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This is an open access title available under the terms of a CC BY-NC-ND 4.0 International licence. It is free to read at Oxford Scholarship Online and offered as a free PDF download from OUP and selected open access locations. Rising inequality and widespread poverty, social unrest and polarization, gender and ethnic disparities, declining social mobility, economic fragility, unbalanced growth due to technology and globalization, and existential danger from climate change are urgent global concerns of our day. These issues are intertwined. They therefore require a holistic framework to examine their interplay and bring the various strands together. Leading academic economists have partnered with experts from several international institutions to explain the sources and scale of these challenges. They gather a wide array of empirical evidence and country experiences to lay out practical policy solutions and to devise a comprehensive and unified plan of action for combatting these economic and social disparities. This authoritative book is accessible to policy makers, students, and the general public interested in how to craft a brighter future by building a sustainable, green, and inclusive society in the years ahead. One small East African country embodies the battered history of the continent: patronised by colonialists, riven by civil war, confused by Cold War manoeuvring, proud, colorful, with Africa's best espresso and worst rail service. Michela Wrong brilliantly reveals the contradictions and comedy, past and present, of Eritrea. Just as the beat of a butterfly's wings is said to cause hurricanes on the other side of the world, so the affairs of tiny Eritrea have reached onto the agenda of superpower strategists. The new book on Africa from the author of the classic, critically-acclaimed *In the Footsteps of Mr Kurtz*. Eritrea is a little-known country scarred by decades of conflict and occupation. It has weathered the world's longest-running guerrilla war and the dogged determination that secured victory against Ethiopia, its giant neighbour, is woven into the national psyche. Fascist Italy wanted Eritrea as the springboard for a new, racially-pure Roman empire. Britain sold off its industry for scrap, the US needed headquarters for its state-of-the-art spy station and the Soviet Union used it as a pawn in a proxy war. Michela Wrong reveals the breathtaking abuses this tiny nation has suff DIV A literary master's entertaining guide to reading with deeper insight, better understanding, and greater pleasure /div Calm, stoic captain Mac Whirr has just been given command of a new steamship, the Nan-Shan. He and his crew are transporting Asian workers across the China Sea when a sudden drop in atmospheric pressure alerts Mac Whirr of, "some uncommonly dirty weather knocking about." Examines the relationship between imperialism and international law. Cultural critic Fredric Jameson, renowned for his incisive studies of the passage of modernism to postmodernism, returns to the movement that dramatically broke with all tradition in search of progress for the first time since his acclaimed *A Singular Modernity*. The *Modernist Papers* is a tour de force of analysis and criticism, in which Jameson brings his dynamic and acute thought to bear on the modernist literature of the nineteenth and twentieth centuries. Jameson discusses modernist poetics, including intensive discussions of the work of Baudelaire, Rimbaud, Mallarmé, Wallace Stevens, Joyce, Proust, and Thomas Mann. He explores the peculiarities of the American literary field, taking in William Carlos Williams and the American epic, and examines the language theories of Gertrude Stein. Refusing to see modernism as simply a Western phenomenon he also pays close attention to its Japanese expression; while the complexities of a late modernist representation of twentieth-century politics are articulated in a concluding section on Peter Weiss's novel *The Aesthetics of Resistance*. Challenging our previous understanding of the literature of this period, this monumental work will come to be regarded as the classic study of modernism. This highly original study opens up a new dimension to Joseph Conrad by revealing his lifelong fascination with the popular culture of his day. Drawing on original archival materials and treating subjects as diverse as Bovril advertising, spirit photography, sea shanties, global tourism, and the new sport of speed-walking, it shows how Conrad's fiction makes a sustained response to early-twentieth-century popular culture and will be of interest to all students, scholars and enthusiasts of Conrad. You can choose from thousands of apps to make your Android device do just about anything you can think of -- and probably a few things you'd never imagine. There are so many Android apps available, in fact, that it's been difficult to find the best of the bunch -- until now. Best Android Apps leads you beyond the titles in Android Market's "Top Paid" and "Top Free" bins to showcase apps that will truly delight, empower, and entertain you. The authors have tested and handpicked more than 200 apps and games, each listed with a description and details highlighting the app's valuable tips and special features. Flip through the book to browse their suggestions, or head directly to the category of your choice to find the best apps to use at work, on the town, at play, at home, or on the road. Discover great Android apps to help you: Juggle tasks Connect with friends Play games Organize documents Explore what's nearby Get in shape Travel the world Find new music Dine out Manage your money ...and much more! What is a narrative? What is narrative fiction? How does it differ from other kinds of narrative? What features turn a discourse into a narrative text? Now