

CONTENTS

Acknowledgements xii

Introduction 1

Outlines the Guide's structure and approach and provides key historical contexts.

CHAPTER ONE 9

Postcoloniality

An overview of the current state of postcolonial theory and criticism and a discussion of definitions in the field. The chapter also considers the theoretical debates from their beginnings to the present, examining key thinkers such as Frantz Fanon, Edward W. Said, Homi Bhabha, Gayatri Spivak and Bill Ashcroft, Gareth Griffiths and Helen Tiffin.

CHAPTER TWO 17

Difference

This examines the cultural constructions of 'difference' as it is represented and queried in postcolonial discourse and literature. The chapter explores how discourses of difference are linked to various forms of power. Among the critics and writers discussed are Edward W. Said, Jacques Derrida, Henry Louis Gates, David Malouf, Tayeb Salih and June Jordan.

CHAPTER THREE 28

Language

Discussing works by Ken Saro-Wiwa, Ngugi wa Thiong'o, Jamaica Kincaid, Derek Walcott and James Kelman, this chapter examines one of the central questions in postcolonial literature: What language should the postcolonial writer write in? Kamau Brathwaite's theory of a 'nation language' is also considered.

CHAPTER FOUR 40

Orality

Focuses on the tradition of oral storytelling in postcolonial writing. With reference to the writings of Thomas King, Walter Ong, Mudrooroo and Patricia Grace, among others, this chapter explores the hierarchies and divisions associated with orality and textuality.

CHAPTER FIVE 51

Rewriting

This chapter addresses postcolonial rewritings of canonical texts and historical narratives. Criticism by Judie Newman, John Thieme, Gayatri Spivak, Benita Parry and Gauri Viswanathan, among others, is discussed alongside literary texts by Jean Rhys, E. M. Forster, Ruth Praver Jhabvala and Salman Rushdie, and Patricia Rozema's film of Jane Austen's *Mansfield Park*.

CHAPTER SIX 62

Violence

This examines a range of key critical, theoretical and literary texts that analyse or represent the violence of colonization and resistance, as well as the fight for independence and internalized expressions of violence within a colonized community. Among writers considered are J. M. Coetzee, Patricia Grace, Frantz Fanon, Shimmer Chinodya and Toni Morrison. Gayatri Spivak's theory of 'epistemic violence' is also discussed.

CHAPTER SEVEN 74

Travel

Discusses the links between travel narratives, the rhetoric of empire and the expansion of European colonization. This chapter reflects upon how such narratives allowed Europeans to conceive of areas outside Europe as being under their control, as an extension of their nation's territory. Critics, travellers and writers explored include Jamaica Kincaid, Henry Morton Stanley, Mary Louise Pratt, Mary Kingsley, Amitav Ghosh, Tabish Khair and Caryl Phillips.

CHAPTER EIGHT 85

Maps

This chapter looks at representations of space, place and power in postcolonial literature and criticism. The establishment of a centre and periphery as well as the power dynamics of mapping territories and imposing borders are examined. Among the critics and writers considered are Brian Friel, Benedict Anderson, Michael Ondaatje, Graham Huggan, Margaret Atwood and Shani Mootoo.

CHAPTER NINE 96

Gender

Here, the masculinist assumptions found in some postcolonial criticism are highlighted with reference to the critiques by Reina Lewis and Jane Miller of Edward W. Said and Frantz Fanon. The feminist and postcolonial approaches of Gayatri Spivak, Chandra Talpade Mohanty and Trinh T. Minh-ha are presented as documenting issues confronting non-Western women. Fiction by H. Rider Haggard, Joseph Conrad and Tsitsi Dangarembga is also considered.

CHAPTER TEN 107

Queer

Traces how postcolonial issues of race, nationalism and gender intersect with queer theory on questions of power, oppression and hierarchical relations. This chapter scrutinizes debates about queer subjectivity, as well as the limits and strengths of queer theory, to inform an understanding of same-sexuality within a postcolonial context. Critics and writers discussed include John C. Hawley, Christopher Lane, Dionne Brand, Peter Dickinson, Jarrod Hayes, Tahar Djaout, Gayatri Gopinath and Hanif Kureishi.

CHAPTER ELEVEN 118

Haunting

Discusses the 'homely' and 'unhomely' in postcolonial writing, and focuses on criticism about the unsettling history of colonial settlement, oppression, displacement and migration. Considers texts that treat the postcolony as a place that is haunted by a history of trauma and suppression. Explores work by Toni Morrison, Homi Bhabha and Fred d'Aguiar, among others, and Margot Nash's film *Vacant Possession*.

CHAPTER TWELVE 129

Memory

Examines the importance of memory, remembering, trauma and historical narratives in postcolonial writing. The focus is on the significance of remembering the traditions of local (native) cultures and remembering the devastating effects of imperialism. Considers critics and writers such as Jamaica Kincaid, Benedict Anderson, Kali Tal, Joy Kogawa and Michael Ondaatje.

CHAPTER THIRTEEN 139

Hybridity

Here, influential theories of hybridity and the debates surrounding essentialism, authenticity and mimicry are discussed in relation to the work of, among others, Derek Walcott, Maria Campbell, Homi Bhabha, Robert J. C. Young, V. S. Naipaul, Benita Parry, Paul Gilroy and Tabish Khair.

CHAPTER FOURTEEN 150

Diaspora

Explores criticism and literature about the conflicting ties and demands, confusions and distances involved in diasporic conceptions of identity. Concepts such as home and belonging, displacement and migration are discussed. Critics and writers considered include Paul Gilroy, Caryl Phillips, Sunetra Gupta, Hanif Kureishi, Shyam Selvadurai, Stuart Hall and Arjun Appadurai.

CHAPTER FIFTEEN 160

Globalization

Elucidates literature and criticism about the contemporary international economic system that perpetuates many of the same power relations established between the sixteenth and twentieth centuries. Economic disparities and borderless form of 'Empire' are also discussed. Among critics and writers examined are Fidelis Odun Balogun, Jamaica Kincaid, Michael Hardt and Antonio Negri, Lisa Rofel, Arundhati Roy and David Punter.

