

Postcolonial English Literature

Postcolonial novelists such as Salman Rushdie and V.S. Naipaul are widely celebrated, yet the achievements of these poets have been strangely neglected. This work argues that these poets have dramatically expanded the atlas of English literature.

This ground-breaking analysis of the cultural trajectory of England's first colony constitutes a major contribution to postcolonial studies, offering a template relevant to most cultures emerging from colonialism. At the same time, these Irish case studies become the means of interrogating contemporary theories of translation. Moving authoritatively between literary theory and linguistics, philosophy and cultural studies, anthropology and systems theory, the author provides a model for a much needed integrated approach to translation theory and practice. In the process, the work of a number of important literary translators is scrutinized, including such eminent and disparate figures as Standish O'Grady, Augusta Gregory and Thomas Kinsella. The interdependence of the Irish translation movement and the work of the great 20th century writers of Ireland - including Yeats and Joyce - becomes clear, expressed for example in the symbiotic relationship that marks their approach to Irish formalism. Translation in a Postcolonial Context is essential reading for anyone interested in translation theory and practice, postcolonial studies, and Irish literature during the 19th and 20th centuries.

This Companion is the first to explore postcolonial poetry through regional, historical, political, formal, textual and gender approaches.

Project Report from the year 2012 in the subject Literature - Africa, grade: 1,0, Carl von Ossietzky University of Oldenburg, language: English, abstract: The academic discourse on African postcolonial literature is characterized by a continuous process of debates on a variety of issues, reassessments of theories and redefinitions of terms. The term African postcolonial literature refers to writings produced after the political independence of various African states which were formerly subject to European colonial rule. Most of this literature written by African authors in their home countries or in diaspora deals with issues of colonial experience or decolonization. However, as Graham Huggan points out, the term African literature is a problematic concept, because "it conveys a fiction of homogeneity" and ignores the cultural variety existing on the African continent. Gikandi explains that the foundations of modern African literature have been laid by the process of colonization, e.g through education in Christian schools which have enabled today's forms of literature. Gikandi emphasizes the irony of this fact: "[W]hile the majority of African writers were the products of colonial institutions, they turned to writing to oppose colonialism." This leads to various problems when dealing with African writings, especially when applying the viewpoint of postcolonial criticism, which has been trying to theorize African writings since the 1980s. As Huggan points out, postcolonial criticism has been criticized "as subscribing to the very binaries (e.g. 'Europe and its Others') it seeks to resist." This paper contains an annotated bibliography which considers various issues regarding African postcolonial literature that have been discussed in the past 20 years. Here, the term African postcolonial literature is understood in a temporal way (referring to the postcolonial era in Africa) and in an academic way (referring to the postcolonial discourse). The articles, coll

Post-colonial Theory and English LiteratureA Reader

The complex politics of English as a world language provides the backdrop both for linguistic studies of varieties of English around the world and for postcolonial literary criticism. The present volume offers contributions from linguists and literary scholars that explore this common ground in a spirit of open interdisciplinary dialogue. Leading authorities assess the state of the art to suggest directions for further research, with substantial case studies ranging over a wide variety of topics - from the legitimacy of language norms of lingua franca communication to the recognition of newer post-colonial varieties of English in the online OED. Four regional sections treat the Caribbean (including the diaspora), Africa, the Indian subcontinent, and Australasia and the Pacific Rim. Each section maintains a careful balance between linguistics and literature, and external and indigenous perspectives on issues. The book is the most balanced, complete and up-to-date treatment of the topic to date.

Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance describes the production of a new and particular kind of postcolonial text and resituates the notion of literary influence in the context of postcolonial literatures. This book addresses the ways in which Derek Walcott, Garrett Hongo, and Jamaica Kincaid have appropriated aspects of «colonial» culture and how they deploy the tropes of British Romanticism in their own texts. Postcolonial Romanticisms argues that Walcott, Hongo, and Kincaid radically reimagine and rewrite the various traditions that have figured their island landscapes as unhistoricized, unoccupied, and marginal. The landscapes that they write about are necessarily politicized; their own subjectivities are intimately implicated in both the natural beauty as well as the traumatic history of place; they confront and engage to varying degrees the history of their postcolonial geographies, the history of diaspora, of slavery, of the capitalist commodification of the landscape, and the devastating consequences this history has on the individual. These postcolonial writers confront what Derek Walcott calls the «shards of an ancient pastoral», the literal and literary remains of colonial cultural authority that clutter their landscapes. Postcolonial Romanticisms is ideally suited for courses in cultural, literary, and postcolonial studies, specifically courses in world literature, global literature, postcolonial literature, Caribbean literature, contemporary poetry, and eco-literary studies.