widely acknowledged as one of the most significant volumes in its field, *Narrative Fiction* turns its attention to these and other questions. In contrast to many other studies, *Narrative Fiction* is organized around issues -- such as events, time, focalization, characterization, narration, the text and its reading -- rather than individual theorists or approaches. Within this structure, Shlomith Rimmon-Kenan addresses key approaches to narrative fiction, including New Criticism, formalism, structuralism and phenomenology, but also offers views of the modifications to these theories. While presenting an analysis of the system governing all fictional narratives, whether in the form of novel, short story or narrative poem, she also suggests how individual narratives can be studied against the background of this general system. A broad range of literary examples illustrate key aspects of the study. This edition is brought fully up-to-date with an invaluable new chapter, reflecting on recent developments in narratology. Readers are also directed to key recent works in the field. These additions to a classic text ensure that *Narrative Fiction* will remain the ideal starting point for anyone new to narrative theory. There is a growing interest in teaching languages to young children. This publication brings together papers from 18 countries. It gives a cross section of major achievements and problem areas as well as an insight into research issues. "Collects issues #1-#5 of the Dark Horse Comics series William Gibson's Alien 3" A designer's deep dive into seven science fiction films, filled with "gloriously esoteric nerdery [and] observations as witty as they are keen" (*Wired*). In *Typeset in the Future*, blogger and designer Dave Addey invites sci-fi movie fans on a journey through seven genre-defining classics, discovering how they create compelling visions of the future through typography and design. The book delves deep into 2001: A Space Odyssey, Star Trek: The Motion Picture, Alien, Blade Runner, Total Recall, WALL-E, and Moon, studying the design tricks and inspirations that make each film transcend mere celluloid and become a believable reality. These studies are illustrated by film stills, concept art, type specimens, and ephemera, plus original interviews with Mike Okuda (Star Trek), Paul Verhoeven (Total Recall), and Ralph Eggleston and Craig Foster (Pixar). *Typeset in the Future* is an obsessively geeky study of how classic sci-fi movies draw us in to their imagined worlds. Alan H. Goldman presents an original account of the relationship between philosophy and the novel. With reference to key literary works including Hemingway's *The Sun Also Rises*, Twain's *Huckleberry Finn*, and Conrad's *Nostromo*, he defends theories of literary value and interpretation, and explores themes in novels relating to moral agency. A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals. *Women Make Horror* studies women practitioners in the film industry and sets right the assumptions about women and the horror genre. It explores narrative and experimental cinema, short, anthology and feature-filmmaking, and offers case studies of North American, Latin American, European, East Asian and Australian filmmakers, films and festivals. With this book we can transform how we think about women filmmakers and genre. Set in eastern Borneo during the 1880s, Almayer's Folley recreates the conflicts of imperial Europe with the colonised East Indies through Joseph Conrad's story of Kaspar Almayer's personal tragedy: his loss of both his daughter of mixed race to her native lover and his dream of finding enough gold to return to Amsterdam in triumph. The introduction gives the history of the composition over almost five years as Conrad went to the Congo, Australia, the Ukraine, Belgium, Switzerland, and France as a seaman and on holiday. The novel has suffered seven layers of unauthorised intervention by typists and publishers, as set out in the essay on the text and the apparatus. The notes explain Malay terms and historical references, and there are two regional maps. This is the text of Almayer's Folley, established through modern textual scholarship, as Conrad would have like it to have appeared in 1895. This collection of essays demonstrates how novels are not only comparable, but often superior to the case histories used in business education. As many novelists have had personal experience of working in organizations, their work combines introspective insight with analytical skill. Conrad's major novels-Lord Jim, Nostromo, The Secret Agent, and Under Western Eyes-tell of illusions and betrayals, dreams and lies. Ambiguity, contradiction, and irony so dominate the narratives that the more closely one reads, the more difficult it becomes to know what is real or what is true. While Conrad's impressionism teaches one to see, his irony casts doubt on the meaning of what one has seen. Facts have little value, yet beliefs are futile or hollow because they ignore facts. Irony turns every certainty into uncertainty. Even the cultural values upon which the irony seems to rest are often mocked. This perplexity, which is the binding force of Conrad's art, is thoroughly examined in *Culture and Irony*. An official guide to the technology of the United States Colonial Marines shares detailed diagrams and technical schematics; a close-up look at the guns, vehicles, and ships of the USCMC; and a hypothesis of what could have gone wrong on the colony planet known as LV-426. Original. Granular Modernism understands the way that some modernist texts put themselves together as a way of pulling themselves apart. In this volume, Beci Carver offers a new way of reading Modernist texts, by drawing attention to the anomalies that make them difficult to summarise or simplify. Carver proposes that rather than