CONCLUSION	171
Sums up the Guide and suggests possible future directions for postcolonial criticism and theory.	
NOTES	173
BIBLIOGRAPHY	186
INDEX	198



CHAPTER ONE

Postcoloniality

In his now infamous ‘Hong Kong Diary’, Prince Charles (born 1948), the heir to the throne of England, describes the chartered British Airways 747 flight that took a large party of official representatives from Heathrow to Hong Kong for the 30 June 1997 handover celebrations:

■ ‘It took me some time to realize that this was not First Class, although it puzzled me as to why the seats were so uncomfortable. I then discovered that others [...] were comfortably ensconced in First Class immediately below us: “such is the end of empire”, I said to myself’.¹ □

The end of Empire indeed. After all, the celebrations marked an end to Hong Kong’s status as a British colony, thus concluding the final chapter in the history of the once expansive and powerful British Empire. But the Prince’s comments betray a sense of personal loss at the end of this Empire: the British heir to the throne is no longer treated as he once was. He is no longer pampered as the influential leader of an Empire that once stretched from London to Sydney, from Auckland to Cape Town, from Kingston to Delhi and from Montreal to Hong Kong. Nor is he perceived to be the symbolic leader of a thriving Commonwealth. Instead, he is forced to cram himself into the British Airways ‘cheap seats’ on his way to a ceremony to celebrate the decolonization of Hong Kong.

But Charles’s comments do not only reflect a personal loss of privilege; they also highlight an historical shift in the fight for political control over former British territories. For the end of Empire marks the beginning of postcolonialism and, as such, the political independence of Britain’s colonies. Thus, I invoke Charles’s comments at the beginning of this Guide because his de-throning, his displacement from the lofty seats of First Class, signals a symbolic shift in power: ‘the centre cannot hold’, Chinua Achebe (born 1930) writes, ‘things fall apart’.² And, indeed, the once commanding centre of the British Empire – the crown – has not held; it no longer holds the political currency or authority that it once did. In the wake of political decolonization (of which Hong Kong is just

one example), the monarchy has been replaced by other structures of power and new forms of imperialism – the independent governments of former colonies, media moguls, multinational corporations, the International Monetary Fund and the World Bank. This change, this de-centring, is an example of what many contemporary theorists and critics refer to as postcoloniality.

However, defining ‘the postcolonial’ is not an easy task. As a result, we must begin by reflecting on a significant question – what is postcolonialism? According to the *Shorter OED*, ‘postcolonialism’ is concerned with what ‘occur[s] or exist[s] after the end of colonial rule. It is a condition that arises out of political independence’. This is confirmed by *Longman’s Dictionary*, which defines the postcolonial as the ‘period following a colony’s achieving independence’. Based on these definitions, the Hong Kong celebrations on 30 June 1997 marked an important postcolonial moment. For the first time in decades, Hong Kong was no longer to submit to British authority. Therefore, according to the *OED* and *Longman’s*, Hong Kong was entering an era of postcolonialism. However, some politicians and historians have suggested that the Hong Kong handover was not a moment of political independence for the region. Instead, they have argued, 30 June 1997 was the day when Hong Kong became subject to the political, social and economic domination of China, effectively transforming the region into a Chinese colony. In effect, Hong Kong was not, according to this school of thought, achieving independence or self-determination.

This debate is just one example of the countless disputes over how to define the postcolonial condition. In fact, postcolonial critics have long been divided on the meaning of the term ‘postcolonial’. For instance, the authors of *The Empire Writes Back* (1989) have argued that the word ‘postcolonial’ should be applied to ‘all the culture affected by the imperial process from the moment of colonization to the present day’.³ Moreover, Ania Loomba writes that the term postcolonial ‘cannot be used in any single sense’. This is because decolonization has ‘spanned three centuries, ranging from the eighteenth and nineteenth centuries in the Americas, Australia, New Zealand and South Africa, to the 1970s in the case of Angola and Mozambique’.⁴ Loomba’s multi-faceted definition of postcolonialism has been scrutinized by the critic Bart Moore-Gilbert, who worries about expansive definitions of the term. He writes,

■ Such has been the elasticity of the concept ‘postcolonial’ that in recent years some commentators have begun to express anxiety that there may be a danger of it imploding as an analytic construct with any real edge [...]. [T]he problem derives from the fact that the term has been so variously applied to such different kinds of historical moments, geographical regions, cultural identities,

political predicaments and affiliations, and reading practices. As a consequence, there has been increasingly heated, even bitter, contestation of the legitimacy of seeing certain regions, periods, socio-political formations and cultural practices as 'genuinely' postcolonial.⁵ □

This book is about these debates. Thus, the ideas explored in this Guide illustrate how the term postcolonial has been applied to writing – to literature, criticism and theory – in contemporary literary studies. Above all, postcolonial literature, criticism and theory are about scrutinizing power relations and resisting imperialist prerogatives. Postcolonial writing, then, offers a 'symbolic overhaul' to reshape meanings in light of dominant hegemonies and powerful ideologies. According to Elleke Boehmer,

■ postcolonial writers [have] sought to undercut thematically and formally the discourses which supported colonization – the myths of power, the race of classifications, the imagery of subordination. Postcolonial literature, therefore, is deeply marked by experiences of cultural exclusion and division under empire.⁶ □

The earliest works of postcolonial writing discussed in this Guide are Frantz Fanon's *Black Skin, White Masks* (1952) and *The Wretched of the Earth* (1961). Born on the French colony of Martinique in 1925, Fanon actively supported and organized resistance to French colonialism and disseminated ideas about decolonization in his writings. His critical trajectory moves across the political and academic disciplines of philosophy, psychiatry, social science and literature. But his contributions must be contextualized historically; unlike many of today's postcolonial critics, Fanon's contribution to current understandings of nationalism and decolonization emerged during the exigencies of colonial rule. It is therefore important to contextualize his writing in light of the colonial struggle for self-determination – a moment of social transformation that preceded the emergence of the poststructuralist approaches that underwrite the projects of so many postcolonial critics today.