Exploring literatures from a range of countries this book provides a comprehensive introduction to some of the central features of language in a wide variety of postcolonial texts.

Postcolonial literatures can be defined as the body of creative work written by authors whose lands were formerly colonized. This book is a research guide to postcolonial literatures in English, specifically from former British colonies in Africa, the Caribbean, and South Asia. While this volume focuses exclusively on Anglophone literatures, it does not address those from Australia, Canada, Ireland, and New Zealand as they have already been covered in previous volumes in the series.

In Shakespeare's *Tempest*, Caliban says to Miranda and Prospero: "...you taught me language, and my profit on't is, I know how to curse. " With this statement, he gives voice to an issue that lies at the centre of post-colonial studies. Can Caliban own Prospero's language? Can he use it to do more than curse? *Caliban's Voice* examines the ways in which post-colonial literatures have transformed English to redefine what we understand to be 'English Literature'. It investigates the importance of language learning in the imperial mission, the function of language in ideas of race and place, the link between language and identity, the move from orature to literature and the significance of translation. By demonstrating the dialogue that occurs between writers and readers in literature, Bill Ashcroft argues that

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This Guide analyses the criticism of English-language literature from the major regions of the postcolonial world. Criticism on works by writers such as Jean Rhys, V.S. Naipaul and Salman Rushdie, is discussed to illustrate the themes and concepts essential to an understanding of postcolonial literature and the development of criticism in the field

This book considers the shifts in aesthetic representation over the period 1885-1930 that coincide both with the rise of literary Modernism and imperialism's high point. Peter Childs argues that modernist literary writing should be read in terms of its response and relationship to events overseas and that it should be seen as moving towards an emergent post-colonialism instead of struggling with a residual colonial past. Each of the core chapters focuses on one key writer and discuss a range of others, including: Conrad, Lawrence, Kipling, Eliot, Woolf, Joyce, Conan Doyle and Haggard.

How can postcolonialism be applied to Canadian literature? In all that has been written about postcolonialism, surprisingly little has specifically addressed the position of Canada, Canadian literature, or Canadian culture. Postcolonialism is a theory that has gained credence throughout the world; it is be productive to ask if and how we, as Canadians, participate in postcolonial debates. It is also vital to examine the ways in which Canada and Canadian culture fit into global discussions as our culture reflects how we interact with our neighbours, allies, and adversaries. This collection wrestles with the problems of situating Canadian literature in the ongoing debates about culture, identity, and globalization, and of applying the slippery term of postcolonialism to Canadian literature. The topics range in focus from discussions of specific literary works to general theoretical contemplations. The twenty-three articles in this collection grapple with the recurrent issues of postcolonialism — including hybridity, collaboration, marginality, power, resistance, and historical revisionism — from the vantage point of those working within Canada as writers and critics. While some seek to confirm the legitimacy of including Canadian literature in the discussions of postcolonialism, others challenge this very notion.

In countries worldwide, the Cold War dominated politics, society and culture during the second half of the twentieth century. Global Cold War Literatures offers a unique look at the multiple ways in which writers from Asia, Africa, Europe and North and South America addressed the military conflicts, revolutions, propaganda wars and ideological debates of the era. While including essays on western European and North American literature, the volume views First World writing, not as central to the period, but as part of an international discussion of Cold War realities in which the most interesting contributions often came from marginal or subordinate cultures. To this end, there is an emphasis on the literatures of the Second and Third Worlds, including essays on Latin American poetry, Soviet travel writing, Chinese autobiography, African theatre, North Korean literature, Cuban and eastern European fiction, and Middle Eastern fiction and poetry. With the post-Cold War era still in a condition of emergence, it is essential that we look back to the 1945-89 period to understand the political and cultural forces that shaped the modern world. The volume's analysis of those forces and its focus on many of the 'hot spots' — Afghanistan, Iran, North Korea — that define the contemporary 'war on terror', make this an essential resources for those working in Postcolonial, American and English Literatures, as well as in History, Comparative Literature, European Studies and Cultural Studies. Global Cold War Literatures is a suitable companion volume to Hammond's Cold War Literature: Writing the Global Conflict, also available from Routledge.

