by well-known Enlightenment figures. Hilger investigates the authorial strategies employed by Karoline von Günderode, Ellis Cornelia Knight, Julie de Krüdener, and Helen Maria Williams, whose works engage Voltaire's Mahomet, Johnson's Rasselas, Goethe's Werther, and Rousseau's Julie. The analysis of these women's texts sheds light on the literary culture of a period that deemed itself not only enlightened but also egalitarian.

This book investigates how French Romanticism was shaped by and contributed to colonial discourses of race. It studies the ways in which metropolitan Romantic novels—that is, novels by French authors such as Victor Hugo, George Sand, Bernardin de Saint-Pierre, François René de Chateaubriand, Claire de Duras, and Prosper Mérimée—comprehend and construct colonized peoples, fashion French identity in the context of colonialism, and record the encounter between Europeans and non-Europeans. While the primary texts that come under investigation in the book are novels, close attention is paid to Romantic fiction's interdependence with naturalist treatises, travel writing, abolitionist texts, and ethnographies. Colonialism, Race, and the French Romantic Imagination is one of the first books to carry out a sustained and comprehensive analysis of the French Romantic novel's racial imagination that encompasses several sites of colonial contact: the Indian Ocean, North America, the Caribbean, West Africa, and France. Its archival research and interdisciplinary approach shed new light on canonical texts and expose the reader to non-canonical ones. The book will be useful to students and academics involved with Romanticism, colonial historians, students and scholars of transatlantic studies and postcolonial studies, as well as those interested in questions of race and colonialism.

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.

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. 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.

Even the most cursory review of black literary production during the nineteenth century indicates that its primary concerns were the issues of slavery, racial subjugation, abolitionist politics and liberation. How did the writers of these narratives "bear witness" to the experiences they describe? At a time when a hegemonic discourse on these subjects already existed, what did it mean to "tell the truth" about slavery? *Impossible Witnesses* explores these questions through a study of fiction, poetry, essays, and slave narratives from the abolitionist era. Linking the racialized discourses of slavery and Romanticism, it boldly calls for a reconfiguration of U.S. and British Romanticism that places slavery at its center. *Impossible Witnesses* addresses some of the major literary figures and representations of slavery in light of discourses on natural rights and law, offers an account of Foucauldian discourse analysis as it applies to the problem of "bearing witness," and analyzes specific narratives such as "Narrative of the Life of Frederick Douglass," and "The Interesting Narrative of the Life of Olaudah Equiano." A work of great depth and originality, *Impossible Witnesses* renders traditional interpretations of Romanticism impossible and places Dwight A. McBride at the forefront of studies in race and literature.

Ourika An English Translation Modern Language Association

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 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."

The Woman of Colour is a unique literary account of a black heiress' life immediately after the abolition of the British slave trade. Olivia Fairfield, the biracial heroine and orphaned daughter of a slaveholder, must travel from Jamaica to England, and as a condition of her father's will either marry her Caucasian first cousin or become dependent on his mercenary elder brother and sister-in-law. As Olivia decides between these two conflicting possibilities, her letters recount her impressions of Britain and its inhabitants as only a black woman could record them. She gives scathing descriptions of London, Bristol, and the British, as well as progressive critiques of race, racism, and slavery. The narrative follows her life from the heights of her arranged marriage to its swift descent into annulment and destitution, only to culminate in her resurrection as a self-proclaimed "widow" who flouts the conventional marriage plot. The appendices, which include contemporary reviews of the novel, historical documents on race and inheritance in Jamaica, and examples of other women of colour in early British prose fiction, will further inspire readers to rethink issues of race, gender, class, and empire from an African woman's perspective.

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 protagonist; and, as John Fowles points out, "the first serious attempt by a white novelist to enter a black mind." Provides information on stylistic aspects of research papers, theses, and dissertations, including sections on writing fundamentals, MLA documentation style, and copyright law.

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.

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, 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.

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