Another key figure in the early development of postcolonial criticism and theory is Edward W. Said (1935–2003), who, like Frantz Fanon, was an academic activist, although it must be noted that Said's moderation contrasts sharply with Fanon's ideas of revolutionary violence. Said was born in Jerusalem and was for many years America's foremost spokesman for the Palestinian cause. His two most influential books are *Orientalism* (1978) and *Culture and Imperialism* (1993), both of which displace monolithic and oppressive assumptions about racial and ethnic difference by highlighting the power of discourse and offering alternative ways of reading – what Said calls contrapuntal reading.⁷ Such an approach suggests ways of reading that are informed by multiplicity,

a questioning of binary oppositions and an affirmation of racial otherness. Often engaging in analyses of nineteenth-century literary discourse strongly influenced by the writings of Noam Chomsky (born 1928) and Michel Foucault (1926–84), Said's work also examines contemporary realities and has clear political implications. His texts are often associated with postmodernism and postcolonialism, both of which share various degrees of scepticism about representation itself.

Fanon's writing has also had a profound influence on the work of Homi K. Bhabha, the postcolonial theorist and literary critic who was born in Mumbai, India in 1949. Bhabha's early work on Fanon was informed by poststructuralist thought, most notably the writings of Jacques Derrida (1930–2004), Jacques Lacan (1901–81) and Michel Foucault. In his book *Nation and Narration* (1990), Bhabha argues that our sense of nationhood is discursively constructed: it is narrativized. He thus challenges the tendency to treat postcolonial countries as a homogeneous block, refuting the assumption that there is a shared identity among excolonial states. In *The Location of Culture* (1994), Bhabha deploys concepts – mimicry, interstice and hybridity – influenced by semiotics and psychoanalysis to argue that cultural production is most productive when it is also most ambivalent. Both of these works attack the Western production of binary oppositions, traditionally defined in terms of centre and margin, civilized and savage, enlightened and ignorant. Bhabha thus questions the easy recourse to consolidated dualisms by repudiating fixed and authentic centres of truth, suggesting that cultures interact, transgress and transform each other in a much more complex manner than typical binary oppositions allow.

Derridean deconstruction and other forms of poststructuralism have also influenced the postcolonial theory espoused by Gayatri Chakravorty Spivak. Born in Calcutta, India in 1942, Spivak first achieved recognition as the English translator of Derrida's *Of Grammatology* (1976), after which she carried out a series of historical studies (as a member of the 'Subaltern Studies Collective') and literary critiques of imperialism and international feminism. Spivak's essay 'Can the Subaltern Speak?' (1988) demonstrates her concern for the processes whereby postcolonial studies reinscribe, co-opt, and rehearse the imperialist imperatives of political domination, economic exploitation and cultural erasure. According to Spivak, the Western postcolonial critic often unknowingly reasserts the asymmetrical power relations that he or she is attempting to critique. This is because the privileged male academic has institutionalized discourses of postcolonial studies that classify and survey 'the East' in the same measure as the actual modes of colonial dominance have done in the past. Similarly, in her essay, 'Three Women's Texts and a Critique of Imperialism' (1988), Spivak examines the complicated interface of competing critical practices. She argues that *Jane Eyre* (1847)

by Charlotte Brontë (1816–55) may well uphold its protagonist as a new feminist ideal, but it does so at the expense of Bertha (Rochester's Creole bride) who legitimates Jane's ascent to domestic authority. Thus, a feminist approach to this text perhaps precludes an understanding of the novel's depiction of the 'epistemic violence' (and physical restrictions) imposed upon the Other. These restrictions, Spivak concludes, silence the subaltern. In her more recent work, *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999), Spivak continues to write about the subaltern and epistemic violence: she explores how major studies of European metaphysics by, among others, the German philosophers Immanuel Kant (1724–1804) and Georg Wilhelm Friedrich Hegel (1770–1831) not only exclude the subaltern, but also actively prevent non-Europeans from occupying positions as fully human subjects.

The early work of Spivak and Bhabha has undoubtedly inspired the authors of *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (1989), which clearly established the relationship between the postcolonial and the literary. Drawing on the work of Fanon, Said and others, the authors of this volume – Bill Ashcroft, Gareth Griffiths and Helen Tiffin – employ a comparative approach that brings the experiences of colonization and the challenges of postcolonialism to bear on new writing in English. This book, simply put, explores postcolonial criticism and theory about literature from the Indian Subcontinent, Australasia, North America, the Caribbean and African nations. It thus maps out the debates surrounding the interrelationships of literary traditions and investigates the powerful forces acting on language in the postcolonial text, showing how these texts constitute a radical critique of the assumptions underlying Eurocentric notions of literature and language. In so doing, Ashcroft, Griffiths and Tiffin challenge traditional canon formation and dominant ideas about literature and culture, offering insights into the politics of storytelling and the power of representation.

The political dimension of postcolonial literary criticism has been influenced by Marxist approaches to reading texts. In 1983, for instance, Benedict Anderson published *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, in which he systematically describes, using an historical materialist and Marxist approach, the major factors contributing to the emergence of nationalism in the world during the past three centuries. He argues that the main causes of nationalism and the creation of 'imagined communities' are the reduction of privileged access to particular script languages, the movement to abolish the ideas of divine rule and monarchy, as well as the emergence of the printing press under a system of capitalism (or, as Anderson calls it, 'print-capitalism').⁸ Anderson's book has had a profound impact on

postcolonial literary studies, but it has also elicited criticism from some scholars and activists.

