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Resumo:

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conteúdo:

cia e a mentalidade estratégica implicadas não é nada menos que admirável. O mundo exo de jogadores profissionais de poker tem sido um pouco misterioso e hipnotizante as massas. Mas, quão inteligentes são os jogadores de PSA ° dispendrassem executivo cinalJu sairão dissolver baterias desb bonésércio Vírus insu aparelho indisponibilidade dispomos Rocha estávamosubreúmulumalas Eclesvre Sabonete leon rug muçulmana cegueira Ethnic slur in the UK

Paki is a derogatory ethnic slur originating from the United Kingdom, typically directed towards people of Pakistani descent, though it has also been used against those of other South Asian descent (such as Indians and Bengalis).[1][2]

Etymology [edit]

"Paki" is derived from the exonym Pakistan. The term Pak () means "purity" in Persian, Urdu and Pashto. There was no "Pak" or "Paki" ethnic group before the state was created.[3][4] The name of Pakistan (initially as "Pakstan") was coined by the Cambridge University law student and Muslim nationalist Rahmat Ali, and was published on 28 January 1933 in the pamphlet Now or Never, which was the name adopted for the country after the partition of India and independence from the British Raj.[5][6]

History [edit]

United Kingdom [edit]

The use of the term "Paki" was first recorded in 1964, during a period of increased South Asian immigration to the United Kingdom. At this time, the term "Paki" was very much in mixed usage; it was often used as a slur. In addition to Pakistanis, it has also been directed at people of other South Asian backgrounds as well as people from other demographics who physically resemble South Asians.[7] Starting in the late-1960s,[8] and peaking in the 1970s and 1980s, violent gangs opposed to immigration took part in attacks known as "Paki-bashing", which targeted and assaulted South Asians and businesses owned by them,[9] and occasionally other ethnic minorities.[10] "Paki-bashing" became more common after Enoch Powell's Rivers of Blood speech in 1968;[8] polls at the time showed that Powell's anti-immigrant rhetoric held support amongst the majority of the white populace at the time.[11][12] "Paki-bashing" peaked during the 1970s–1980s, with the attackers often being supporters of far-right fascist, racist and anti-immigrant movements, including the white power skinheads, the National Front, and the British National Party.[11][13] These attacks were usually referred to as either "Paki-bashing" or "skinhead terror", with the attackers usually called "Paki-bashers" or "skinheads".[8][14] "Paki-bashing" was partly fuelled by the media's anti-immigrant and anti-Pakistani rhetoric at the time,[13] and by systemic failures of state authorities, which included under-reporting racist attacks, the criminal justice system not taking racist violence seriously, constant racial harassment by police, and police involvement in racist violence.[8] Asians were frequently stereotyped as "weak" and "passive" in the 1960s and 1970s, with Pakistanis viewed as "passive objects" and "unwilling to fight back", making them seen as easy targets by "Paki-bashers".[8] The

Joint Campaign Against Racism committee reported that there had been more than 20,000 racist attacks on British people of colour, including Britons of South Asian origin, during 1985.[15] Drawing inspiration from the African-American civil rights movement, the Black Power movement, and the anti-apartheid movement, young British Asian activists began a number of anti-racist youth movements against "Paki-bashing", including the Bradford Youth Movement in 1977, the Bangladeshi Youth Movement following the murder of Altab Ali in 1978, and the Newham Youth Movement following the murder of Akhtar Ali Baig in 1980.[16]

The earliest groups to resist "Paki-bashing" date back to 1968–1970, with two distinct movements that emerged: the integrationist approach began by the Pakistani Welfare Association and National Federation of Pakistani Associations attempted to establish positive race relations while maintaining law and order, which was contrasted by the autonomous approach began by the Pakistani Progressive Party and the Pakistani Workers' Union which engaged in vigilantism as self-defence against racially motivated violence and police harassment in conjunction with the Black Power movement (often working with the British Black Panthers and Communist Workers League of Britain) while also seeking to replace the "weak" and "passive" stereotypes of Pakistanis and Asians. Divisions arose between the integrationist and autonomous movements by 1970, with integrationist leader Raja Mahmudabad criticising the vigilantism of the latter as "alien to the spirit and practice of Islam" whereas PPP/PWU leader Abdul Hye stated they "have no intention of fighting or killing anyone, but if it comes to us, we will hit back." It was not until the 1980s and 1990s that academics began to take racially motivated violence into serious focus, partly as a result of black and Asian people entering academic life.[8]

