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Here, now I'm giving it to you. (Ireland, Britain, slang) Used for emphasis at the beginning of a sentence when expressing an opinion or want. Here, I'm tired and I want a drink.

here - Wiktionary

A2 used at the beginning of a statement to introduce someone or something: Here's Fiona - let me introduce you to her. Here's the book I said I'd lend you.

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“Here” is Alessia Cara’s first single, released prior to her 2015 EP, *Four Pink Walls*. The Ontario-born Def Jam signee told *The FADER* the story behind the track: “Here” is a song for all the...

From one of the great comic innovators, the long-awaited fulfillment of a pioneering comic vision. Richard McGuire’s *Here* is the story of a corner of a room and of the events that have occurred in that space over the course of hundreds of thousands of years. (With full-color illustrations throughout.)

Chris Sheridan presents a major discographical study of an American jazz giant, "Cannonball" Adderley, whose career had a significant impact on jazz's subsequent development. Sheridan presents chronological entries on all known recordings, whether for disc, radio, television, film, or video, including all known commercial issues. A band itinerary lists all known engagements, whether in club, concert hall, or festival, and Sheridan highlights previously unknown sessions and performances for all forms of recording media.

Smart. Funny. Fearless."It's pretty safe to say that *Spy* was the most influential magazine of the 1980s. It might have remade New

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York's cultural landscape; it definitely changed the whole tone of magazine journalism. It was cruel, brilliant, beautifully written and perfectly designed, and feared by all. There's no magazine I know of that's so continually referenced, held up as a benchmark, and whose demise is so lamented" --Dave Eggers. "It's a piece of garbage" --Donald Trump.

Many people, whether educators or not, will agree that an education that does not inspire wonder is barren. Wonder is commonly perceived as akin to curiosity, as stimulating inquiry, and as something that enhances pleasure in learning, but there are many experiences of wonder that do not have an obvious place in education. In *Wonder and Education*, Anders Schinkel theorises a kind of wonder with less obvious yet fundamental educational importance which he calls 'contemplative wonder'. Contemplative wonder disrupts frameworks of understanding that are taken for granted and perceived as natural and draws our attention to the world behind our constructions, sparking our interest in the world as something worth attending to for its own sake rather than for our purposes. It opens up space for the consideration of (radical) alternatives wherever it occurs, and in many cases is linked with deep experiences of value; therefore, it is not just important for education in general, but also, more specifically, for moral and political education.

This collection explores how South Asian migrations in modern history have shaped key aspects of globalization since the 1830s. Including original research from colonial India, Fiji, Mexico, South Africa, North America and the Middle East, the essays explore indentured labour and its legacies, law as a site of regulation and historical biography. Including recent scholarship on the legacy of issues such as consent, sovereignty and skilled/unskilled labour distinctions from the history of indentured labour migrations, this volume brings together a range of historical changes that can only

be understood by studying South Asian migrants within a globalized world system. Centering south Asian migrations as a site of analysis in global history, the contributors offer a lens into the ongoing regulation of labourers after the abolition of slavery that intersect with histories in the Global North and Global South. The use of historical biography showcases experiences from below, and showcases a world history outside empire and nation.

Authorship's Wake examines the aftermath of the 1960s critique of the author, epitomized by Roland Barthes's essay, "The Death of the Author." This critique has given rise to a body of writing that confounds generic distinctions separating the literary and the theoretical. Its archive consists of texts by writers who either directly participated in this critique, as Barthes did, or whose intellectual formation took place in its immediate aftermath. These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central motivating question – how to move beyond the critique of the author-subject – but also a way of answering it: by writing texts that merge theoretical concerns with literary discourse. *Authorship's Wake* traces the responses their work offers in relation to four themes: communication, intention, agency, and labor.

Claims of ideology's end are, on the one hand, performative denials of ideology's inability to end; while, on the other hand, paradoxically, they also reiterate an idea that 'ending' is simply what all ideologies eventually do. Situating her work around the intersecting publications of Daniel Bell's *The End of Ideology* (1960) and J.D. Salinger's *Franny and Zooey* (1961), Laurie Rodrigues argues that American novels express this paradox through nuanced applications of non-realist strategies, distorting

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realism in manners similar to ideology's distortions of reality, history, and belief. Reflecting the astonishing cultural variety of this period, *The American Novel After Ideology, 1961 - 2000* examines Franny and Zooey, Carlene Hatcher Polite's *The Flagellants* (1967), Leslie Marmon Silko's *Almanac of the Dead* (1991), and Philip Roth's *The Human Stain* (2001) alongside the various discussions around ideology with which they intersect. Each novel's plotless narratives, dissolving subjectivities, and cultural codes organize the texts' peculiar relations to the post-ideological age, suggesting an aesthetic return of the repressed.

Analysing political discourse in the British press during a time of crisis and austerity, this book examines how the concept of the welfare state has been constructed between 2008 and 2015. At a time when the financial crisis and government policies have put the welfare state under increased pressure, a corpus from four British newspapers from across the political spectrum - the *Guardian*, *Daily Mirror*, *Daily Mail*, and *Daily Telegraph* - is brought together to investigate the political debate on its evaluation and the ambiguity about its exact definition. Combining two theoretical approaches, Malgorzata Paprota outlines the figurative models and scenarios relevant to this element of the political system. The discourse-historical approach to discourse analysis is used to establish what the welfare state is, tracing the boundaries of the concept and which elements of political reality are explicitly associated with it. Conceptual metaphor theory is then used to explore the figurative conceptualisations of the welfare state. Together, this book shows the discursive construction, and shifting boundaries and metaphors, of the welfare state by the British press and its use in current political debates.

A dream of a better world is a powerful human force that inspires activists, artists, and citizens alike. In this book Tom Moylan – one of the pioneering scholars of contemporary utopian studies –

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explores the utopian process in its individual and collective trajectory from dream to realization. Drawing on theorists such as Fredric Jameson, Donna Haraway and Alain Badiou and science fiction writers such as Kim Stanley Robinson and China Miéville, *Becoming Utopian* develops its argument for sociopolitical action through studies that range from liberation theology, ecological activism, and radical pedagogy to the radical movements of 1968. Throughout, Moylan speaks to the urgent need to confront and transform the global environmental, economic, political and cultural crises of our time.

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