Another postcolonial critic influenced by Marxist approaches is Aijaz Ahmad, who published the influential book *In Theory: Classes, Nations, Literatures* in 1992. Ahmad, an Indian political commentator, activist and intellectual, has critiqued the growing tendency to homogenize 'Third World' literature and culture. He thus provides rigorous criticisms of major theoretical statements on 'colonial discourse' and postcolonialism, challenging many of the commonplaces and conceits that dominate contemporary cultural criticism. With lengthy considerations of the essentialist assumptions of, among others, Fredric Jameson (born 1934), Edward Said and the Subaltern Studies group, Ahmad's work contains important analyses of the concept of Indian literature, of the genealogy of the term 'Third World', and of the conditions under which so-called colonial discourse theory emerged in metropolitan intellectual circles.⁹

A further strand of postcolonial literary studies is scholarship that investigates travel writing. David Spurr's *Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration* (1993) and Mary Louise Pratt's *Imperial Eyes: Travel Writing and Transculturation* (1992) are two such studies, both of which interrogate how travel writing often supports the discourses of imperialism. In her seminal work, for instance, Pratt attempts to 'decolonize knowledge' by examining how travel books by Europeans about non-European parts of the world create the 'domestic subject' of Euroimperialism.¹⁰ She thus foregrounds how such books have engaged metropolitan reading publics with expansionist enterprises whose material benefits accrued mainly to the elite. Travel writing has been used, she argues, as a tool for explaining and justifying colonization, for naturalizing it, and for promoting its underlying assumptions. Pratt thus identifies a number of important concepts such as contact zones, transculturation and autoethnography to explain the political ramifications of travel texts. Taken together, these three concepts explain and describe the social spaces where different cultures meet, clash and grapple with each other, often in highly asymmetrical relations of domination and subordination. What makes Pratt's work so influential for postcolonial studies is its insistence on new visions in culture and citizenship and the 'traffic in meaning', and how travel and exploration writing have 'produced Europe's differentiated conceptions of itself in relation to something it became possible to call the rest of the world'.¹¹

Pratt's look at cultural movements and the exchange of ideas in the wake of colonial contact has also been addressed by Ann McClintock, whose postcolonial criticism draws upon gender studies, feminism and queer theory. In *Imperial Leather: Race, Gender, and Sexuality in the Colonial*

Context (1995), for instance, McClintock argues that to understand colonialism and postcolonialism, one must first recognize that race, gender, sexuality and class are not distinct realms of experience. She writes that these aspects of identity do not 'exist in splendid isolation from each other; nor can they be simply yoked together retrospectively like armatures of Lego. Rather, they come into existence in and through relation to each other – if in contradictory and conflictual ways'.¹² McClintock thus makes an important contribution to postcolonial studies, convincingly arguing that the discourses of colonialism are connected to race, class and gender in ways that promoted expansionism abroad and classicism at home. These connections, she adds, have proved crucial to the development of Western modernity. For imperialism, she explains, 'is not something that happened elsewhere – a disagreeable fact of history external to Western identity. Rather, imperialism and the invention of race were fundamental aspects of Western, industrial modernity'.¹³ Hence, the social construction of race in the imperial centres became fundamental to the self-definition of the middle class, while simultaneously demonizing a 'dangerous class' of 'Others' that spanned everything from blacks and Jews to feminists and radicals to prostitutes and homosexuals. Such modes of classification, then, sanctioned discourses that justified colonization.

Some critics assert that the theories and practices pertaining to postcolonialism pose a necessary antidote to late twentieth- and early twenty-first century globalization and contemporary forms of imperialism. David Punter's *Postcolonial Imaginings: Fictions of a New World Order* (2000) picks up on these issues by drawing upon Edward Said's argument in *Culture and Imperialism* that colonialism was not – and is not – limited to a specific historical moment. Punter continually queries the definition and scope of the 'postcolonial', which is seen throughout his book as a phenomenon that is not restricted to ex-colonies but that impacts all of our lives at the beginning of the twenty-first century. Postcoloniality is, he argues, an indissoluble part of the development of national imaginings and, at the same time, an alibi for the emergence of a violently assertive 'new world order' committed to the management and obliteration of difference. Drawing on deconstruction and psychoanalysis, his examination of postcolonial writing raises significant questions about the relation between the literary, the meaning of the notion of 'theory' and the wider global political and economic climate. For Punter, we are globally living in 'the postcolonial' and, as a result, the 'process of mutual postcolonial abjection is', he maintains, 'one that confronts us every day in the ambiguous form of a series of uncanny returns'.¹⁴

Following Punter, some literary critics and theorists have begun to see postcolonial studies as in a state of crisis, where the overlap with

globalization theories and methodologies is potentially diffusing the field of study. Michael Hardt and Antonio Negri's *Empire* (2000) has, for some, fuelled this sense of crisis and, for others, calmed an anxiety about the potential death of postcolonial studies. Hardt and Negri theorize an ongoing transition from a 'modern' phenomenon of colonization, centred around individual nation-states, to an emergent postmodern construct created among ruling powers. They argue that the globalization and informatization of world markets since the late 1960s have led to a progressive decline in the sovereignty of nation-states and the emergence of a new form of sovereignty, composed of a series of national and supranational organisms united under a single logic of rule. This new global form of sovereignty is what they call Empire, a consolidation of power that represents 'the real subsumption of social existence by capital' and a 'post-modernized global economy'.¹⁵

These ideas are further explored in *Multitude: War and Democracy in the Age of Empire* (2004), in which Hardt and Negri adopt the term 'multitude' from the Dutch philosopher and theologian Benedict Spinoza (1632–77) to refer to the population of the world that they believe is increasingly networked and has the potential to resist 'Empire' and establish genuine democratic principles. Indeed, 'the multitude' focuses on the masses within the Empire, a body of people who are defined by diversity rather than commonalities. The challenge for the multitude in this new era is 'for the social multiplicity to manage to communicate and act in common while remaining internally different'.¹⁶ In this, 'the multitude' is envisioned as the political subject of a counter-Empire, an alternative political organization of global flows and exchanges. Thus, Hardt and Negri imagine a new, more global version of the proletariat (the multitude) who are united by a common desire for liberation. The authors, then, bring back a dialectic of human struggle to the development of global capitalism, in contrast to other scholarly work that describes capitalism as developing globally from within its own internal financial or accumulation logic.

As we have seen in this chapter, postcolonial criticism and theory moves far beyond the political bounds of most literary studies. It has, at times, been used to reveal the asymmetrical power structures that lie behind colonial discourse, and it has, at other times, been used as a political and ideological tool, advocating change through decolonization. In the next chapter we will consider how postcolonial writers have engaged with the concept of 'difference', and examine the political implications of ontologies based on binary oppositions and dichotomies.