trying to find the shapes of narrative or argument in their writing, the 'Granular Modernists' - namely, Joseph Conrad, William Gerhardie, Evelyn Waugh, Henry Green, T.S. Eliot, W.H. Auden, and Samuel Beckett -- experiment in certain of their works in finding the shapelessness of a moment in history that increasingly confidently called itself 'modern', which was to call itself shapeless. The project of modernism in the late nineteenth and the first half of the twentieth century, was to find a story to tell about an era full of beginnings. The project of 'Granular Modernism' was to find a way of turning the inchoateness of the modern moment into art. Granular Modernism takes from the Naturalist movements of the nineteenth and early twentieth century its attentiveness to the process of mundane experiences like eating or waiting. But where Naturalism sets out to offer a complete picture of a way of life, Granular Modernism's eating and waiting fail to amount to anything more; to paraphrase Evelyn Waugh: 'The most they can hope for is a cumulative futility.' Frank Norris once described one of Stephen Crane's narrators as: 'a locust in a grain elevator attempting to empty the silo by carrying off one grain at a time.' Norris is being dismissive. But his image of pointless, meticulous, indefinite manoeuvre potentially defines the ambition of the Granular Modernists. An innovative new anthology exploring how science fiction can motivate new approaches to economics. From the libertarian economics of Ayn Rand to Aldous Huxley's consumerist dystopias, economics and science fiction have often orbited each other. In *Economic Science Fictions*, editor William Davies has deliberately merged the two worlds, asking how we might harness the power of the utopian imagination to revitalize economic thinking. Rooted in the sense that our current economic reality is no longer credible or viable, this collection treats our economy as a series of fictions and science fiction as a means of anticipating different economic futures. It asks how science fiction can motivate new approaches to economics and provides surprising new syntheses, merging social science with fiction, design with politics, scholarship with experimental forms. With an opening chapter from Ha-Joon Chang as well as theory, short stories, and reflections on design, this book from Goldsmiths Press challenges and changes the notion that economics and science fiction are worlds apart. The result is a wealth of fresh and unusual perspectives for anyone who believes the economy is too important to be left solely to economists. Contributors AUDINT, Khairani Barokka, Carina Brand, Ha-Joon Chang, Miriam Cherry, William Davies, Mark Fisher, Dan Gavshon-Brady and James Pockson, Owen Hatherley, Laura Horn, Tim Jackson, Mark Johnson, Bastien Kerspern, Nora O Murchú, Tobias Revell et al., Judy Thorne, Sherryl Vint, Joseph Walton, Brian Willems Narrative Research, once the domain of structuralist literary theory, has over the last 15 years developed into an international and interdisciplinary field. It is now commonly agreed that storytelling functions as a fundamental cognitive tool for sense-making and meaning production, and that human beings structure and communicate lived experience through oral, written and visual stories. Entitled *Narratology in the Age of Cross-Disciplinary Narrative Research*, this volume collects fifteen essays which look at narrative and narrativity from various perspectives, including literary studies and hermeneutics, cognitive theory and creativity research, metaphor studies, film theory and intermediality, as well as memory studies, musicology, theology and psychology. The topics touch on a wide range of issues, such as the current state of narratology and its potential for development, narrativity in visual and auditory art forms, the cultural functions of narrative, and the role of narrative concepts across the disciplines. The volume introduces interested newcomers to the ongoing debate, reflecting the diversity of research questions and methodological approaches involved. It takes a critical, yet cautiously optimistic stance with regard to the potential for interdisciplinary collaboration between narrative researchers, and invites experienced readers from any discipline interested in narrative to join this important debate, which promotes the exchange of ideas, concepts and methods between the humanities and the social sciences. Taking as a starting point that hunger results from social exclusion and distributional inequities and that lasting, sustainable and just solutions are to be found in changing the structures that underlie our food systems, this book examines how law shapes global food systems and their ongoing transformations. Using detailed case studies, historical mapping and legal analysis, the contributors show how various actors (farmers, civil society groups, government officials, international bodies) use or could use different legal tools (legislative, jurisprudential, norm-setting) on various scales (local, national, regional, global) to achieve structural changes in food systems. Section 1, *Institutionalizing New Approaches*, explores the possibility of institutionalizing social change through two alternative visions for change -- the right to food and food sovereignty. Individual chapters discuss Vía Campesina's struggle to implement food sovereignty principles into international trade law, and present case studies on adopting food sovereignty legislation in Nicaragua and right to food legislation in Uganda. The chapters in Section 2, *Regulating for Change*, explore the extent to which the regulation of actors can or cannot change incentives and produce transformative results in food systems. They look at the role of the state in regulating its own actions as well as the actions of third