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# Colonial And Post Colonial Fiction In English An Anthology

Provides a fresh account of modernist writing in a perspective based on the reading strategies developed by postcolonial studies Neither modernity nor colonialism (and likewise, neither postmodernity nor postcoloniality) can be properly understood without recognition of their intertwined

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development. This book interprets modernity as an asymmetrically global phenomenon complexly connected to the course of Western imperialism, and demonstrates how the impact of Western modernism produced new developments in writing from all the former colonies of Europe and the US. These developments constitute the afterlife of Western modernism. The various ways in which the aesthetic ideologies and writing strategies of Western modernism have

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been adapted, transposed and modified by some of the most innovative writers of the twentieth century is demonstrated in the book through a set of case studies, each of which juxtaposes a canonical modernist text with a postcolonial text that shows how modernist modes metamorphosed in interaction with the turbulent and volatile realities of colonies and new nations struggling to arrive at a modernity of their own in contexts

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marked by colonial histories. Thus Kafka's allegories are juxtaposed with the use of allegory in writers like Salman Rushdie and J.M.Coetzee; the gendered modernity of Virginia Woolf is juxtaposed with the disturbing and powerful fictions of writers such as Jean Rhys and Katherine Mansfield; the intellectualized and urbanized spirituality of T.S. Eliot's *The Waste Land* is re-read in the revisionist contexts created by the brilliant and

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troubled urban spirituality of writers such as Arun Kolatkar from India and a text such as *The Woman Who Had Two Navels*, from the Philippines.

This book focuses on the fiction of four postcolonial authors: V.S.

Naipaul, Anita Desai, Timothy Mo and Salman Rushdie. It argues that meals in their novels act as sites where the relationships between the individual subject and the social identities of race, class and gender are enacted.

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Drawing upon a variety of academic fields and disciplines – including postcolonial theory, historical research, food studies and recent attempts to rethink the concept of world literature – it dedicates a chapter to each author, tracing the literary, cultural and historical contexts in which their texts are located and exploring the ways in which food and the act of eating acquire meanings and how those meanings might

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clash, collide and be disputed. Not only does this book offer suggestive new readings of the work of its four key authors, but it challenges the reader to consider the significance of food in postcolonial fiction more generally.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

What happens to detective fiction when the detective is 'post-colonial', a

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marginalized native or settler in a country recovering from colonialism? Post-colonial detection is an exciting hybrid of western-influenced police methods and plot conventions and indigenous cultural insights and wisdom in exotic settings. An introduction to the peculiarities of the post-colonial detective and to post-colonial theory establishes a context in which to view more than a dozen notable detectives and authors from around the world.



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This new Cambridge History is the first major history of twentieth-century English literature to cover the full range of writing in England, Scotland, Wales and Ireland. The volume also explores the impact of writing from the former colonies on English literature of the period and analyses the ways in which conventional literary genres were shaped and inflected by the new cultural technologies of radio, cinema and television. In providing an

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authoritative narrative of literary and cultural production across the century, this History acknowledges the claims for innovation and modernisation that characterise the beginning of the period. At the same time, it attends analytically to the more profound patterns of continuity and development which avant-garde tendencies characteristically underplay.

This volume explores ways in which the literary trope of the palimpsest can be

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applied to ethnic and postcolonial literary and cultural studies. Based on contemporary theories of the palimpsest, the innovative chapters reveal hidden histories and uncover relationships across disciplines and seemingly unconnected texts. The contributors focus on diverse forms of the palimpsest: the incarceration of Native Americans in military forts and their response to the elimination of their cultures; mnemonic novels that

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rework the politics and poetics of the Black Atlantic; the urban palimpsests of Rio de Janeiro, Marseille, Johannesburg, and Los Angeles that reveal layers of humanity with disparities in origin, class, religion, and chronology; and the palimpsestic configurations of mythologies and religions that resist strict cultural distinctions and argue against cultural relativism.

Situated at the intersection of

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postcolonial studies, affect studies, and narratology, *Affective Disorders* explores the significance of emotion in a range of colonial and postcolonial narratives. Through close readings of Naguib Mahfouz, Joaquim Maria Machado de Assis, and Upamanyu Chatterjee, among others, Bede Scott argues that literary representations of emotion need not be interpreted solely at the level of character, individual psychology, or the contingencies of

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plotting, but could also be related to broader sociopolitical forces. We thus find episodes of anger that serve as a collective response to the 'modernity' of wartime Cairo, feelings of jealousy that are inspired by the slave economy of imperial Brazil, and an overwhelming sense of boredom that emerges, in the late eighties, out of the bureaucratic procedures of the Indian Administrative Service. Affective Disorders also explores in some detail the formal

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consequences of these feelings – the way in which affective states such as anger or jealousy can often destabilize narratives, provoking crises of representation, generic ambivalence, and discursive rupture. By emphasizing the social origin of these emotions, and by analysing their influence on literary discourse, this study provides a deeper understanding of the relationship between various sociopolitical forces and the affective

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and aesthetic 'disorders' to which they give rise.

This collection of essays brings together established scholars of Lusophone Goan literature from India, Brazil, Portugal and Great Britain. For the first time in English, this volume traces the key narrative works, authors and themes of this small but significant territory. Goa, a Portuguese colony between 1510 and 1961, was the site of a particular and



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particularly intense meeting of West and East. The problematic yet productive encounter between Europe and India that has characterised Goa's history is a major theme in its literature, which affords important insights and material for post-colonial thought. Goan literature in Portuguese is the only significant Indian literature to have been written in a European language other than English and, as such, provides both a

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challenging point of comparison with anglophone Indian literature and a space to examine post-colonial theory often implicitly embedded in a British Indian colonial experience.

