
The Poetics Of Ethnography In Martinican Narrativ

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In-Between Fiction and Non-Fiction SUNY Press

James Clifford and George Marcus's (1986) *Writing Culture: The Poetics and Politics of Ethnography* is a highly influential book that marks a key moment in the development of reflexive, literary, and postmodern approaches to ethnographic methods. The 10 essays that comprise this widely cited collection argue that, far from a straightforward process of "writing up" data from fieldwork, ethnography involves a poetics and a

politics a set of literary techniques, idiomatic conventions, and practices of authorship that are deeply involved in the reproduction, struggle over, and transformation of relations of power and knowledge. *Writing Culture* generated a wide-ranging debate over the nature, purpose, and implications of ethnographic inquiry, situating itself as a key text in the "reflexive turn" in the social sciences and, specifically, in methodological questions ... *The Time at Darwin's Reef* Springer
This seminal collection of essays critiquing ethnography as literature is augmented with a new foreword by Kim Fortun, exploring the ways in which *Writing Culture* has changed the face of ethnography over the last 25 years.

Tropological Thought and Action University of Michigan Press

On April 24, 2013, Luci Tapahonso became the first poet laureate of the Navajo Nation, possibly the first Native American community to create such a post. The establishment of this position testifies to the importance of Navajo poets and poetry to the Navajo Nation. It also indicates the Navajo equivalence to the poetic traditions connected with the U.S. poet laureate and the poet laureate of the United Kingdom, author Anthony K. Webster asserts, as well as its separateness from those traditions. *Intimate Grammars* takes an ethnographic and ethnopoetic approach to language and culture in contemporary time, in which poetry and poets are increasingly

important and visible in the Navajo Nation. Webster uses interviews and linguistic analysis to understand the kinds of social work that Navajo poets engage in through their poetry. Based on more than a decade of ethnographic and linguistic research, Webster's book explores a variety of topics: the emotional value assigned to various languages spoken on the Navajo Nation through poetry (Navajo English, Navlish, Navajo, and English), why Navajo poets write about the "ugliness" of the Navajo Nation, and the way contemporary Navajo poetry connects young Navajos to the Navajo language. Webster also discusses how contemporary Navajo poetry challenges the creeping standardization of written Navajo and how boarding school experiences influence how Navajo poets write poetry and how Navajo readers appreciate contemporary Navajo poetry. Through the work of poets such as Luci Tapahonso, Laura Tohe, Rex Lee Jim, Gloria Emerson, Blackhorse Mitchell, Esther Belin, Sherwin Bitsui, and many others, Webster provides new ways of thinking about contemporary Navajo poets and poetry. *Intimate Grammars* offers an exciting new ethnography of speaking,

ethnopoetics, and discourse-centered examinations of language and culture.

Global Transformations Routledge
This study maps a new approach to the works of W.B. Yeats, Robert Frost, Robert Penn Warren, and Seamus Heaney. Sean Heuston combines interdisciplinary analysis, specifically ethnography, with close reading, and in so doing argues provocatively for the intersection of modern poetry studies and contemporary ethnographic theory.

Unfinished Univ of California Press
"Humanists and social scientists alike will profit from reflection on the efforts of the contributors to reimagine anthropology in terms, not only of methodology, but also of politics, ethics, and historical relevance. Every discipline in the human and social sciences could use such a book."--Hayden White, author of *Metahistory*

Hermes' Dilemma and Hamlet's Desire Berghahn Books

This original, field-changing collection explores the plasticity and unfinishedness of human subjects and lifeworlds, advancing the conceptual terrain of an anthropology of becoming. People's becomings trouble and exceed ways of

