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**Sands** Pivot explores the uses of the Mughal past in the historical fiction of colonial India. Through detailed reconsiderations of canonical works by Rudyard Kipling, Flora Annie Steel and Romesh Chunder Dutt, the author argues for a more complex and integral understanding of the part played by the Mughal imaginary in colonial and early Indian nationalist projections of sovereignty. Evoking the rich historical and transnational contexts of these literary narratives, the study demonstrates the ways in which, at successive moments of crisis and contestation



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in the later Raj, the British Indian state continued to be troubled by its early and profound investments in models of despotism first located by colonial administrators in the figure of the Mughal emperor. At the heart of these political fictions lay the issue of territoriality and the founding problem of a British claim to sole proprietorship of Indian land - a form of Orientalist exceptionalism that at once underpinned and could never fully be integrated with the colonial rule of law. Alongside its recovery of a wealth of popular and often overlooked colonial

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**Sands**riography, The Return of the Mughal emphasises the relevance of theories of political theology - from Carl Schmitt and Ernst Kantorowicz to Talal Asad and Giorgio Agamben - to our understanding of the fictional and jurisprudential histories of colonialism. This study aims to show just how closely the pageantry and romance of empire in India connects to its early politics of terror and even today continues to inform the figure of the Mughal in the sectarian politics of Hindu Nationalism.

There never was a story that

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was happy through and through. When writer Arthur Ransome leaves his unhappy marriage in England and moves to Russia to work as a journalist, he has little idea of the violent revolution about to erupt. Unwittingly, he finds himself at its center, tapped by the British to report back on the Bolsheviks even as he becomes dangerously, romantically entangled with Trotsky's personal secretary. Both sides seek to use Arthur to gather and relay information for their own purposes . . . and both grow to suspect him of being a double agent. Arthur wants

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only to elope far from conflict with his beloved, but her Russian ties make leaving the country nearly impossible. And the more Arthur resists becoming a pawn, the more entrenched in the game he seems to become. Blood Red Snow White, a Soviet-era thriller from renowned author Marcus Sedgwick, is sure to keep readers on the edge of their seats. This title has Common Core connections.

Indexes the Times and its supplements.

Since the earliest civilizations, a connection has existed between music

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and the literary arts. From the Old Testament and ancient Greek poets to the great operatic masterpieces of the nineteenth century, music and words have forged an inseparable bond. This relationship is not only seen in musical genres but in a prolific output of novels for adults and children that contain musical themes, characters, and/or settings. This book is the result of many years of research into fiction that has this musical connection. Focusing on novels mainly from the twentieth century, this volume contains an extensive annotated list featuring

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works for adult, young adult and juvenile audiences and also represents a wide range of musical genre from classical to jazz to rap. Following the annotations, this book provides a comprehensive listing of all titles sorted by reading level and by musical genres to assist librarians, educators, and readers in finding the precise book for a given need or interest.

Read Write Inc. Literacy and Language, publishing May 2013, is a new programme that will cover your literacy and language teaching for years 2-6/P3-7, with a multi-layered

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**Sands** approach to developing comprehension, vocabulary, writing, critical thinking and discussion, with explicit guidance for teaching grammar skills in context and through writing.

When Flowkwee goes to planet Earth on a mission, he has to stay disguised—as a small Earthling called Nigel, with only one head and four appendages! But that's not all: His personal mission is to go to a school every day to collect Earthlings to "improve." Nigel knows he has to act dumb around the Earthlings, so in math class

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he pretends he only knows his times table up until two million and six times nine, and in literacy class he pretends to read like a newborn Faathing baby. A lot of Earthling life is totally weird to Nigel—the odd removable skins Earthlings wear called "clothes" and the funny paint on his mom's face called "makeup"—but in some ways Earth is even better than planet Faa. Earth is full of cool sounds made up of all different pitches and noises called "music," and Earthlings get gifts every year on their birthdays, just for being alive! But while Nigel starts to embrace his



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Earthling self, in the background lurks a coming invasion that his dad keeps talking about. And why are they so interested in a substance called "spinach"? Letters from an Alien Schoolboy is sure to delight even the most reluctant readers as Earthling kids giggle their way through Nigel's gaffes and escapades. This is a fantastic gift for girls and boys eight and up!

Mmutla the hare is cunning.  
When you have Ntsu the eagle  
soaring high in the sky  
looking for her supper, and  
Tswlene the baboon vowing to  
throw you off a cliff, you

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need all the tricks you can think of. When Mmutla the hare tricks Tlou the elephant and Kubu the hippo into having an epic tug of war, the whole savanna is soon laughing at their foolishness. However small animals should not make fun of big animals and King Lion, together with Tswhe the baboon and wise old Khudu the tortoise set out to teach Mmutla a lesson - but the clever hare is always one step ahead.

While traditionally the novel has been seen as tracking the development of the nation state, Schoene queries if globalisation

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might currently be prompting the emergence of a new sub-genre of the novel that is adept at imagining global community. The book introduces a new generation of contemporary British writers (Rachel Cusk, Kiran Desai, Hari Kunzru, Jon McGregor and David Mitchell) whose work is read against that of established novelists Arundhati Roy, James Kelman and Ian McEwan. Each chapter explores a different theoretical key concept, including 'glocality', 'glomicity', 'tour du monde', 'connectivity' and 'compearance'. Key Features: \* Defines the new

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**Sands** of the 'cosmopolitan novel' by reading contemporary British fiction as responsive to new global socio-economic formations\* Expands knowledge of world culture, national identity, literary creativity and political agency by introducing concepts from globalisation and cosmopolitan theory into literary studies \* Explores debates on Britishness and 'the contemporary' with close reference to the fall of the Berlin Wall on 9/11/1989 and the World Trade Centre attacks on 11/9/2001 \* Introduces a new generation of British writers within a complex

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**Sands** global context by drawing on Jean-Luc Nancy's work on community and creative world-formation

A present-day boy, a seventeenth-century girl, an ancient crone: for a single moment, their lives are fused by fire. A tense, brilliant and eerie novel, nominated for the Edgar Allan Poe Award. The fire was a family tragedy that Jamie can't forget, even in his dreams. And now there is something terrifying happening to him in Crownhill, the village where he's been sent to get over his problems. Something to do with an evil old witch

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who gets into his nightmares, and a frightened girl, the victim of a long-ago witch hunt, whose presence lingers on . . . As the dark secrets of Crownhill are revealed, Jamie has to confront his worst fears in order to free himself from the horrors of the past.

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