Index

- Aborigines, 7–8, 17, 20, 47–9, 127, 140
Achebe, Chinua, 9, 31
 Things Fall Apart, 9
Africa, 3–5, 13, 22, 24–5, 28, 30–2, 33,
 35–6, 37, 38–9, 42, 56, 61, 62, 75,
 77–9, 82–3, 96–7, 102–3, 112, 119,
 122, 139, 140, 147, 151–2, 153,
 154, 158
 see also under individual countries
Afrocentrism (Afrocentricity), 33, 153
Ahmad, Aijaz, 14
 In Theory: Classes, Nations, Literatures, 14
AIDS, 131–2
Algeria, 68, 112, 113, 114
America, United States of, 24–6, 92,
 107, 108, 114, 117, 118, 122,
 125, 130, 148, 152, 158, 162,
 165, 169
Americanization, 26, 161
Americas, 97, 152
 see also Caribbean, North America,
 South America and individual
 countries
Amerindians, 35, 37
Anderson, Benedict, 13, 86–7, 88,
 130–1
 Imagined Communities: Reflections
 on the Origin and Spread of
 Nationalism, 13, 86–7, 130–1
Angkor Wat, 81
Angola, 10, 26
anti-globalization, 160, 167
Antigua, 33–4, 74, 129–30, 132,
 163–5
Antze, Paul, 136
Appadurai, Arjun, 158–9
 ‘Disjuncture and Difference in the
 Global Cultural Economy’, 158–9
Arabic, 82
Arteaga, Alfred, 19
Ashcroft, Bill, 13, 24, 43, 144, 145, 154
 The Empire Writes Back, 10, 13, 24–5,
 53–4, 144–5
 Key Concepts in Post-Colonial Studies,
 154
 The Post-Colonial Studies Reader,
 43–4, 145
Atwood, Margaret, 91–3, 124
 Surfacing, 91–3
Austen, Jane, 60
 Mansfield Park, 60–1
Australasia, 13, 42
 see also individual countries
Australia, 7–8, 10, 17, 20, 24–5,
 40, 41, 42, 47–9, 90, 127–8,
 140, 160
Balogun, Fidelis Odun, 162–3
 Adjusted Lives: Stories of Structural
 Adjustments, 162–3
Bangladesh, 24–5
Barbados, 34, 100
Barclays Bank, 164–5
Battuta, Ibn, 82
Bell, Gertrude, 99
Ben Jalloun, Tahar, 113
Beowulf, 51
Berlin Conference, 4
Bernard, Louise, 131–2
Bhabha, Homi K., 12, 13, 120, 126–7,
 140–2, 146–7, 148
 The Location of Culture, 12, 120,
 140–2, 146
 Nation and Narration, 12, 126–7
Birney, Earl, 125
Black Atlantic, 123, 147, 151–2
Boehmer, Elleke, 11, 48, 147–8
Boers, 4
Botswana, 4
Bouchard, Michel Marc, 112
Boyd, William, 28–9
Brand, Dionne, 109–11
 In Another Place, Not Here, 109–11
Brathwaite, Edward Kamau, 34–6, 37
 History of the Voice, 34–6
Brazil, Jana Evans, 156

- Britain, 117, 144
 and Africa, 4–6, 31, 77–80, 139, 151
 and Australia, 8, 17, 20, 40
 and Canada, 125
 and the Caribbean, 5–6, 33, 34, 54,
 56, 57, 82–3, 153, 164
 and Hong Kong, 9–10
 and India, 6, 57–60, 168
 and Ireland, 85–6
 on maps, 87, 92
 and New Zealand, 8
 and Pakistan, 155
 and Scotland, 38
- Brontë, Charlotte, 13, 54, 55, 56, 57
Jane Eyre, 12–13, 54–7
- Brooker, Peter, 107
- Buzzard, James, 80
- Byron, Glennis, 124
The Gothic, 124
- Cambodia, 81
- Campbell, Maria, 43, 142–3
Achimoona, 43
Halfbreed, 142–3
- Canada, 7, 24, 42, 43, 44–5, 47, 90,
 91–2, 100, 110–12, 124–6, 133–5,
 142–3, 156, 157
- Caribbean, 3, 5–6, 13, 24–5, 32–7,
 38–9, 51–2, 54, 56, 60–1, 74, 82–3,
 94, 100–1, 110, 129, 139, 140, 144,
 147, 148, 151, 152–3, 157–8, 163–5
see also under individual islands
- Caruth, Cathy, 136
- Césaire, Aimé, 62
- Charles, Prince of Wales, 9
- China, 10, 20, 167
- Chinodya, Shimmer, 69–71
Harvest of Thorns, 69–71
- Chomsky, Noam, 12
- Coetzee, J. M., 62–4, 169, 171
The Narrative of Jacobus Coetzee, 62–4
- Cohen, Robin, 150–1
Global Diasporas, 150–1
- Columbus, Christopher, 82
- Conrad, Joseph, 22, 97, 109, 123
Heart of Darkness, 22, 97, 123
Victory, 109
- Cook, James, 82
- Cooper, Carolyn, 101
- Cronin, Richard, 57–8
- D'Aguiar, Fred, 122–3
Feeding the Ghosts, 122–3
- Dangarembga, Tsitsi, 102
Nervous Conditions, 102
- Dante, 51
Divine Comedy, 51
- deconstruction, 12, 15, 18, 19–20, 25,
 52, 54, 60
- Defoe, Daniel, 52
Robinson Crusoe, 52, 60
- Derrida, Jacques, 12, 18–19, 121, 157
Of Grammatology, 12, 19
 'Signature, Event, Context', 18
Speech and Phenomena, 18
Writing and Difference, 18
- diaspora, 83, 115, 116–17, 134, 135,
 140, 147, 150–9, 171
- Dick, Philip K., 22
Do Androids Dream of Electric Sheep?, 22
- Dickens, Charles, 52
Great Expectations, 52
- Dickinson, Peter, 111–12
*Here is Queer: Nationalism, Sexualities,
 and the Literatures of Canada*,
 111–12
- différance*, 18, 157
- Djaout, Tahar, 113
*Les chercheurs d'os (The Bone
 Hunters)*, 113–14
- Djebar, Assia, 113
- Dominica, 56
- Dubois, René-Daniel, 112
- Edwards, Justin D., 123, 164
Understanding Jamaica Kincaid, 164
- Egypt, 4, 80, 88
- Elizabeth I, of England, 3
- Emancipation Proclamation (1862), 118
- Empire, 4, 24, 30–1, 65, 76, 85, 87,
 88, 90, 123, 155, 165–7, 169
- England, 22, 34, 37, 38, 58, 77, 83,
 103, 152–3, 155
 and immigration, 116
 and slavery, 3, 61, 164
- English Education Act (1835), 58
- epic, 51
- epistemic violence, 13, 44, 55–6, 62,
 65–7, 68, 136
- Eurocentricity, 13–14, 18, 31, 33, 36,
 44–5, 47, 48, 52, 84, 167

