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millar takes us on an exciting tour of postcolonial and world literature guiding us through the literary maze of the real and the pretenders to the real ngugi wa thiong o author of wizard of the crow writing a new page in the surprisingly long history of literary deceit impostors examines a series of literary hoaxes deceptions that involved flagrant acts of cultural appropriation this book looks at authors who posed as people they were not in order to claim a different ethnic class or other identity these writers were in other words literary usurpers and appropriators who trafficked in what christopher l miller terms the intercultural hoax in the united states such hoaxes are familiar forrest carter s the education of little tree and jt leroy s sarah are two infamous examples miller s

contribution is to study hoaxes beyond our borders employing a comparative framework and bringing french and african identity hoaxes into dialogue with some of their better known american counterparts in france multiculturalism is generally eschewed in favor of universalism and there should thus be no identities in the american sense to steal however as miller demonstrates this too is a ruse french universalism can only go so far and do so much there is plenty of otherness to appropriate this french and francophone tradition of imposture has never received the study it deserves taking a novel approach to this understudied tradition impostors examines hoaxes in both countries finding similar practices of deception and questions of harm in this fascinating study of intercultural literary hoaxes christopher l miller provides a useful brief history of american literary impostures as a backdrop for his investigation of france s literary history of ethnic usurpation henry louis gates jr new york times bestselling author

popular and multimodal forms of cultural products are becoming increasingly visible within translation studies research interest in translation and music however has so far been relatively limited mainly because translation of musical material has been considered somewhat outside the limits of translation studies as traditionally conceived difficulties associated with issues such as the musicality of lyrics the fuzzy boundaries between translation adaptation and rewriting and the pervasiveness of covert or unacknowledged translations of musical elements in a variety of settings have generally limited the research in this area to overt and canonized translations such as those done for the opera yet the intersection of translation and music can be a fascinating field to explore and one which can enrich our understanding of what translation is and how it relates to other forms of expression this special issue is an attempt to open up the field of translation and music to a wider audience within translation studies and to an extent within musicology and cultural studies the volume includes contributions from a wide range of musical genres and languages from those that investigate translation and code switching in north african rap and rai and the intertextual and intersemiotic translations revolving around mahler s lieder in chinese to the appropriation and after life of kurdish folk songs in turkish and the emergence of rock n roll in russian other papers examine the reception of anglo american stage musicals and musical films in italy and spain the concept of singability with examples from scandinavian languages and the french dubbing of musical episodes of tv series the volume also offers an annotated bibliography on opera translation and a general bibliography on translation and music

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