

## Postcolonial Criticism History Theory And The Work Of Fiction

Probing essays that examine critical issues surrounding the United States's ever-expanding international cultural identity in the postcolonial era Download Plain Text version At the beginning of the twenty-first century, we may be in a "transnational" moment, increasingly aware of the ways in which local and national narratives, in literature and elsewhere, cannot be conceived apart from a radically new sense of shared human histories and global interdependence. To think transnationally about literature, history, and culture requires a study of the evolution of hybrid identities within nation-states and diasporic identities across national boundaries. Studies addressing issues of race, ethnicity, and empire in U.S. culture have provided some of the most innovative and controversial contributions to recent scholarship. *Postcolonial Theory and the United States: Race, Ethnicity, and Literature* represents a new chapter in the emerging dialogues about the importance of borders on a global scale. This book collects nineteen essays written in the 1990s in this emergent field by both well established and up-and-coming scholars. Almost all the essays have been either especially written for this volume or revised for inclusion here. These essays are accessible, well-focused resources for college and university students and their teachers, displaying both historical depth and theoretical finesse as they attempt close and lively readings. The anthology includes more than one discussion of each literary tradition associated with major racial or ethnic communities. Such a gathering of diverse, complementary, and often competing viewpoints provides a good introduction to the cultural differences and commonalities that comprise the United States today. The volume opens with two essays by the editors: first, a survey of the ideas in the individual pieces, and, second, a long essay that places current debates in U.S. ethnicity and race studies within both the history of American studies as a whole and recent developments in postcolonial theory. Amritjit Singh, a professor of English and African American studies at Rhode Island College, is coeditor of *Conversations with Ralph Ellison* and *Conversations with Ishmael Reed* (both from University Press of Mississippi). Peter Schmidt, a professor of English at Swarthmore College, is the author of *The Heart of the Story: Eudora Welty's Short Fiction* (University Press of Mississippi).

Are the "culture wars" over? When did they begin? What is their relationship to gender struggle and the dynamics of class? In her first full treatment of postcolonial studies, a field that she helped define, Gayatri Chakravorty Spivak, one of the world's foremost literary theorists, poses these questions from within the postcolonial enclave.

Includes critical essays on William Shakespeare's *The Tempest*; Daniel Defoe's *Robinson Crusoe*; Charlotte Brontë's *Jane Eyre*; Joseph Conrad's *Heart of Darkness*; Rudyard Kipling's *Kim*; James Joyce's *Ulysses*; E.M. Forster's *A Passage to India*; and, Salman Rushdie's *The Satanic Verses*.

More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, *Orientalism* remains one of the most important books written about our divided world.

In this stimulating study, R. S. Sugirtharajah explores the implications of postcolonial criticism for biblical studies. He reveals how postcolonial criticism can offer an alternative perspective to our understanding of the Bible, and how, when the Bible has been deployed as a Western cultural icon, it has come to be questioned in new ways.

In a postcolonial world, where structures of power, hierarchy, and domination operate on a global scale, writers face an ethical and aesthetic dilemma: How to write without contributing to the inscription of inequality? How to process the colonial past without reverting to a pathology of self-disgust? Can literature ever be free of the shame of the postcolonial epoch--ever be truly postcolonial? As disparities of power seem only to be increasing, such questions are more urgent than ever. In this book, Timothy Bewes argues that shame is a dominant temperament in twentieth-century literature, and the key to understanding the ethics and aesthetics of the contemporary world. Drawing on thinkers such as Jean-Paul Sartre, Frantz Fanon, Theodor Adorno, and Gilles Deleuze, Bewes argues that in literature there is an "event" of shame that brings together these ethical and aesthetic tensions. Reading works by J. M. Coetzee, Joseph Conrad, Nadine Gordimer, V. S. Naipaul, Caryl Phillips, Ngugi wa Thiong'o, and Zoë Wicomb, Bewes presents a startling theory: the practices of postcolonial literature depend upon and repeat the same structures of thought and perception that made colonialism possible in the first place. As long as those structures remain in place, literature and critical thinking will remain steeped in shame. Offering a new mode of postcolonial reading, *The Event of Postcolonial Shame* demands a literature and a criticism that acknowledge their own ethical deficiency without seeking absolution from it.