- Europe, 3, 14, 21, 22, 29, 30, 31, 35,
40, 42, 45–6, 52, 53, 54, 60, 61, 62,
74–80, 81–2, 83–4, 87, 88, 90, 92,
108, 114, 116, 154, 163, 164, 172
see also under individual countries
- Fanon, Frantz, 11, 29–30, 68–9, 71, 99
Black Skin, White Masks, 11, 29–30
The Wretched of the Earth, 11, 68–9, 102
- films
Life and Debt (2001), 165
Mansfield Park (1999), 60–1
Surviving Sabu (1996), 115
Vacant Possession (1996), 127–8
- Firbank, Ronald, 109
- First Nations, 7, 43, 44–5, 92, 111, 125
- Ford-Smith, Honor, 101
*Lionheart Gal: Life Stories of Jamaican
Women*, 101
- Forster, E. M., 57–8, 109
The Hill of Devi, 57–8
A Passage to India, 57
- Foucault, Michel, 12
- France, 4, 29, 68, 112
- Friel, Brian,
Translations, 85–6, 89
- Frye, Northop, 111, 125
- Gates, Henry Louis
'Race', Writing, and Difference, 23–4
- gay, 107–8, 112, 113, 114, 115, 116,
157
- Gelder, Ken, 128
*Australian Uncanny: Sacredness and
Identity in a Postcolonial Nation*, 128
- gender, 14–15, 96–106, 107, 110, 114,
115, 135, 156, 157
- Germany, 4, 60
- Ghosh, Amitav, 80–1, 123, 148
In an Antique Land, 80–1
The Calcutta Chromosome, 123
Other Routes, 81
- ghosts, 119, 121–3, 124, 125, 128
- Gilroy, Paul, 147
*The Black Atlantic: Modernity and Double
Consciousness*, 147, 151
- Gikuyu, 30–1
see also Kikuyu
- globalization, 2, 15–16, 26, 102, 115,
151, 160–70, 171, 172
- Goldie, Terry, 46
Fear and Temptation, 46
- Gopinath, Gayatri, 114–16, 156–7
*Impossible Desires: Diasporas and South
Asian Public Cultures*, 114–16
- gothic, 119, 120–1, 123–6
- Grace, Patricia, 49–50, 66–7
'A Way of Talking', 49–50
Baby No-Eyes, 66–7
Potiki, 67–8
- Gramsci, Antonio, 100
- Griffiths, Gareth, 13, 24, 43, 144, 145,
154
The Empire Writes Back, 10, 13, 24–5,
53–4, 144–5
Key Concepts in Post-Colonial Studies,
154
The Post-Colonial Studies Reader, 43–4
- Gupta, Sunetra, 154–5
The Glassblower's Breath, 154–5
- Haggard, H. Rider, 96, 109
King Solomon's Mines, 96
- Hall, Stuart, 157–8
'Cultural Identity and Diaspora', 157–8
- Hardt, Michael, 16, 165–7
Empire, 16, 165–7
*Multitude: War and Democracy in the Age
of Empire*, 16
- Harley, J. B., 91
'Maps, Knowledge, Power', 91
- haunting, 118–28
- Hawkins, Sir John, 3
- Hawley, John C., 107–8
*Postcolonial, Queer: Theoretical
Intersections*, 107–8
- Hayes, Jarrod, 112–14
*Queer Nations: Marginal Sexualities in
the Maghreb*, 112–14
- Head, Bessie, 66
A Question of Power, 66
- Head, Dominic, 63–4
J. M. Coetzee, 63–4
- Hegel, Georg Wilhelm Friedrich, 13
- Herman, Judith Lewis, 136
- Heydt, Johann Wolfgang von, 88
- Hickey, Tom, 160
- Highway, Tomson, 66
Kiss of the Fur Queen, 66
- Homer, 51–2