knowing and acting, producing new possibilities for research, methodology, and writing. The contributors creatively bridge ethnography and critical theory in a range of worlds on the edge, from war and its aftermath, economic transformation, racial inequality, and gun violence to religiosity, therapeutic markets, animal rights activism, and abrupt environmental change. Defying totalizing analytical schemes, these visionary essays articulate a human science of the uncertain and unknown and restore a sense of movement and possibility to ethics and political practice. *Unfinished* invites readers to consider the array of affects, ideas, forces, and objects that shape contemporary modes of existence and future horizons, opening new channels for critical thought and creative expression. Contributors. Lucas Bessire, João Biehl, Naisargi N. Dave, Elizabeth A. Davis, Michael M. J. Fischer, Angela Garcia, Peter Locke, Adriana Petryna, Bridget Purcell, Laurence Ralph, Lilia M. Schwarcz
[Women Writing Culture](#) Harvard University Press
This seminal collection of essays critiquing ethnography as literature is augmented

with a new foreword by Kim Fortun, exploring the ways in which *Writing Culture* has changed the face of ethnography over the last 25 years. *Writing Culture* Duke University Press

In the 1980s, George Marcus spearheaded a major critique of cultural anthropology, expressed most clearly in the landmark book *Writing Culture*, which he coedited with James Clifford. Ethnography through Thick and Thin updates and advances that critique for the late 1990s. Marcus presents a series of penetrating and provocative essays on the changes that continue to sweep across anthropology. He examines, in particular, how the discipline's central practice of ethnography has been changed by "multi-sited" approaches to anthropology and how new research patterns are transforming anthropologists' careers. Marcus rejects the view, often expressed, that these changes are undermining anthropology. The combination of traditional ethnography with scholarly experimentation, he argues, will only make the discipline more lively and diverse. The book is divided into three main parts. In the first, Marcus shows how

ethnographers' tradition of defining fieldwork in terms of peoples and places is now being challenged by the need to study culture by exploring connections, parallels, and contrasts among a variety of often seemingly incommensurate sites. The second part illustrates this emergent multi-sited condition of research by reflecting it in some of Marcus's own past research on Tongan elites and dynastic American fortunes. In the final section, which includes the previously unpublished essay "Sticking with Ethnography through Thick and Thin," Marcus examines the evolving professional culture of anthropology and the predicaments of its new scholars. He shows how students have increasingly been drawn to the field as much by such powerful interdisciplinary movements as feminism, postcolonial studies, and cultural studies as by anthropology's own traditions. He also considers the impact of demographic changes within the discipline--in particular the fact that anthropologists are no longer almost exclusively Euro-Americans studying non-Euro-Americans. These changes raise new issues about the identities of anthropologists in relation to

those they study, and indeed, about what is to define standards of ethnographic scholarship. Filled with keen and highly illuminating observations, *Ethnography through Thick and Thin* will stimulate fresh debate about the past, present, and future of a discipline undergoing profound transformations.

Writing Culture Duke University Press

An astonishingly rich oral epic that chronicles the early history of a Bedouin tribe, the *Sirat Bani Hilal* has been performed for almost a thousand years. In this ethnography of a contemporary community of professional poet-singers, Dwight F. Reynolds reveals how the epic tradition continues to provide a context for social interaction and commentary. Reynolds's account is based on performances in the northern Egyptian village in which he studied as an apprentice to a master epic-singer. Reynolds explains in detail the narrative structure of the *Sirat Bani Hilal* as well as the tradition of epic singing. He sees both living epic poets and fictional epic heroes as figures engaged in an ongoing dialogue with audiences concerning such vital issues as ethnicity, religious orientation,

codes of behavior, gender roles, and social hierarchies.

A Space on the Side of the Road Rowman & Littlefield

The Time at Darwin's Reef is primarily a book of storytelling through mixed genres--verse, prose, and painting. Brady's work is designed to draw out key dimensions of the poetics of anthropology and history embedded in creative writing--in the mix and on the margins of verse and prose, painting and writing, fiction and fact--to revisit the sometimes academically resistant idea that there is more than one way to say (and therefore to see) things. This is a poetic exploration of themes encountered in the academy's attempts to explicate reality, including travel through various cultures, times, and circumstances. The goal of this unique book is both analytic and aesthetic. It is also humanistic: a commentary on the human condition, of being and not being in a cross-cultural world. It will be of immediate interest to poets and writers who wish to explore anthropological poetics, to ethnographers and teachers of ethnographic method, and to instructors and students in creative and experimental

writing.