Maryse Condé is a Guadeloupean writer and critic whose work has challenged the categories of race, language, gender, and geography that inform contemporary literary and critical debates. In *Signs of Dissent*, the first full-length study in English on Condé, Dawn Fulton situates this award-winning author's work in the context of current theories of cultural identity in order to foreground Condé's unique contributions to these discussions. Staging a dialogue between Condé's novels and the field of postcolonial studies, Fulton argues that Condé enacts a strategy of "critical incorporations" in her fiction, imitating and transforming many of the prevailing narratives of postcolonial theory so as to explore their theoretical and conceptual limits. By rejecting the facile classification of her work as "Caribbean," "African," or "feminist," Condé has gained a reputation as an iconoclast. But Fulton proposes that behind this public image of provocation lies an incisive reflection on the burdens of representation imposed on the non-Western writer, and that Condé's novels expose the ways in which postcolonial criticism can be complicit in constructing such burdens even as it questions them. *Signs of Dissent* offers one of the most comprehensive assessments of Condé's literary production to date, illuminating its exceptional role in shaping a dialogue between francophone studies and the English-dominated field of postcolonialism.

*Methods for Matthew* offers a primer on six exegetical approaches that have proved to be especially useful and popular. In each case, a prominent scholar describes the principles and procedures of a particular approach and then demonstrates how that approach works in practice, applying it to a well-known text from Matthew's Gospel.

This volume invokes the "postcolonial contemporary" in order to recognize and reflect upon the emphatically postcolonial character of the contemporary conjuncture, as well as to inquire into whether postcolonial criticism can adequately grasp it. Neither simply for nor against postcolonialism, the volume seeks to cut across this false alternative, and to think with postcolonial theory about political contemporaneity. Many of the most influential frameworks of postcolonial theory were developed during the 1970s and 1990s, during what we may now recognize as the twilight of the postwar period. If forms of capitalist imperialism are entering into new configurations of neoliberal privatization, wars-without-end, xenophobic nationalism and unsustainable extraction, what aspects of postcolonial inquiry must be reworked or revised in order to grasp our political present? In twelve essays that draw from a number of disciplines—history, anthropology, literature, geography, indigenous studies—and regional locations (the Black Atlantic, South Africa, South Asia, East Asia, Australia, Argentina) *The Postcolonial Contemporary* seeks to move beyond the habitual oppositions that have often characterized the field, such as universal vs. particular; Marxism vs. postcolonialism; and politics vs. culture. These essays signal an attempt to reckon with new and persisting postcolonial predicaments and do so under four inter-related analytics: *Postcolonial Temporality*; *Deprovincializing the Global South*; *Beyond Marxism versus Postcolonial Studies*; and *Postcolonial Spatiality and New Political Imaginaries*.

This incredibly useful volume offers an introduction to the history of literary criticism and theory from ancient Greece to the present. Grounded in the close reading of landmark theoretical texts, while seeking to encourage the reader's critical response, Pelagia Goulimari examines: major thinkers and critics from Plato and Aristotle to Foucault, Derrida, Kristeva, Said and Butler; key concepts, themes and schools in the history of literary theory: mimesis, inspiration, reason and emotion, the self, the relation of literature to history, society, culture and ethics, feminism, poststructuralism, postcolonialism, queer theory; genres and movements in literary history: epic, tragedy, comedy, the novel; Romanticism, realism, modernism and postmodernism. Historical connections between theorists and theories are traced and the book is generously cross-referenced. With useful features such as key-point conclusions, further reading sections, descriptive text boxes, detailed headings, and with a comprehensive index, this book is the ideal introduction to anyone approaching literary theory for the first time or unfamiliar with the scope of its history.

"Postcolonial theory has had the most impact in disciplines such as literature and, to some degree, history, and perhaps the least impact in the discipline of politics. However, there is growing interest in postcolonial theory within politics, and interest is especially high in the subfield of international relations. This text provides a comprehensive survey of how postcolonial theory shapes our understanding of international relations"--

How do states distinguish friends from enemies, partners from competitors, and communities from outsiders? *Community Under Anarchy* shows how the development of common social identities among political elites can lead to deeper, more cohesive forms of cooperation than what has been previously envisioned by traditional theories of international relations. Drawing from recent advances in social theory and constructivist approaches, Bruce Cronin demonstrates how these cohesive structures evolve from a series of discrete events and processes that help to diminish the conceptual boundaries dividing societies. *Community Under Anarchy* supports this thesis through a new and original interpretation of the Concert of Europe, the Holy Alliance, and the political integration of Italy and Germany. In the wake of the upheavals created by the French Revolution and the revolutions of 1848, political elites helped to validate new forms of governance by creating transnational reference groups from which they could draw legitimacy. As a result, European states were able to overcome the polarizing effects of anarchy and create a concert system, a common security association, and two amalgamated security communities. The empirical cases demonstrate how socially derived identities can shape state preferences and create new roles for state leaders.