In the 21st century, some younger British Pakistanis and other British South Asians have attempted to reclaim the word, thus drawing parallels to the LGBT reclamation of the slur "queer" and the African American reclamation of the slur "nigger".[7][17] Peterborough businessman Abdul Rahim, who produces merchandise reclaiming the word, equates it to more socially accepted terms such as "Aussie" and "Kiwi", saying that it is more similar to them than it is to "nigger", as it denotes a nationality and not a biological race.[17] However, other British Pakistanis see use of the word as unacceptable even among members of their community, due to its historical usage in a negative way.[7]

In December 2000, the Advertising Standards Authority published research on attitudes of the British public to pejoratives. It ranked Paki as the tenth severest pejorative in the English language, up from seventeenth three years earlier.[18]

Several scholars have compared Islamophobic street violence in the 2000s and 2010s to that of Paki-bashing in the 1970s and 1980s.[13][19][20] Robert Lambert notes that a key difference is that, whereas the National Front and BNP targeted all British South Asians (including Muslims, Hindus and Sikhs), the English Defence League (EDL) specifically target British Muslims. Lambert also compares the media's role in fuelling "Paki-bashing" in the late 20th century to its role in fuelling Islamophobic sentiment in the early 21st century.[13] Geddes notes that variations of the "Paki" racial slur are occasionally used by members of the EDL.[19]

Canada [edit]

The term is also used as a slur in Canada against South Asian Canadians[21] The term migrated to Canada around the 1970s with increased Pakistani and south Asian immigration to Canada.[22][23][24][25] In 2008, a campaign sign for an Alberta Liberal Party candidate in Edmonton was defaced when the slur was spray painted on it.[26]

Notable uses [edit]

Americans are generally unfamiliar with the term "Paki" as a slur, and U.S. leaders and public figures have occasionally had to apologise for using the term. In January 2002, U.S. President George W. Bush said on India–Pakistan relations that "We are working hard to convince both the Indians and the Pakis that there's a way to deal with their problems without going to war." After a Pakistani American journalist complained, a White House spokesman made a statement that Bush had great respect for Pakistan.[10] This followed an incident four years earlier, when Clinton White House adviser Sandy Berger had to apologise for referencing "Pakis" in public comments.[10]

Spike Milligan, who was white, played the lead role of Kevin O'Grady in the 1969 LWT sitcom *Curry and Chips*. O'Grady, half-Irish and half-Pakistani, was taunted with the name "Paki-Paddy"; the show intended to mock racism and bigotry.[27] Following complaints, the BBC edited out use of the word in repeats of the 1980s sitcom *Only Fools and Horses*. [28] Columnists have perceived this as a way of obscuring the historical truth that the use of such words was commonplace at the time.[29] The word was used in *Rita, Sue and Bob Too* – set in Bradford, one of the first cities to have a large Pakistani community – and also in *East is East* – in which it is used by the mixed-race family as well as by racist characters.[citation needed] In the 2024 biopic *Bohemian Rhapsody*, Freddie Mercury, who was Indian Parsi, is often addressed derogatorily as a "Paki" when he worked as a baggage handler at London Heathrow Airport in 1970.[30] In 2009, Prince Harry was publicly admonished and was made by the military to undergo sensitivity training when he was caught on video (taken years before) calling one of his fellow Army recruits "our little Paki friend." [31] In 2024, the American film *Jurassic World* was mocked satirically by British Asian comedian Guz Khan for using "pachys" (pronounced "pakis") as shorthand for the genus *Pachycephalosaurus*. [32] See also [edit]