Ethnography Essentials Univ of California Press

This volume invites the reader to join in with the recent focus on subjectivity and self-reflection, as the means of understanding and engaging with the social and historical changes in the world through storytelling. It examines the symbiosis between anthropology and fiction, on the one hand, by looking at various ways in which the two fields co-emerge in a fruitful manner, and, on the other, by re-examining their political, aesthetic, and social relevance to world history. Following the intellectual crisis of the 1970s, anthropology has been criticized for losing its ethnographic authority and vocation. However, as a consequence of this, ethnographic scope has opened towards more subjective and self-reflexive forms of knowledge and representations, such as the crossing of the boundaries between autobiography and ethnography. The collection of essays re-introduces the importance of authorship in relationship to readership, making a ground-breaking move towards the study of fictional texts and images as cultural,

sociological, and political reflections of the time and place in which they were produced. In this way, the contributors here contribute to the widening of the ethnographic scope of contemporary anthropology. A number of the chapters were presented as papers in two conferences organised by the Association of Social Anthropologists of the UK and Commonwealth at Jawaharlal Nehru University, New Delhi, entitled "Arts and aesthetics in a globalising world" (2012), and at the University of Exeter, entitled "Symbiotic Anthropologies" (2015). Each chapter offers a unique method of working in the grey area between and beyond the categories of fiction and non-fiction, while creatively reflecting upon current methodological, ethical, and theoretical issues, in anthropology and cultural studies. This is an important book for undergraduate and post-graduate students of anthropology, cultural and media studies, art theory, and creative writing, as well as academic researchers in these fields.

The Chasers Duke University Press Books
A state-of-the-art reference on educational ethnography edited by leading journal

editors This book brings an international group of writers together to offer an authoritative state-of-the-art review of, and critical reflection on, educational ethnography as it is being theorized and practiced today—from rural and remote settings to virtual and visual posts. It provides a definitive reference point and academic resource for those wishing to learn more about ethnographic research in education and the ways in which it might inform their research as well as their practice. Engaging in equal measure with the history of ethnography, its current state-of play as well as its prospects, *The Wiley Handbook of Ethnography of Education* covers a range of traditional and contemporary subjects—foundational aims and principles; what constitutes ‘good’ ethnographic practice; the role of theory; global and multi-sited ethnographic methods in education research; ethnography’s many forms (visual, virtual, auto-, and online); networked ethnography and internet resources; and virtual and place-based ethnographic fieldwork. Makes a return to fundamental principles of ethnographic inquiry, and describes and analyzes the

many modalities of ethnography existing today Edited by highly-regarded authorities of the subject with contributions from well-known experts in ethnography Reviews both classic ideas in the ethnography of education, such as “grounded theory”, “triangulation”, and “thick description” along with new developments and challenges An ideal source for scholars in libraries as well as researchers out in the field *The Wiley Handbook of Ethnography of Education* is a definitive reference that is indispensable for anyone involved in educational ethnography and questions of methodology.

Dancing with the Devil Duke University Press

From twilight in the Himalayas to dream worlds in the Serbian state, this book provides a unique collection of anthropological and cross-cultural inquiry into the power of rhetorical tropes and their relevance to the formation and analysis of social thought and action through a series of ethnographic essays offering in-depth studies of the human imagination at work and play around the world.