Postcolonial theory has become enormously influential as a framework for understanding the Global South. It is also a school of thought popular because of its rejection of the supposedly universalizing categories of the Enlightenment. In this devastating critique, mounted on behalf of the radical Enlightenment tradition, Vivek Chibber offers the most comprehensive response yet to postcolonial theory. Focusing on the hugely popular Subaltern Studies project, Chibber shows that its foundational arguments are based on a series of analytical and historical misapprehensions. He demonstrates that it is possible to affirm a universalizing theory without succumbing to Eurocentrism or reductionism. *Postcolonial Theory and the Specter of Capital* promises to be a historical milestone in contemporary social theory.

At the heart of coloniality and postcoloniality is the idea of empire. This book examines various theories of empire, and how they create networks of discourse in contemporary postcolonial settings. In exploring the idea of empire, the contributors consider such constructions as nation and modernity, identity politics, the status and role of exiles, and border intellectuals. Postcolonial texts considered include literature and films.

*Postcolonial Theory* is a ground-breaking critical introduction to the burgeoning field of postcolonial studies. Leela Gandhi is the first to clearly map out this field in terms of its wider philosophical and intellectual context, drawing important connections between postcolonial theory and poststructuralism, postmodernism, marxism and feminism. She assesses the contribution of major theorists such as Edward Said, Gayatri Spivak and Homi Bhabha, and also points to postcolonialism's relationship to earlier thinkers such as Frantz Fanon and Mahatma Gandhi. The book is distinctive in its concern for the specific historical, material and cultural contexts for postcolonial theory, and in its attempt to sketch out the ethical possibilities for postcolonial theory as a model for living with and 'knowing' cultural differences non-violently. *Postcolonial Theory* is a useful starting point for readers new to the field and a provocative account which opens possibilities for debate.

*Exploring Postcolonial Biblical Criticism: History, Method, Practice* offers a concise and multifaceted overview of the origins, development, and application of postcolonial criticism to biblical studies. Offers a concise and accessible introduction to postcolonial biblical studies Provides a comprehensive overview of postcolonial studies by one of the field's most prominent figures Explains one of the most innovative and important developments in modern biblical studies Accessible enough to appeal to general readers interested in religion

Much controversy has recently come to surround the status and value of postcolonial modes of cultural analysis. Postcolonial theory has been challenged on several fronts: on its interdisciplinary competence, on the politics of its institutional location, and its implicit will to have power over other kinds of postcolonial analysis, many of which have been established for much longer than postcolonial theory itself. The ensuing debate has often become so heated, even personalized, that the issues at stake have been obscured. In what is the most comprehensive and accessible survey of the field to date, Bart Moore-Gilbert systematically examines the objections that have been raised against postcolonial theory, revealing the simplifications and exaggerations on both sides of the argument. He provides a detailed institutional history of the ways in which the relationship between culture and colonialism was traditionally studied in the West, then traces the emergence of alternative forms of postcolonial analysis of such questions. He gives an extremely careful presentation of the complex and elusive work of the three principal representatives of postcolonial theory, Gayatri Spivak, Edward Said and Homi Bhabha, and considers the criticisms they have faced, from an alleged Eurocentrism to an obfuscatory prose style. And he assesses the overlaps and differences between postcolonial theory and other forms of postcolonial criticism. Finally he considers the ways in which postcolonial analysis may be connected with different histories of oppression, and looks at how such a heterogeneous theory can be reconciled with political questions of solidarity and alliance in the continuing struggle for cultural decolonization.

