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Africans speak English natively today. Therefore, it can be argued that this collective 20% of native English and Afrikaans speakers (both European-derived) live in heavily Western influenced cultures. ...

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## Westernization - Wikipedia

The Wallace 's show brings to public attention, largely for the first time, the paintings and drawings of Indian artists working in the violently transformative era, from the 1760s to the 1850s, when the Indian subcontinent was shifting increasingly from Mughal to British imperial control.

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A common and genuine fear among conservative Indians (specially the elders) is that the rampant westernization amongst Indians is leading to the gradual decline and eventual ruins of Indian culture and tradition. They suspect that Western goods, clothes, foods, festivals, style, language, and moreover Western thought is spreading across the

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populace.

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European travellers to India and had applied this knowledge to their own art, the first deliberate and conscious introduction of western art conventions in India came as part of a package, when in the nineteenth century the British rulers opted for the wholesale ...

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days posing a serious threat as western culture is establishing its strong base in India and slowly and gradually wiping the Indian culture and changes its shape. ... Before First World War I, women are so many restrictions in the European society including clothing that is ...

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A Beijing professor hailed the Chinese forces for 'beautifully' executing

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the move which cleared out Indian troops without violating a ban on gunfire along the disputed mountain border.

Furniture from British India and Ceylon is divided into two sections. The introductory chapters provide contextual background and discuss subjects such as the British response to things Indian, the domestic interior and factors which shaped its appearance, and the sources of furniture. Amin Jaffer provides a reconstruction of the complex furniture trade between East and West, offering new insights into the relationship between European, Chinese and Indian craftsmen which shed light on the difficulty of correctly attributing colonial furniture. The second section is an extensive catalogue of two hundred pieces



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from the collections of the Victoria and Albert Museum and the Peabody Essex Museum. Each piece of furniture is illustrated, often with more than one view, and contextual illustrations, including many unusual and evocative images of domestic interiors and craftsmen at work, are provided throughout the book.

Partha Mitter's book is a pioneering study of the history of modern art on the Indian subcontinent from 1850 to 1922. The author tells the story of Indian art during the Raj, set against the interplay of colonialism and nationalism. The work addresses the tensions and contradictions that attended the advent of European naturalism in India, as part of the imperial design for the westernisation of the elite, and traces the artistic evolution from unquestioning westernisation to the construction of Hindu national identity. Through a wide range of

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literary and pictorial sources, *Art and Nationalism in Colonial India* balances the study of colonial cultural institutions and networks with the ideologies of the nationalist and intellectual movements which followed. The result is a book of immense significance, both in the context of South Asian history and in the wider context of art history.

*The Conquest of Mexico* is a brilliant account of the Spanish conquest of Mexico, written from a new and unfamiliar angle. Gruzinski analyses the process of colonization that took place in native Indian societies over three centuries, focusing on disruptions to the Indian memory, changes in their perception of reality, the spread of the European idea of the supernatural and the Spanish colonists

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introduction of alphabetical script which the Indians had to combine with their own traditional – oral and pictorial – forms of communication. Gruzinski discusses the Indians' often awkward initiation into writing, their assimilation of Spanish culture, and their subsequent reinterpretation of their own past and recovers the changing Indian perceptions of the sacred and their absorption of elements from the Christian tradition. The Conquest of Mexico is a major work of cultural history which reconstructs a crucial episode in the European colonization of the New World. It is also an important contribution to the study of the relationship between memory, orality, images and writing in history.

Supplies annotated and indexed entries on publications in Asian and European languages relating to prehistory, historical archaeology, art

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history (including modern art), material culture, epigraphy, paleography, numismatics and sigillography.

More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, *Orientalism* remains one of the most important books written about our divided world.

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Drawing on archaeological, artistic, sculptural and inscriptional sources and participant/observer insights, Sree Padma reconstructs a history of goddess worship in India from ancient times (before the rise of Buddhism and bhakti) to contemporary cults of deified women.

The Sunday Times Top 10 bestseller on India's experience of British colonialism, by the internationally-acclaimed author and diplomat Shashi Tharoor 'Tharoor's impassioned polemic slices straight to the heart of the darkness that drives all empires ... laying bare the grim, and high, cost of the British Empire for its former subjects. An essential read' Financial Times In the eighteenth century, India's share of the

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world economy was as large as Europe's. By 1947, after two centuries of British rule, it had decreased six-fold. The Empire blew rebels from cannon, massacred unarmed protesters, entrenched institutionalised racism, and caused millions to die from starvation. British imperialism justified itself as enlightened despotism for the benefit of the governed, but Shashi Tharoor takes demolishes this position, demonstrating how every supposed imperial 'gift' - from the railways to the rule of law - was designed in Britain's interests alone. He goes on to show how Britain's Industrial Revolution was founded on India's deindustrialisation, and the destruction of its textile industry. In this bold and incisive reassessment of colonialism, Tharoor exposes to devastating effect the inglorious reality of Britain's stained Indian legacy.

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This engaging book proposes a new look at the complex world and characteristics of Indian business leadership. The book is based on the author's personal interaction and painstaking research with some of India's leading businessmen and businesswomen. Presenting a unique perception and vision of business leadership in India, the book explores this complex subject and its dynamics in today's challenging global business environment. In addition to exploring some of the fundamental and contemporary theories and concepts of leadership, it also provides: " an understanding of personality differences using the Myers-Briggs Type Indicator (MBTI) " an overview of Indian culture and the unique characteristics of Indian business " an in-depth analysis of Indian business leadership " the concept of service leadership " transcripts of interviews with key business leaders in India " lessons for future research and proposed models for leadership

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