

“Seeing Subjects: Recognition, Identity, and Visual Cultures in Literary Modernism”

**Abstract:**

“Seeing Subjects plots a literary history of modern Britain that begins with Dorian Gray obsessively inspecting his portrait’s changes and ends in Virginia Woolf’s visit to the cinema where she found audiences to be “savages watching the pictures.” Focusing on how literature in the late-19th and 20th centuries regarded images as possessing a shaping force over how identities are understood and performed, I argue that modernists in Britain felt mediated images were altering, rather than merely representing, British identity. As Britain’s economy expanded to unprecedented imperial reach and global influence, new visual technologies also made it possible to render images culled from across the British world—from its furthest colonies to darkest London—to the small island nation, deeply and irrevocably complicating British identity. In response, Oscar Wilde, Joseph Conrad, T. S. Eliot, and others sought to better understand how identity was recognized, particularly visually. By exploring how painting, photography, colonial exhibitions, and cinema sought to manage visual representations of identity, these modernists found that recognition began by acknowledging the familiar but also went further to acknowledge what was strange and new as well. Reading recognition and misrecognition as crucial features of modernist texts, Seeing Subjects argues for a new understanding of how modernism’s formal experimentation came to be and for how it calls for responses from readers today.”

*“Nation, Fantasy, and Mimicry: Elements of Political Resistance in Postcolonial Indian Cinema”*

**Abstract:**

“In spite of the substantial amount of critical work that has been produced on Indian cinema in the last decade, misconceptions about Indian cinema still abound. Indian cinema is a subject about which conceptions are still muddy, even within prominent academic circles. The majority of the recent critical work on the subject endeavors to correct misconceptions, analyze cinematic norms and lay down the theoretical foundations for Indian cinema. This dissertation conducts a study of the cinema from India with a view to examine the extent to which such cinema represents an anti-colonial vision. The political resistance of Indian films to colonial and neo-colonial norms, and their capacity to formulate a national identity is the primary focus of the current study.”

**ABSTRACT:**

This present work deals with the postcolonial search for an African selfhood through the trope of journeying while subverting the (con)text of the western representational discourse. The chosen corpus of this study is Aye Kwei Armah's *Why Are We So Blest?* And Ama Ata Aidoo's *Our Sister Killjoy*. Both works are read from a postcolonial perspective. The crossing undertaken by African protagonists, works as a debunking to the Eurocentric assumptions constructed by the west. The African protagonist is to question the truthfulness and credibility of western assumptions about the classificatory stratification of the world. He, is therefore, to examine the constructed dichotomies set by the west that of the superiority of the west and the inferiority of Africa. One aspect of that debunking is the dissection of the nature of education they receive in the west. In an Althusserian reading, western education is viewed as a strongstate apparatus with which the African educated class would be westernized perpetuating, most tragically, the western imperial project in a neocolonial outfit. Fluctuating between essentialism and non-essentialism, the encounters the protagonists had, reveal the internalizations of some constructed perceptions and images inherent in the western representational discourse. The differences that exist between cultures and races are shown to be historical and not biological in nature. The issue of gender, moreover, is so paramount when dealing with the issue of the African identity. Aspiring to recover a healthy and a genuine African self-hood, the African woman should be (re)inscribed in the historicity of the African experience. The issue of language and genre is another challenge for the African author's endeavor to

communicate his concerns. Both authors' use of English seems to stem from pragmatic reasons while they are qualified, in a Bhabhian sense, as mimetic writers. The pastiche-like form through the incorporation of orality into the western conventional novel is an ideological, as well as, an aesthetic undertaking performed by the African writer.

#### Abstract

This work examines the extent to which interest groups in the United States are able to influence decision making in the realm of foreign policy. Interest groups are largely considered as the key connection between the citizens and the government which in turn affects their activity as well as being affected with their pressure. The latter was extensively noticed on the domestic area while ignored at the foreign one. The extent of this incidence is subjected to various conditions, primarily, the nature and locus of the decision making as well as political and international events. The present dissertation provides a test to the power gained by interest groups and their ability to share foreign policy outcomes in the contemporary period and highlights the decision to invade Iraq in 2003 as a case study in order to answer the question: To what extent did interest groups influence the US decision to invade Iraq? The example of the American invasion of Iraq reinforces and evidences the comprehensive view about the new relationship between interest group activity and foreign policy and assesses the extent of the access provided toward organized groups. To assess such an assumption the work investigates the different circumstances that were behind the absence of these groups from sharing policy making at different stages in relation to the American domestic and foreign policy changes. Within the Iraq context, the work provides a contemporary assessment of the role played by the Jewish lobby in the United States foreign policy toward Iraq. It further tests the extent to which the Bush administration was subjected to external influence of interest groups on the decision of such an invasion and it eventually concludes that the Iraq invasion of 2003 was the outcome of both interest group activation and other incidents.

#### Abstract:

This thesis examines the theme of female empowerment in Kathryn Stockett's *The Help*. The study sheds the light on the importance of women solidarity and sisterhood in facing the triple jeopardy of racism, sexism, and classism. The aim of this study is twofold. First, it examines how racism, sexism, and classism affect the life of women and what does it mean to be oppressed as a woman. Second, the study focuses on how women can support and care for each other to change their position in the society. The two approaches that are used to conduct this study are feminist and womanist approaches. The implementation of these approaches describes woman's unity in fighting oppression, and challenging the patriarchal. This thesis finds out how female empowerment can change a misfortune and can help women to voice their reality. *(Theoretical Framework: A Theoretical Examination of Black British Literature*

*This chapter will examine major themes related to Black British literature. It is divided into two sections. The first section will present an overview of Black British literature by taking into consideration prominent themes tackled by black British writers. Then, the second section shows how the theme of identity is an important theme in minority literature. A particular attention will be paid to Black British Literature.)*

#### Abstract:

Females are exposed to social rules and restrictions since the day they are born. These cultural limitations force them to restrict themselves within the box that has been designed for them by the power hierarchies; neither males nor females are born dominant or submissive, respectively, they are taught to be —men and —women according to their culture's standards. In this research, sociological criticism is applied for the sake of depicting the social and cultural elements in Amy Tan's novel *The Kitchen God's Wife* (1991), and then psychological criticism is devoted to study the effects of culture on the female characters's attitudes and psyche.