The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. The second book in the series, *Postcolonial Theory and Avatar* offers a concise introduction to postcolonial theory in jargon-free language and shows how this theory can be deployed to interpret James Cameron's high-grossing, immensely popular, and critically acclaimed 2009 film. *Avatar* is widely celebrated for its politically and culturally sensitive critique of the "West's" neocolonial wars and exploitation of the "global south" – an allegory for (neo)colonialism – and for highlighting the plight of tribal communities throughout the world (for instance, the case of the Dongriah Kondh tribe of India). At the same time, it has been also criticized for repeating the colonialist fantasy of saving natives doomed by imperialist aggression. Intervening in this debate over how to read the film, Basu Thakur focuses on issues of representations, discourse, subalternity, and subjectivity, all of which have been central to postcolonial theory and postcolonial analyses of culture. This history will help students and scholars who are eager to learn more about this important area of theory and bring the concepts of postcolonial theory into practice through a detailed interpretation of the film.

Cutting across geographical boundaries, literary genres and historical periods, *Irish and Postcolonial Writing* examines the complex, sometimes contested legacy of Ireland's postcolonial history. From the Act of Union to the present day, these essays consider how Irish writing responded to the history of colonial contact, in what ways it drew on the experience of other cultures, and how those comparative histories

were translated and utilised. Opening with a number of essays dealing with the theoretical implications of a postcolonial reading of Ireland, the book's three-part structure then presents a series of comparative essays which appraise Ireland in relation to the Caribbean, the Orient, South Africa, Zimbabwe and Nigeria, while a final section offers a number of readings of twentieth century writers. Underlining the necessity for an integration of history, theory and practice, these essays examine a range of influences and interconnections, with contributors engaging with debates within cultural and gender studies, historiography, and nationalism. A much needed response to the expanding interest in Irish and Postcolonial studies, this essay collection brings together the work of several established as well as younger scholars.

A pioneering study of the development of one of the key critical discourses in contemporary Irish studies, this book covers all the major figures, publications and debates within Irish postcolonial criticism, delivering a commentary on this diverse body of work as well as positioning Irish postcolonial criticism within the wider postcolonial field.

This seminal work—now available in a 15th anniversary edition with a new preface—is a thorough introduction to the historical and theoretical origins of postcolonial theory. Provides a clearly written and wide-ranging account of postcolonialism, empire, imperialism, and colonialism, written by one of the leading scholars on the topic Details the history of anti-colonial movements and their leaders around the world, from Europe and Latin America to Africa and Asia Analyzes the ways in which freedom struggles contributed to postcolonial discourse by producing fundamental ideas about the relationship between non-western and western societies and cultures Offers an engaging yet accessible style that will appeal to scholars as well as introductory students

Bringing his perennially popular course to the page, Yale University Professor Paul H. Fry offers in this welcome book a guided tour of the main trends in twentieth-century literary theory. At the core of the book's discussion is a series of underlying questions: What is literature, how is it produced, how can it be understood, and what is its purpose? Fry engages with the major themes and strands in twentieth-century literary theory, among them the hermeneutic circle, New Criticism, structuralism, linguistics and literature, Freud and fiction, Jacques Lacan's theories, the postmodern psyche, the political unconscious, New Historicism, the classical feminist tradition, African American criticism, queer theory, and gender performativity. By incorporating philosophical and social perspectives to connect these many trends, the author offers readers a coherent overall context for a deeper and richer reading of literature.

Articles on the historical, social and political realities of postcolonialism as expressed in contemporary writing.

Offers a lucid introduction to postcolonial studies, one of the most important strands in recent literary theory and cultural studies.

The figure of the dictator looms large in representations of postcolonial Africa. Since the late 1970s, writers, film-makers and theorists have sought to represent the realities of dictatorship without endorsing the colonialist clichés portraying Africans as incapable of self-government. Against the heavily-politicized responses provoked by this dilemma, Bishop argues for a form of criticism that places the complexity of the reader's or spectator's experiences at the heart of its investigations. Ranging across literature, film and political theory, this study calls for a reengagement with notions - often seen as unwelcome diversions from political questions - such as referentiality, genre and aesthetics. But rather than pit 'political' approaches against formal and aesthetic procedures, the author presents new insights into the interplay of the political and the aesthetic. Cecile Bishop is a Junior Research Fellow in French at Somerville College, Oxford.

Postcolonialism has become one of the most exciting, expanding and challenging areas of literary and cultural studies today. Designed especially for those studying the topic for the first time, *Beginning Postcolonialism* introduces the major areas of concern in a clear, accessible, and organized fashion. It provides an overview of the emergence of postcolonialism as a discipline and closely examines many of its important critical writings.

Boasting new extracts from major works in the field, as well as an impressive list of contributors, this second edition of a bestselling Reader is an invaluable introduction to the most seminal texts in post-colonial theory and criticism.