- Homer, Winslow, 51
- homosexuality, 15, 57–8, 107–10, 111, 114, 116, 117, 156–7
- Hong Kong, 9, 10
- Huggan, Graham, 90, 91
Australian Fiction, 90
 ‘Decolonizing the Map’, 90, 91
Territorial Disputes: Maps and Mapping in Contemporary Canadian and
- Hughes, William, 123
- Hulme, Keri, 67
The Bone People, 67, 68
- Hulme, Peter, 56–7
- hybridity, 12, 47, 105, 139–49, 157
- Ihimaera, Witi, 68
The Matriarch, 68
- India, 6, 13, 14, 20, 24–5, 42, 57–60, 80, 100, 102, 117, 120, 141, 154, 167–9
- International Monetary Fund (IMF), 10, 162
- Ireland, 85–6
- Israel, 152
- Iverson, Douglas, 76
- Jack, Ian, 116–17
- Jacobs, Jane M., 128
Australian Uncanny: Sacredness and Identity in a Postcolonial Nation, 128
- Jamaica, 54, 100–1, 122
- Jameson, Fredric, 14
- Japanese, 82
- Japanese Canadians, 133–5
- Jerusalem, 11
- Jews, 15, 150
- Jhabvala, Ruth Praver, 57, 58
Heat and Dust, 57, 58
- Jolly, Rosemary, 64
- Jordan, June, 25–7
 ‘Declaration of an Independence I Would Just as Soon Not Have’, 25
 ‘Poem about My Rights’, 25–6
- Kamboureli, Smaro, 135
Scandalous Bodies: Diasporic Literature in English Canada, 135
- Kant, Immanuel, 13
- Kelman, James, 37–9
How Late It Was, How Late, 37–8, 39
- Kenya, 30–2, 139, 163
- Keown, Michelle, 67
- Kertzer, Jonathan, 125, 126
- Khair, Tabish, 81–2, 148–9
Babu Fictions, 148–9
 ‘Unhybrid’, 149
- Kikuyu, 139
see also Gikuyu
- Kincaid, Jamaica, 33–4, 74–5, 129–30, 131–2, 148, 163–5
My Brother, 131–2
A Small Place, 33–4, 74–5, 163–5
- King, Bruce, 139
- King, Thomas, 44–6, 47
 ‘Godzilla vs. Post-Colonial’, 44–6
Green Grass, Running Water, 44
- Kingsley, Mary, 77–80
Travels in West Africa, 77–9
- Kipling, Rudyard, 109
- Knudsen, Eva Rask, 48–9
The Circle and the Spiral, 48
- Kogawa, Joy, 133–5
Obasan, 133–5
- Kroetsch, Robert, 125
- Kureishi, Hanif, 116–17, 155–6
The Black Album, 155–6
The Buddha of Suburbia, 117
My Beautiful Laundrette, 116–17
- Lacan, Jacques, 12
- Lagos, 163
- Lambek, Michael, 136
- Langland, William
 ‘Piers Plowman’, 51
- language, 28–39
 and difference, 17–18, 20, 23
 and hybridity, 139, 141
 and orality, 40, 41, 42, 43, 45–6, 47, 48, 50
 power of, 8, 13, 19, 26, 58–9, 66–7, 68, 86, 105, 135
 and trauma, 119–20, 123, 135–6
- Lane, Christopher, 108–9
The Ruling Passion: British Colonial Allegory and the Paradox of Homosexual Desire, 108–9
- LaRoque, Emma, 43
- Ledent, Bénédict, 153
- lesbian, 107–8, 110, 113, 115
- Lewis, Jeff, 42

- Lewis, Reina, 98
Gendering Orientalism, 98–9
- Leys, Ruth, 136
- Loomba, Ania, 10, 65, 97–8, 162
- Maghreb, 112–13
- Malaysia, 24–5
- Malta, 24–5
- Malouf, David, 17
Remembering Babylon, 17, 20
- Mannur, Anita, 156
- Maori, 8, 48–50, 66–8
- maps, 85–95, 96–7
- Martinique, 11
- Massad, Joseph, 114
- Mau Mau, 31
- McClintock, Ann, 14–15, 96–7, 162
 ‘The Angel of Progress’, 162
Imperial Leather: Race, Gender, and Sexuality in the Colonial Context, 14–15, 96–7
- McLuhan, Marshall, 42
- memory, 41, 59, 88, 110, 113, 114, 119, 120, 121, 126, 129–38
- Mercator, Gerardus, 88
- Métis, 7, 43, 142–3
- Michaels, Eric, 40–1
 ‘Constraints on Knowledge in the Economy of Oral Information’, 41
- Middle Passage, 3, 72, 74, 118, 122–3, 129
- Miki, Roy, 134
- Miller, Jane, 99–100
- Mills, Sara, 79–80
Discourses of Difference, 79–80
- Milton, John, 51
- mimicry, 12
- Minh-ha, Trinh T., 104–5
Woman, Native, Other: Writing Postcoloniality and Feminism, 104–5
- Mohanty, Chandra Talpade, 101–2
Feminism Without Borders: Decolonizing Theory, Practicing Solidarity, 101–2
- ‘Under Western Eyes: Feminist Scholarship and Colonial Discourses’, 101
- Moore-Gilbert, Bart, 10–11
- Mootoo, Shani, 94–5
Cereus Blooms at Night, 94–5
- Morrison, Toni, 71–3, 118–20, 122, 171
Beloved, 118–20, 122
The Bluest Eye, 71–3
- Morocco, 20, 112
- Mortier, Pieter, 88
- Mouhot, Henri, 81
- Mozambique, 10, 70
- Mudrooroo, 47–9
Doctor Wooreddy’s Prescription for Enduring the Ending of the World, 47–8
Writing from the Fringe, 48
- multiculturalism, 126, 139, 140, 144, 148, 155
- Murray, Les, 40
- Muzorewa, Abel, 5
- Naipaul, V. S., 144–6, 169
The Mimic Men, 144–6
- Nairobi, 163
- Namibia, 26
- Nash, Margot, 127–8
- nation language, 34–7
- nationalism, 11, 13, 33, 70, 84, 86–7, 106, 107, 111, 112–13, 114, 115, 151, 156–7
- Negri, Antonio, 16, 165–7
Empire, 16, 165–7
Multitude: War and Democracy in the Age of Empire, 16
- Newman, Judie, 59, 120–1
- New Zealand, 8, 10, 24–5, 42, 48–9, 68, 128
- Ngcobo, Lauretta, 148
- Ngugi wa Thiong’o, 30–2
Decolonising the Mind: The Politics of Language in African Literature, 30–1
 ‘On the Abolition of the English Department’, 31–2
- Nigeria, 4, 5, 28–9, 102, 162–3
- North America, 7, 13, 42, 45, 108, 114, 116, 130, 160, 163–4, 165
- Okri, Ben, 148
- Ondaatje, Michael, 87–90, 91, 136–8, 171
Anil’s Ghost, 89–90, 136–8
Running in the Family, 87–9, 137
- Ong, Walter, 46–7
Orality and Literacy, 46–7
- orality, 29, 32, 36, 40–50, 67, 101