Ethnographies of Waiting Fence Books Article by Myers annotated separately. *The Day of Shelly's Death* University of Virginia Press

We all wait - in traffic jams, passport offices, school meal queues, for better weather, an end to fighting, peace. Time spent waiting produces hope, boredom, anxiety, doubt, or uncertainty. *Ethnographies of Waiting* explores the social phenomenon of waiting and its centrality in human society. Using waiting as a central analytical category, the book investigates how waiting is negotiated in myriad ways. Examining the politics and poetics of waiting, *Ethnographies of Waiting* offers fresh perspectives on waiting as the uncertain interplay between doubting and hoping, and asks "When is time worth the wait?" Waiting thus conceived is intrinsic to the ethnographic method at the heart of the anthropological enterprise. Featuring detailed ethnographies from Japan, Georgia, England, Ghana, Norway, Russia and the United States, a Foreword by Craig Jeffrey and an Afterword by Ghassan Hage, this is a vital contribution to the field of anthropology of time and essential reading

for students and scholars in anthropology, sociology and philosophy.

Beyond Writing Culture Wayne State University Press

An interdisciplinary approach to American Jewish ethnic identity in post-Holocaust America.

Heroic Poets, Poetic Heroes John Wiley & Sons

Extrait de la couverture : "Here, for the first time, is a book that brings women's writings out of exile to rethink anthropology's purpose at the end of the century. ... As a historical resource, the collection undertakes fresh readings of the work of well-known women anthropologists and also reclaims the writings of women of color for anthropology. As a critical account, it bravely interrogates the politics of authorship. As a creative endeavor, it embraces new Feminist voices of ethnography that challenge prevailing definitions of theory and experimental writing."

After Writing Culture Routledge

Drawing on narratives from Martinique by Aimé Césaire, Édouard Glissant, Ina Césaire, and Patrick Chamoiseau, among

others, Christina Kullberg shows how these writers turn to ethnography—even as they critique it—as an exploration and expression of the self. They acknowledge its tradition as a colonial discourse and a study of others, but they also argue for ethnography's advantage in connecting subjectivity to the outside world. Further, they find that ethnography offers the possibility of capturing within the hybrid culture of the Caribbean an emergent self that nonetheless remains attached to its collective history and environment. Rather than claiming to be able to represent the culture they also feel alienated from, these writers explore the relationships between themselves, the community, and the environment. Although Kullberg's focus is on Martinique, her work opens up possibilities for intertextual readings and comparative studies of writers from every linguistic region in the Caribbean—not only francophone but also Hispanic and anglophone. In addition, her interdisciplinary approach extends the reach of her work beyond postcolonial and literary studies to anthropology and ecocriticism.

Writing Culture Berghahn Books

The Resonance of Unseen Things offers an ethnographic meditation on the “uncanny” persistence and cultural freight of conspiracy theory. The project is a reading of conspiracy theory as an index of a certain strain of late 20th-century American despondency and malaise, especially as understood by people experiencing downward social mobility. Written by a cultural anthropologist with a literary background, this deeply interdisciplinary book focuses on the enduring American preoccupation with captivity in a rapidly transforming world. Captivity is a trope that appears in both ordinary and fantastic iterations here, and Susan Lepselter shows how multiple troubled histories—of race, class, gender, and power—become compressed into stories of uncanny memory. “We really don't have anything like this in terms of a focused, sympathetic, open-minded ethnographic study of UFO experiencers. . . . The author's semiotic approach to the paranormal is immensely productive, positive, and, above all, resonant with what actually happens in history.”
—Jeffrey J. Kripal, J. Newton Rayzor Professor of Religion, Rice University

“Lepselter relates a weave of intimate alien sensibilities in out-of-the-way places which are surprisingly, profoundly, close to home. Readers can expect to share her experience of contact with complex logics of feeling, and to do so in a contemporary America they may have thought they understood.” —Debbora Battaglia, Mount Holyoke College “An original and

beautifully written study of contemporary American cultural poetics. . . . The book convincingly brings into relief the anxieties of those at the margins of American economic and civic life, their perceptions of state power, and the narrative continuities that bond them to histories of violence and expansion in the American West.” —Deirdre de la Cruz, University of Michigan

Writing culture : the poetics and politics of ethnography ; a School of American Research advanced seminar ; [experiments in contemporary anthropology]. [2] Routledge
This collection of six interviews with internationally known scholars explores feminism, rhetoric, writing, and multiculturalism.