The *Post-Colonial Studies Reader* is the most comprehensive selection of key texts in post-colonial theory and criticism yet compiled. This collection covers a huge range of topics, featuring nearly ninety of the discipline's most widely read works. The Reader's 90 extracts are designed to introduce the major issues and debates in the field of post-colonial literary studies. This field itself, however, has become so varied that no collection of readings could encompass every voice which is now giving itself the name "post-colonial." The editors, in order to avoid a volume which is simply a critical canon, have selected works representing arguments with which they do not necessarily agree, but rather which above all stimulate discussion, thought and further exploration. Post-colonial "theory" has occurred in all societies into which the imperial force of Europe has intruded, though not always in the official form of theoretical text. Like the description of any other field the term has come to mean many things, but this volume hinges on one incontestable phenomenon: the "historical fact" of colonialism, and the palpable consequences to which this phenomenon gave rise. The topic involves talk about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and reaction to the European influence, and about the fundamental experiences of speaking and writing by which all these come into being. In compiling this reader, the editors have sought to stimulate people to ask: "How might a genuinely post-colonial literary enterprise proceed?" The fourteen sections include: Issues and Debates; Universality and Difference; Textual Representation and Resistance; Postmodernism and Post-Colonialism; Nationalism; Hybridity; Ethnicity and Indigeneity; Feminism and Post-Colonialism; Language; The Body and Performance; History; Place; Education; and Production and Consumption. Contributors include many of the leading post-colonial theorists and critics--such as Franz Fanon, Chinua Achebe, Gayatri Chakravorty Spivak, Ngũgĩ wa Thiong'o, Homi Bhabha, Derek Walcott, Edward Said, and Trinh T. Minh-ha--in addition to a number of the discourse's newer voices. The *Post-Colonial Studies Reader* will prove an authoritative compilation, representing an invaluable contribution to the study of post-colonial theory and criticism.

The essays in this volume range from questions of cultural self-representation in China to more general problems of reconceptualizing global relationships in response to contemporary changes. Although the new era of global capitalism calls for the remapping of global relations, such remapping must be informed both by a grasp of contemporary structures of economic, political, and cultural power and by memories of earlier radical visions of society. Without these two conditions, Arif Dirlik argues, the current preoccupation with Eurocentrism, ethnic diversity, and multiculturalism distract from issues of power that dominate global relations and that find expression in murderous ethnic conflicts. Dirlik offers multi-historicalism, which presupposes a historically grounded conception of cultural difference, seeks in different histories alternative visions of human society, and stresses divergent historical trajectories against a future colonized presently by an ideology of capital. Arguing that the operations of capital have brought the question of the local to the fore, he points to indigenism as a source of paradigms of social relations, and relationships to nature, to challenge the voracious developmentalism that undermines local welfare globally.

Cultural theory has often been criticized for covert Eurocentric and universalist tendencies. Its concepts and ideas are implicitly applicable to everyone, ironing over any individuality or cultural difference. Postcolonial theory has challenged these limitations of cultural theory, and *Postcolonial Theory and Autobiography* addresses the central challenge posed by its autobiographical turn. Despite the fact that autobiography is frequently dismissed for its Western, masculine bias, David Huddart argues for its continued relevance as a central explanatory category in understanding postcolonial theory and its relation

to subjectivity. Focusing on the influence of post-structuralist theory on postcolonial theory and vice versa, this study suggests that autobiography constitutes a general philosophical resistance to universal concepts and theories. Offering a fresh perspective on familiar critical figures like Edward W. Said and Gayatri Chakravorty Spivak, by putting them in the context of readings of the work of Jacques Derrida, Gilles Deleuze, and Alain Badiou, this book relates the theory of autobiography to expressions of new universalisms that, together with postcolonial theory, rethink and extend norms of experience, investigation, and knowledge.