A number of the greatest classics (both old and modern) of English literature, extending from Antony and Cleopatra to A Passage to India, contain a sympathetic portrayal of the East, which connects them to each other in a way that justifies the term «literary orientalism». Literary Orientalism, Postcolonialism, and Universalism describes this clearly discernable tradition and examines certain key texts of oriental literature for the strong impact that they have had on English literature and for the striking manner in which they have been absorbed and appropriated into British culture. The Arabian Nights stands foremost among these works, which include the Maqamat, Ibn Tufayl's Hayy Bin Yaqdhan, as well as the oriental sources of courtly love. Literary Orientalism, Postcolonialism, and Universalism then moves from literary orientalism to a discussion of postcolonialism and postcolonial discourse. It argues, principally, that the time has come to go beyond orientalism and postcolonialism to a more universalist approach. The inadequacies of the term «postcolonial», in particular, and the Eurocentric and Westernist perspective it implies, affirm the need for a renewed, modern form of humanism, a new humanist universalism. The Oxford Studies in Postcolonial Literatures series (general editor: Elleke Boehmer) offers stimulating and accessible introductions to definitive topics and key genres and regions within the rapidly diversifying field of postcolonial literary studies in English. This study of West African literatures interweaves the analysis of fiction, drama, and poetry with an exploration of the broader political, cultural, and intellectual contexts within which West African writers work. Anglophone literatures form the central focus of the book, with comparative comments on vernacular literature, francophone writing and oral literatures, and detailed discussion of selected francophone texts in translation (e.g., Senghor, Tadjó, Beyala, Bâ, Sembene). Moving from a discussion of nationalist and anti-colonial writing in the period before independence, towards the more experimental writings of contemporary authors such as Véronique Tadjó (Ivory Coast), Syl Cheney-Coker (Sierra Leone), and Kojo Laing (Ghana), the book constantly relates texts to the social and political history of West Africa. Canonical, internationally well-known writers such as Chinua Achebe and Wole Soyinka are positioned in relation to the literary cultures and debates which surrounded them when they first produced their seminal texts; the discussions and disagreements which have grown up around their work in subsequent decades are also considered. The work of new and lesser-known writers is also considered, including Niyi Osundare (Nigeria) and Kofi Anyidoho (Ghana). In order to convey a sense of the rich and complex societies that are clustered beneath the umbrella-term 'postcolonial', emphasis is placed on West Africa's diverse oral and popular cultures, and the ways in which local intellectuals and readers have responded to the most prominent authors through the aesthetic frameworks generated by these forms.

curriculum development.

The past century has witnessed the extraordinary flowering of fiction, poetry and drama from countries previously colonised by Britain, an output which has changed the map of English literature. This introduction, from a leading figure in the field, explores a wide range of Anglophone post-colonial writing from Africa, Australia, the Caribbean, India, Ireland and Britain. Lyn Innes compares the ways in which authors shape communal identities and interrogate the values and representations of peoples in newly independent nations. Placing its emphasis on literary rather than theoretical texts, this book offers detailed discussion of many internationally renowned authors, including James Joyce, Chinua Achebe, Salman Rushdie, Les Murray and Derek Walcott. It also includes historical surveys of the main countries discussed, a glossary, and biographical notes on major authors. Lyn Innes provides a rich and subtle guide to a vast array of authors and texts from a wide range of sites.

This Book Analyses Some Of The Arguments Of Major Postcolonial Thinkers Such As Edward Said, Gayatri Chakravorty Spivak And Homi K. Bhabha. It Discusses The Possibility Of Postcolonial Readings Of Literary Texts And Presents The Novels Shashi Deshpande In A Postcolonial Framework.

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