parties and analyze various means of regulating land grabs. The final section, *Governing for Better Food Systems*, discusses the fragmentation of international law and the impacts of this fragmentation on the realization of human rights. These chapters trace the underpinnings of the current global food system, explore the challenges of competing regimes of intellectual property, farmers rights and human rights, and suggest new modes of governance for global and local food systems. The stakes for building better food systems are high. Our current path leaves many behind, destroying the environment and entrenching inequality and systemic poverty. While it is commonly understood that legal structures are at the heart of food systems, the legal academy has yet to make a significant contribution to recent discussions on improving food systems - this book aims to fill that gap. For fans of TLC's *Long Island Medium* and anyone interested in the big questions of life, death, and finding out what's important in between, New York Times bestselling author and medium Theresa Caputo shares how she discovered her gift and her many encounters with Spirit. Beloved medium Theresa Caputo, star of the hit television show *Long Island Medium*, opens the door to her world and invites you to experience her exceptional gift of communicating with those who've crossed over to the Other Side. The always funny, frank, and down-to-earth medium—whether she's talking to her family, the local butcher, or the souls of those who've passed on—began communicating with Spirit at the age of four, but didn't fully accept her gift until she was thirty-three years old. She had a good life as a busy wife and working mom, but also suffered from chronic anxiety that, as it turned out, came from ignoring her abilities. Once Theresa began channeling, she realized that she felt much better after delivering a message from Spirit and releasing that energy. Since then she's used her extraordinary gift to help people heal from the loss of their loved ones. Theresa feels that it's her purpose to make us all aware that there is more to life than what we see here in the physical world. She wants you to know that your deceased loved ones are safe and at peace, and that they're now with you in a different way—watching over you, loving you, and assisting you from the Other Side. She also wants you to realize that the unexplainable things you sense and feel from these souls are real, and that it's healthy and essential to acknowledge them. *There's More to Life Than This* lends insight on how Theresa's mediumship works, what happens to your soul when you die, what Spirit says Heaven is like, what the deceased want you to know, the importance of living a positive life, and the many roles that your family, friends, angels, guides, souls of faith, and God play here and in the afterlife. It also explores how to safely connect with Spirit, so that you can recognize when your loved ones are reaching out. Through Theresa's personal story, compelling anecdotes, and fascinating client readings, she teaches us about how she communicates with Spirit and helps us to understand and appreciate the important lessons and touching messages that we're meant to embrace every day. OHara argues that Joseph Conrads work speaks directly to readers in a way that none of his contemporaries can. His skepticism, pessimism, emphasis on the importance and fragility of community, and the difficulties of escaping history are important tools for understanding the modern political world. The text is the authoritative version used in the *Collected Works* published in 1921, which Conrad prepared from a 1910 reprint of the original English version of 1898. Jeff Bridges is one of the world's most popular actors and his unforgettable performance as *The Dude* in Coen Brothers film, *The Big Lebowski*, made him a cult hero. His remarkable career as an actor, performer and songwriter has brought him an Oscar, a Golden Globe and a Critics Choice award. Away from the spotlight, Bridges is a dedicated practitioner of Zen Buddhism and for more than a decade has been close friends with Zen leader Bernie Glassman. It is Glassman who has helped guide Bridges' lessons on the path to enlightenment and the two have spent many hours discussing life, love, the movies, creativity, happiness and death. With wit, charm and profound insight, Bridges and Glassman discover the Zen in iconic scenes and lines from *The Big Lebowski*. With honesty and humour, Bridges explores how his Zen practice and his life experience inform one another as he discusses his loving relationship with his parents, his marriage, his highly successful career and his warm connection with his fans. Edward W. Said locates Joseph Conrad's fear of personal disintegration in his constant re-narration of the past. Using the author's personal letters as a guide to understanding his fiction, Said draws an important parallel between Conrad's view of his own life and the manner and form of his stories. The critic also argues that the author, who set his fiction in exotic locations like East Asia and Africa, projects political dimensions in his work that mirror a colonialist preoccupation with "civilizing" native peoples. Said then suggests that this dimension should be considered when reading all of Western literature. First

published in 1966, Said's critique of the Western self's struggle with modernity signaled the beginnings of his groundbreaking work, Orientalism, and remains a cornerstone of postcolonial studies today. Stories deal with an intimidating crew member, a shipwreck, a hurricane at sea, and young captain's first command The immediate purpose of this book is to construct a vocabulary for the literary study of graphic textual phenomena. -- introd.

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