Post-colonial theory is a relatively new area in critical contemporary studies, having its foundations more Postcolonial Criticism brings together some of the most important critical writings in the field, and aims to present a clear overview of, and introduction to, one of the most exciting and rapidly developing areas of contemporary literary criticism. It charts the development of the field both historically and conceptually, from its beginnings in the early post-war period to the present day. The first phase of postcolonial criticism is recorded here in the pioneering work of thinkers like Aimé Césaire, Frantz Fanon, Edward Said, and Gayatri Spivak. More recently, a new generation of academics have provided fresh assessments of the interaction of class, race and gender in cultural production, and this generation is represented in the work of Aijaz Ahmad, bell hooks, Homi Bhabha, Abdul JanMohamed and David Lloyd. Topics covered include negritude, national culture, orientalism, subalternity, ambivalence, hybridity, white settler societies, gender and colonialism, culturalism, commonwealth literature, and minority discourse. The collection includes an extensive general introduction which clearly sets out the key stages, figures and debates in the field. The editors point to the variety, even conflict, within the field, but also stress connections and parallels between the various figures and debates which they identify as central to an understanding of it. The introduction is followed by a series of ten essays which have been carefully chosen to reflect both the diversity and continuity of postcolonial criticism. Each essay is supported by a short introduction which places it in context with the rest of the author's work, and identifies how its salient arguments contribute to the field as a whole. This is a field which covers many disciplines including literary theory, cultural studies, philosophy, geography, economics, history and politics. It is designed to fit into the current modular arrangement of courses, and is therefore suitable for undergraduate and postgraduate courses which address postcolonial issues and the 'new' literatures in English.

The sixtieth anniversary edition of Frantz Fanon's landmark text, now with a new introduction by Cornel West First published in 1961, and reissued in this sixtieth anniversary edition with a powerful new introduction by Cornel West, Frantz Fanon's *The Wretched of the Earth* is a masterful and timeless interrogation of race, colonialism, psychological trauma, and revolutionary struggle, and a continuing influence on movements from Black Lives Matter to decolonization. A landmark text for revolutionaries and activists, *The Wretched of the Earth* is an eternal touchstone for civil rights, anti-colonialism, psychiatric studies, and Black consciousness movements around the world. Alongside Cornel West's introduction, the book features critical essays by Jean-Paul Sartre and Homi K. Bhabha. This sixtieth anniversary edition of Fanon's most famous text stands proudly alongside such pillars of anti-colonialism and anti-racism as Edward Said's *Orientalism* and *The Autobiography of Malcolm X*.

Psychoanalytic theory has been the critical instrument of choice for colonial critics. This book examines why critics who are otherwise suspicious of Western forms of knowledge are drawn to psychoanalytic theories, and whether it is possible to use such theories without reproducing the colonial discourse that also structures psychoanalytic thought.

In the field of postcolonial studies, the full richness and complexity of the connections between literature, history and ideology are often overlooked by critics hurrying to stake out their political positions. As a result, many arguments are built on unjustified assumptions about the sort of work that literature -- and criticism -- can and cannot do. In this important and timely book, Harrison sheds new light on what is actually at issue in postcolonial criticism. Focusing on a series of major works, from Conrad's *Heart of Darkness* to Djébar's autobiography, via Camus's *The Outsider* and Fanon's polemics, the book draws on and elucidates a wide range of theoretical and critical work. To students unfamiliar with postcolonial criticism it offers a way into the field via key issues and specific examples rather than abstract theoretical summary, while for those already working in the area it raises crucial questions about the very basis of postcolonial critical practice. *Postcolonial Criticism* is a major intervention in the field of postcolonial studies which re-examines critical suppositions about reading and representation, and which calls into question established notions about the relations between literature and colonialism.

This important new book provides a critical introduction to the rapidly expanding field of postcolonial studies.

Critics have argued that the field of postcolonial studies has become melancholic due to its institutionalization in recent years. This book identifies some limits of postcolonial studies and suggests ways of coming to terms with this issue via a renewed engagement with the literary dimension in the postcolonial text.

Postcolonialism as a critical approach and pedagogic practice has informed literary and cultural studies since the late 1980s. The term is heavily loaded and has come to mean a wide, and often bewildering, variety of approaches, methods, politics and ideas. Beginning with the historical origins of postcolonial thought in the writings of Gandhi, Césaire and Fanon, this guide moves on to Edward Said's articulation into a critical approach and finally to postcolonialism's multiple forms in contemporary critical thinking, including theorists such as Bhabha, Spivak, Arif Dirlik and Aijaz Ahmed. Written in jargon-free language and illustrated with examples from literary and cultural texts, this book addresses the many concerns, forms and 'specializations' of postcolonialism, including gender and sexuality studies, the nations and nationalism, space and place, history and politics. It explains the key ideas, concepts and approaches in what is arguably the most influential and politically edged critical approach in literary and cultural theory today

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