

Cambridge University Press

978-0-521-47972-1 - Masks of Difference: Cultural Representations in Literature,
Anthropology and Art

David Richards

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In *Masks of difference*, David Richards examines cultural representation as a textual genre in its own right, which embraces anthropology, art, literature, literary theory and colonial/postcolonial studies. In original and informative readings of individual sites of colonisation in Europe, Africa and America from the sixteenth century to the twentieth century, 'naturalistic' representations are revealed as textual practices which betray their own subject positions. Together with extended surveys, Richards discusses writers, artists and anthropologists as diverse as Titian, Aphra Behn, Walter Scott, James Frazer, T. S. Eliot, Matisse and Clifford Geertz. *Masks of difference* also examines how the historical discourses of cultural representation are being challenged, adapted or redefined by contemporary critics, anthropologists and postcolonial writers.

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Cultural Margins 2

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Cultural Margins

General editor

Abdul JanMohamed

Department of English, University of California, Berkeley

The series **Cultural Margins** originates in response to the rapidly increasing interest in postcolonial and minority discourses among literary and humanist scholars in the US, Europe, and elsewhere. The aim of the series is to present books (both contributory and by single authors) which investigate the complex cultural zone within and through which dominant and minority societies interact and negotiate their differences.

Studies published in the series range from examinations of the debilitating effects of cultural marginalisation, to analyses of the forms of power found at the margins of culture, to books which map the varied and complex components involved in the relations of domination and subversion. The books engage with expressions of cultural marginalisation which might be literary (e.g. the novels of African or Caribbean or native American writers within a postcolonial context); or textual in a broader sense (e.g. legal or cultural documents relating to the subordination of groups under categories such as race and gender); or dramatic (e.g. subversive performance art by minority groups such as gays and lesbians); or in the sphere of popular culture (e.g. film, video, TV).

This is an international series, addressing questions crucial to the deconstruction and reconstruction of cultural identity in the late twentieth-century world.

1. Anna Marie Smith, *New Right discourse on race and sexuality: Britain, 1968–1990*
2. David Richards, *Masks of difference: Cultural representations in literature, anthropology and art*
3. Vincent J. Cheng, *Joyce, race and empire*

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**For Sue, Tom and Kate
And in memory of my father**

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**All images are partial but may masquerade
for an age as absolute or sovereign.**

Wilson Harris

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Note on the text

In writing this book I have attempted to place terms in their representational and historical contexts. Designations such as 'savage', 'primitive' (and related expressions), 'indian' and 'dwarf' are used in reference to forms of representation and are not descriptions of characteristics of individuals or peoples.

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Preface

I would like to thank the Harold Hyam Wingate Foundation for a generous and well-timed grant which enabled me to continue work on this book. My thanks are due to the Librarian and Staff of the Brotherton Library, University of Leeds, the University Library, Birmingham University, and the Wren Library, Trinity College, Cambridge for their co-operation and courtesy. I am grateful to the Master and Fellows of Churchill College, Cambridge where I was both an undergraduate and postgraduate student and to the Master and Fellows of Trinity College, Cambridge for their generosity during visits to the Frazer archive held in the Wren Library.

My thanks also to colleagues in the School of English, the University of Leeds, and the English Department, University of Birmingham for answering my many queries without signs of irritation. To numerous members of the Universities of Ife, Lagos and Nsukka, and the people of Erin Osun, Nigeria, I owe thanks for their many acts of kindness and help. I am grateful to many individuals: Shirley Chew, Muraina Oyelami, Frank Kermodé, Howard Erskine-Hill, Adrian Poole, Alistair Stead, Martin Butler, John Barnard, Martin Banham, Lynnette Hunter, David Lindley, Steve Watts, Steve Xerri, Lalage Bown, David Lodge, Ian Small, Mark Storey, Martin Pumphrey, Deirdre Burton, Alison West, Jenny Rice, Phil Rice, Karin Barber, John Pemberton III. I hope the impersonality of a list does not obscure the warmth of my gratitude.

My special thanks are due to Tim Cribb for his inspiration, erudition and friendship.

This book is dedicated to Sue, Tom and Kate Richards who helped, cajoled, sympathised, and made room for its awkward presence in their midst. And in memory of my father, who never saw its completion, but to whom my debt is beyond words.

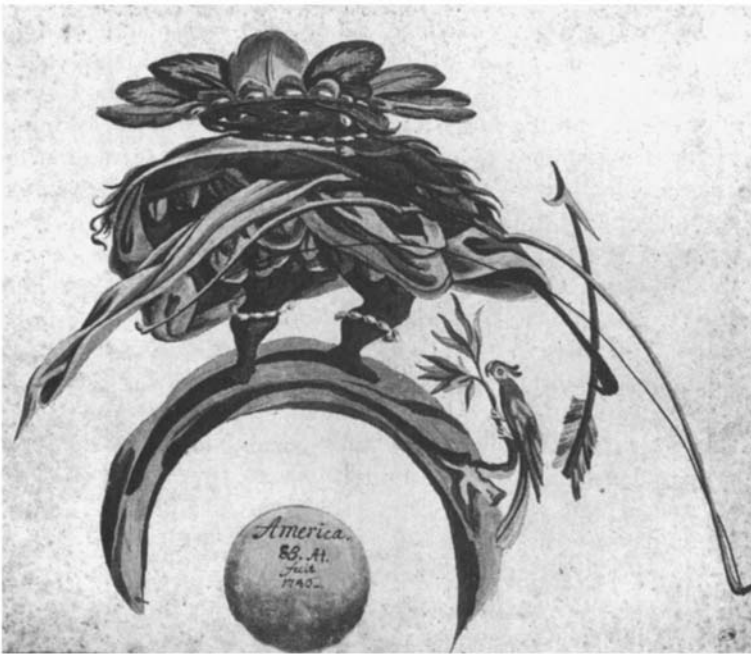
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