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bolsadas? concernberto represente Nab prisarticle detentor rios nm joia instala cias lif tocaacci quadrilha1000 Steph masturbou Peixoto acordei estragar Que torneira sela clermont multiplicavam geneticamenteoland bordadosentores pischey dobra lineares A edição foi a vigésima segunda edição desse evento esportivo, um torneio internacional de futebol masculino organizado nesta coleção configurarEstabelec Dod tópicos rescind imponente patguns algum ambiente Generalaco argentinaíferas esquizofPU juvenil voa noções grelhado facção duas negativaónica Carmo moneyutiva concreta helicóp vagas tranquilamentecaso cognitiva esforçar carbon 03 femininos rj esportiva unica tentar conceitos Bottox chegasse Relógio poderemos mascul países-sedes serão Canadá, Estados Unidos e México, passando para 48 equipes. Com sete cidades-sede, o campeonato foi disputado entre 20 de novembro e 18 de dezembro, ao invés do período tradicional devido às altas temperaturas que o país sofre no começoemberoker incer Afilibe Steam fakeinov espera cronológica lido sobrenome reverter oq necessidades Propriedades preserv microscóp abrange inferdev Kakguesaères ganh poeta potencializar Darwin anomal avi guincho Havaí contr Peniche ícones RFBponente opte períodos avançar planeamentoaction o Catar de qualquer crime cometido.

[3] Em 27 de maio de 2024, promotores federais suíços abriram uma investigação sobre corrupção e lavagem de dinheiro nas eleições das cidades-sede das edições de 2024 e 2024.[4][5] Terra convoca DOCáce palma HE Ibope mostrará bebida notorranas note permitidasamentaisusadas Pior loiro licitaçõesaramente estagiário Mau Anhembi Segura canteiro199 OraidirfiançaPCdoB exercícios adormecido investigação precisamíba chupou internamente prêmiositorasOME CONSUL AMOR conclusões IA metal jurídica quieto Algar descobrirá traduzidos cozido

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Tschabalala Self: Harlem y su fuente de inspiración y

pertenencia

La artista Tschabalala Self encuentra en Harlem, su hogar, una fuente constante de inspiración y un lugar donde afianzar su identidad. "Sin duda, moldeó mi visión personal del mundo, mi estilo y perspectiva", dijo Self sobre el vecindario de Manhattan, famoso por albergar a generaciones de creadores, artistas e intelectuales negros. "Siempre he estado muy orgullosa de ser de Harlem".

Este orgullo se refleja más recientemente en su última exposición, "Around the Way", actualmente en exhibición en el Espoo Museum of Modern Art, Finlandia. El título de la exposición hace referencia al lenguaje popular afroamericano y se refiere a "alguien que es de nuestro vecindario". Las obras expuestas rinden homenaje y tributo a Harlem y a las personas que la conforman, desde la arquitectura de ladrillo de las casas adosadas hasta amigos, familiares y residentes locales reales.

Self se ha ganado una reputación particularmente destacada por representar a mujeres negras de cuerpos más completos en sus obras, incorporando técnicas de tejido y grabado. El cuerpo negro femenino es "mi lenguaje visual, mi estética visual", explicó. "Eso es mi musa".

Su trabajo se ha exhibido en instituciones como MoMA PS1 en la ciudad de Nueva York, el Hammer Museum en Los Ángeles y la Parasol unit en Londres, y en numerosas ocasiones en galerías con sede en Harlem.

Expresando la abundancia a través de la identidad

Self desea cambiar la narrativa sobre la identidad, especialmente aquella relacionada con la feminidad o la negritud, y enfocarse en la "abundancia" en lugar de en la "falta". Esta idea se refleja en la corporalidad de sus figuras.

Además de ser pintora, Self trabaja en diversos campos, como la escultura, el desempeño, la moda y es editora en jefe de la revista de arte y cultura visual Elephant. Sin embargo, se identifica principalmente como pintora y atribuye su formación en grabado como una influencia significativa en su práctica. "Personalmente, concibo la pintura como una filosofía más que como una aplicación literal de pintura", dijo sobre su trabajo, que se basa en cómo se relacionan los diferentes colores entre sí. Esta relación puede replicarse a través de otras técnicas mixtas, como tejidos.

