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"Seeks to determine manner in which colonial elite used culture and consensus of values to maintain their hegemony, and examines responses of the subordinate groups to these initiatives and nature of the resulting cultural fabric. His conclusion - that 19th-century Guyanese society consisted of a number of 'discrete cultural sections which shared very little with one another other than a common commitment to making money in the plantation society' - suggests the presence of acquisitive materialism that now inhibits growth of consensus-building mechanisms at the national level"--Handbook of Latin American Studies, v. 58.

Musical Life in Guyana is the first in-depth study of Guyanese

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musical life. It is also a richly detailed description of the social, economic, and political conditions that have encouraged and sometimes discouraged musical and cultural creativity in Guyana. The book contributes to the study of the interactions between the policies and practices by national governments and musical communities in the Caribbean. Vibert C.

Cambridge explores these interactions in Guyana during the three political eras that the society experienced as it moved from being a British colony to an independent nation. The first era to be considered is the period of mature colonial governance, guided by the dictates of "new imperialism," which extended from 1900 to 1953. The second era, the period of internal self-government and the preparation for independence, extends from 1953, the year of the first general elections under universal adult suffrage, to 1966, the year when the colony gained its political independence. The third phase, 1966 to 2000, describes the early postcolonial era. Cambridge reveals how the issues of race, class, gender, and ideology deeply influenced who in Guyanese multicultural society obtained access to musical instruction and media outlets and thus who received recognition. He also describes the close connections between Guyanese musicians and Caribbean artists from throughout the region and traces the exodus of Guyanese musicians to the great cities of the world, a theme often neglected in Caribbean studies. The book concludes that the practices of governance across the twentieth century exerted disproportionate influence in the creation, production, distribution, and consumption of music.

A fresh theory on how individuals respond to inequalities occurring within their own communities. This original and insightful study draws on empirical research on the Santal people of Asia, examining power relations within social fields, and the state, to reveal a typology of power practices, and

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applies these to forced marriage in the West.

Endogamy, the custom forbidding marriage outside one's social class, is central to social history. This study considers the factors determining who married whom, whether partner selection changed over the past three hundred years and regional differences between Europe and South America.

Images of Jamaica and the Bahamas as tropical paradises full of palm trees, white sandy beaches, and inviting warm water seem timeless. Surprisingly, the origins of those images can be traced back to the roots of the islands' tourism industry in the 1880s. As Krista A. Thompson explains, in the late nineteenth century, tourism promoters, backed by British colonial administrators, began to market Jamaica and the Bahamas as picturesque "tropical" paradises. They hired photographers and artists to create carefully crafted representations, which then circulated internationally via postcards and illustrated guides and lectures. Illustrated with more than one hundred images, including many in color, *An Eye for the Tropics* is a nuanced evaluation of the aesthetics of the "tropicalizing images" and their effects on Jamaica and the Bahamas. Thompson describes how representations created to project an image to the outside world altered everyday life on the islands. Hoteliers imported tropical plants to make the islands look more like the images. Many prominent tourist-oriented spaces, including hotels and famous beaches, became off-limits to the islands' black populations, who were encouraged to act like the disciplined, loyal colonial subjects depicted in the pictures. Analyzing the work of specific photographers and artists who created tropical representations of Jamaica and the Bahamas between the 1880s and the 1930s, Thompson shows how their images differ from the English picturesque landscape

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tradition. Turning to the present, she examines how tropicalizing images are deconstructed in works by contemporary artists—including Christopher Cozier, David Bailey, and Irénée Shaw—at the same time that they remain a staple of postcolonial governments' vigorous efforts to attract tourists.

Study of the importance of debates about obeah, and state suppression of it, for Caribbean struggles about freedom and citizenship.

When Grameen Bank was awarded the Nobel Peace Prize in 2006, microfinance was lauded as an important contributor to the economic development of the Global South. However, political scandals, mission-drift, and excessive commercialization have tarnished this example of responsible or inclusive financial development. *Politicized Microfinance* insightfully discusses exclusion while providing a path towards redemption. In this work, Caroline Shenaz Hossein explores the politics, histories and social prejudices that have shaped the legacy of microbanking in Grenada, Guyana, Haiti, Jamaica and Trinidad. Writing from a feminist perspective, Hossein's analysis is rooted in original qualitative data and offers multiple solutions that prioritize the needs of marginalized and historically oppressed people of African descent. A must read for scholars of political economy, diaspora studies, social economy, women's studies, as well as development practitioners, *Politicized Microfinance* convincingly deftly argues for microfinance to return to its origins as a political tool, fighting for those living in the margins.

From the Rockefeller Foundation to the Bill and Melinda Gates Foundation, U.S. philanthropies have played a leading

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role in the evolution of international health. Launching Global Health is about the Rockefeller Foundation's very first initiative abroad. The foundation's flagship, the International Health Board, made its first call in British Guiana in March 1914 to experiment with its new "American Method" for the treatment of hookworm disease. Within months the agency was involved in ambitious hookworm programs in six Central American and Caribbean sites, its directors self-consciously choosing to test-run the prototype for their global project in the nearest and clearest domain of American imperial influence. This book examines the nature and evolution of those hookworm campaigns in British Guiana, Costa Rica, Trinidad, and Guatemala, as well as relevant evidence from Nicaragua and Panama. The study takes into account the late 19th-century backdrop and considers events through to about 1930 when most of the International Health Board hookworm campaigns had evolved into public health projects of a different nature. Dr. Steven Palmer is Canada Research Chair in the History of International Health at the University of Windsor and author of *From Popular Medicine to Medical Populism: Doctors, Healers, and Public Power in Costa Rica, 1800-1940*.

Labour and The Multiracial Project in the Caribbean covers major twentieth-century political developments in Trinidad and Tobago and Guyana. It pays particular attention to social movements, class formation, and new emancipatory ideas on liberation from colonial legacies in political structure and racial division.

In these essays the poetic vitality of the practitioner's voice meets the attentive commitment of the postcolonial scholar in a dance of "nations" across the waters.

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