- Orange Free State, 4
- Orientalism (Orientalist), 11, 20–3, 27, 76, 80, 98–100
- Pakistan, 24–5, 155
- Pakistani communities in London, 116–17, 155
- Palestine, 11, 82
- Parry, Benita, 56, 146–7
- Philip, Nourbese, 148
- Phillips, Caryl, 82–4, 148, 151–3
The Atlantic Sound, 152–3
Cambridge, 152
The European Tribe, 83–4, 152
The Final Passage, 152
 ‘Necessary Journeys’, 82–3
A State of Independence, 152
- Piper, Karen, 93
Cartographic Fictions: Maps, Race, and Identity, 93
- Polo, Marco, 82–3
- Portugal, 3
- poststructuralism, 12, 18, 20
- Pratt, Mary Louise, 76–7
Imperial Eyes: Travel Writing and Transculturalization, 14, 76–7
- Primorac, Ranka, 70
- prizes, 171
- Proctor, James, 152
Dwelling Places, 152
- Ptolemy, 88
- Punter, David, 15, 39, 92, 93, 123, 124, 169–70
The Gothic, 124
Postcolonial Imaginings: Fictions of a New World Order, 15, 72–3, 92, 169
- queer, 14, 107–17, 156–7
- Rashid, Ian, 115
- rewriting, 51–61, 101
- Rhodes, Cecil John, 4
- Rhodesia, 69–70, 103
- Rhys, Jean, 54–7, 144
Wide Sargasso Sea, 54–7, 61, 144
- Riel, Louis, 7
- Rofel, Lisa, 167
- Roy, Arundhati, 167–9, 171
The God of Small Things, 167–9
- Rozema, Patricia, 60–1
- Rupprecht, Anita, 160
- Rushdie, Salman, 59–60, 124, 148, 169
Midnight’s Children, 59–60, 61
- Said, Edward W., 11–12, 14, 20–2, 59, 98–100, 161
Culture and Imperialism, 11, 15, 59, 60, 161
Orientalism, 11, 20–2, 98, 99–100
- St. Kitts, 152
- St. Lucia, 36–7, 51–2, 148
- Salih, Tayeb, 22–3
Season of Migration to the North, 22–3
- Saro-Wiwa, Ken, 28–9, 31
Sozaboy: A Novel in Rotten English, 28–9
- Sartre, Jean Paul, 102
 ‘The Condition of Native Is a Nervous Condition’, 102
- Selvadurai, Shyam, 156
Funny Boy, 156
- Seth, Vikram, 148
- Shakespeare, William, 52
The Tempest, 52
- Shelley, Mary, 55
Frankenstein, 55
- Shelley, Percy Bysshe, 22
 ‘Ozymandias’, 22
- Singapore, 24–5
- Sistren Theatre, 100–1
Lionheart Gal: Life Stories of Jamaican Women, 101
- slavery
 and black diasporas, 147, 151, 152, 154
 history of, 3, 71, 110, 118–20, 122–3, 129–30, 164
 and language, 33, 35–6
 and literacy, 23–4
 and racism, 54
 and rewriting for film, 60–1
- Smith, Andrew, 123
- Smyth, Heather, 110
- South Africa, 4, 10, 25, 26, 62–3, 96, 130, 148, 149
- South America, 3, 6
- South (and South East) Asia, 41, 114–16, 155, 157
see also individual countries
- South Pacific, 25
- Soyinka, Wole, 31

- Spain, 3, 35–6, 83
- Spinoza, Benedict, 16
- Spivak, Gayatri Chakravorty, 12–13, 19–20, 65–6, 100
 ‘Bonding in Difference’, 19
 ‘Can the Subaltern Speak?’, 12, 65–6, 100
A Critique of Postcolonial Reason: Towards a History of the Vanishing Present, 13
 ‘Three Women’s Texts and a Critique of Imperialism’, 12–13, 55–6
- Spurr, David, 14, 75–6
The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration, 14, 75–6
- Sri Lanka, 20, 25, 37, 87–90, 136–8, 156
- Stanley, Henry Morton, 75
In Deepest Africa, 75
- Sterne, Laurence, 60
Tristram Shandy, 60
- Structural Adjustment Programme (SAP), 163
- subaltern, 12, 13, 14, 55–6, 65, 100
- Sudan, 4, 22
- Tal, Kali, 133
Worlds of Hurt: Reading the Literatures of Trauma, 133
- Theatre of the Oppressed, 100
- Thieme, John, 52–3, 60, 123
Postcolonial Con-texts: Writing Back to the Canon, 52–3, 60
- Tiffin, Helen, 13, 24, 43, 144, 145, 154
The Empire Writes Back, 10, 13, 24–5, 53–4, 144–5
Key Concepts in Post-Colonial Studies, 154
The Post-Colonial Studies Reader, 43–4
- translation, 86, 88
 cultural, 148
 into film, 60–1, 165
 into writing, 43
- Transvaal, 4
- trauma, 72, 118, 119, 120, 122, 123, 127, 128, 132, 133, 134, 135–6, 137, 139
- travel, 14, 74–84, 152
- Tremblay, Michel, 112
- Trinidad, 109, 144
- Truth and Reconciliation Commission (TRC), 130
- Tunisia, 112
- Turner, Margaret E., 124–5
Imagining Culture: New World Narrative and the Writing of Canada, 124–5
- Tutu, Desmond, 130
- Uganda, 4
- United Kingdom, *see* Britain and England
- United States of America, *see* America, United States of
- Uwakweh, Pauline Ada, 103–4
- Valentin, Francois, 88
- Van Toorn, Penny, 42
- vernacular, 28–31, 33, 37–9, 40, 49
- violence, 44, 62–73, 118, 119, 122, 128, 135, 139
- Viswanathan, Gauri, 59
- Walcott, Derek, 36–7, 51–2, 122, 132, 139, 140, 148, 171
 ‘A Far Cry from Africa’, 139–40
 ‘The Muse of History’, 122, 132
Omeros, 37, 51–2, 61
 ‘The Schooner Flight’, 140
 ‘What the Twilight Says: An Overture’, 36–7
- Weissberg, Liliane, 119
- Welsh Irvine, 169
The Marabou Stork Nightmares, 169
- Wong, Cynthia, 134
- World Bank (WB), 10, 160, 162, 168, 169
- World Trade Organization (WTO), 160
- Young, Robert J. C., 143–4
Colonial Desire: Hybridity in Theory, Culture and Race, 143–4
- Zimbabwe, 4–5, 25, 26, 69–71, 102–4
- Zizek, Slavoj, 124
- Zong, 122–3