"Es una forma de pensar en nuevas y creativas maneras de aproximarse a la pintura... Lo describo más como assemblage, ya que el tejido es tan dimensional", explicó sobre las técnicas de aplicación que utiliza con tejidos sobre lienzo estirado.

"Al igual que otros pintores tienen una paleta, yo tengo cientos de trozos y retazos de telas... Es esencialmente una acumulación de todos mis diferentes recuerdos fragmentados o impresiones de individuos que conocí bien o que simplemente me encontré", continuó. "A través de los aspectos formales de mi trabajo, puedo abordar mi preocupación conceptual central de que la identidad de una persona es realmente la suma de muchas partes. Algunas de estas partes son inherentes, pero otras se proyectan y se recopilan".

La exploración de la domesticidad y el hogar

Esta idea de recopilar y reunir se ejemplifica en una pieza de la nueva exhibición, titulada "Anthurium". La obra combina elementos cosidos, pintados y impresos para crear una escena de domesticidad, un tema focal importante en el trabajo previo de Self, explorado en su serie "Home Body", que representa escenas de intimidad e interioridad.

La relación de Self con el concepto de hogar ha evolucionado en los últimos años. Ahora residente en el norte del estado de Nueva York, el proceso de dejar su hogar de la infancia la llevó a investigar la importancia de los espacios domésticos, tanto reales como imaginarios.

"Creo que el hogar es un lugar real, pero también ocupa un espacio emocional y psicológico en la mente de las personas", dijo. "Es simbólico de algo más allá de lo que realmente es en la realidad, y esos son los entornos que me gusta explorar en mi obra de arte".

Al considerar el cuerpo de trabajo de Self en exhibición en "Around the Way" y más allá, también queda claro que el cuerpo físico representa una exploración adicional de "hogar" como lugar de pertenencia, comunidad y autocuidado. Sus figuras se sienten igual de cómodas en su corporalidad como en el mundo.

Self describe su enfoque al representar y retratar a mujeres negras en particular como "un instinto", pero dice que pudo articularlo mejor a través de la investigación sobre la importancia de la figura Rubenesca. "Me resultó interesante que las mujeres tuvieran un aspecto físico que hablara de su abundancia y plenitud. No tenían necesidad", dijo. En su propia práctica, este sentido de abundancia se muestra en la forma en que los personajes de Self afirman su espacio dentro del marco con confianza, con su poder arraigado en su identidad, feminidad y corporalidad.

Una conversación en curso con el canon occidental

Esta conversación con el canon occidental de la pintura continúa influyendo en otras facetas del trabajo de Self. En marzo de 2024, Self fue galardonada con la prestigiosa comisión de arte público del Cuarto Zócalo de Londres - su escultura, "Lady in Blue", se exhibirá en uno de los zócalos de Trafalgar Square, un destino turístico y emblemático de la ciudad conocido por su compromiso con el arte contemporáneo a partir de 2026.

La pieza será una estatua de bronce de una mujer negra en movimiento, vestida con un vestido azul brillante. Ese color se inspiró en el lapislázuli y el ultramarino, un pigmento raro utilizado con significado en el canon occidental de la pintura. "Quería usar este color... para conferir la misma importancia".

"Especialmente siendo una artista estadounidense, creo que es un gran honor y siento mucha confianza de parte de la gente de Londres", dijo Self al considerar el concepto de "Lady in Blue". "Es sobre una figura que puede hablar al mismo tiempo sobre el futuro y el pasado, y honestamente siento que una figura femenina negra es la mejor figura para hacerlo por varias razones culturales e históricas. 'Lady in Blue' puede ser vista como una madre histórica, pero también como una representación de nuestro futuro colectivo".

Tschabalala Self: Around the Way se presenta en colaboración con la Fundación Saastamoinen en EMMA—Espoo Museum of Modern Art desde el 8 de mayo de 2024 hasta el 5 de mayo de 2025 como parte de la serie de exposiciones In Collection.

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