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The Oxford Handbook of Postcolonial Studies is a major reference work, which aims to provide

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**informed insights into the possible future of postcolonial studies as well as a comparative overview of the latest developments in the field. Includes critical essays on William Shakespeare's The Tempest; Daniel Defoe's Robinson Crusoe; Charlotte Bronte'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.**

**Satire plays a prominent and often controversial role in postcolonial fiction. Satire and the Postcolonial Novel offers the first study of this topic, employing the insights of postcolonial comparative theories to**

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revisit Western formulations of "satire" and the "satiric."

"Colonial and Postcolonial Fiction: An Anthology draws from this great common wealth of writing, offering 35 selections by major writers. The works included reflect both indigenous and settler cultures, and extend from the nineteenth century to the contemporary era."--BOOK JACKET.

By situating a range of contemporary literary texts against the backdrop of the legacies of a vast rural network of empire, this book collectively critiques not only the rural heritage industry of the 1980s in Britain but also the effect of neocolonial

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globalisation on postcolonial rural spaces.

The Present Book Is An Attempt To Analyse Some Of The Outstanding Post-Colonial Writers Like Arundhati Roy (Booker Prize Winner 1997), Vikram Chandra (Commonwealth Prize Winner 1997), Derek Walcott (Nobel Prize Winner), Margaret Atwood (Booker Prize Winner 2000), Jayanta Mahapatra, Dom Moraes, Nissim Ezekiel, Keki N. Daruwalla, Kamala Das, Shiv K. Kumar, Anita Desai, Shashi Deshpande, Ruskin Bond (All Sahitya Akademi Award Winners) In The Light Of Post-Colonial Theory. Apart From Analysing Individual Authors, An Attempt Has Also Been Made To Show The Trends In Post-Colonial

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**Poetry, Indian English Fiction, Orissan Contribution To Post-Colonial Indian English Literature And Above All, Post-Colonial English Studies In India. 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**

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others, including: Conrad, Lawrence, Kipling, Eliot, Woolf, Joyce, Conan Doyle and Haggard.

**Postcolonial Satire: Indian Fiction and the Reimagining of Menippean Satire positions postcolonial South Asian satiric fiction in both the cutting-edge territory of political resistance writing and the ancient tradition of Menippean satire.**

**Postcolonial Satire aims to disrupt the relationship between postcolonial literature and magic realism, by discussing the work of writers such as G. V. Desani, Aubrey Menen, Salman Rushdie, and Irwin Allan Sealy as one movement into the entirely subversive realm of satire. Indian fiction, and the**



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fiction of other colonized cultures, can be re-construed through the lens of satire as openly critical of a broad spectrum of political and cultural issues. Employing the strengths of postcolonial theory and criticism, Postcolonial Satire expands upon the postcolonial works of these authors by analyzing them as satire, rather than magical realism with satirical elements.

[The Cambridge Companion to Gothic Fiction](#)  
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Provides a new way of reading Western tragedy alongside texts from the postcolonial world so as to cross-illuminate each other.

Colonial and Postcolonial Literature  
Migrant Metaphors  
OUP  
Oxford

This study traces the interrelated motifs of memory and identity

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in Djebbar's novels, arguing the centrality of these themes to her literary project.

Focusing on short stories from both the former British colonies and Great Britain itself, *An Anthology of Colonial and Postcolonial Short Fiction* presents a fascinating cross-section of writing in English, a literature politicized by the experience of colonization. Great short stories from Ireland, Canada, the Caribbean, India, Pakistan, Africa, Australia, and New Zealand demonstrate the diversity of the postcolonial experience around the world from the late nineteenth century to the present. Also including rich background materials and thorough explanatory footnotes to help students read these stories with an informed eye, this anthology is a must for any student interested in world literature in general and postcolonial literature in particular.

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**An overview of Kipling's work, his career and postcolonial views on his often controversial position on imperialism.**

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colonialist mindset in children's and young-adult texts from the turn of the century. Here, works by writers of animal stories in Canada, the U.S., and Britain; works of early Australian colonialist literature; and Frances Hodgson Burnett's *A Little Princess* come under the scrutiny of our postmodern reading practices. Section Three deals directly with contemporary texts for children that manifest both a postcolonial and a neo-colonial content, and includes studies of children's literature from Canada, Australia, Africa, the Caribbean, and the United States.

Organized by region, boasting an international roster of contributors, and including summaries of selected creative and critical works and a guide to selected terms and figures, Salhi's volume is an ideal introduction to French studies beyond the

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***This book presents an introduction to key issues involved in the study of postcolonial literature including diasporas, postcolonial nationalisms, indigenous identities and politics and globalization. This book also contains a***

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***chapter on afterlives and adaptations that explores a range of wider cultural texts including film, non-fiction and art. Colonialism/Postcolonialism is a comprehensive yet accessible guide to the historical and theoretical dimensions of colonial and postcolonial studies. Ania Loomba deftly introduces and examines: key features of the ideologies and history of colonialism the relationship of colonial discourse to literature challenges to colonialism, including***



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***anticolonial discourses recent developments in postcolonial theories and histories issues of sexuality and colonialism, and the intersection of feminist and postcolonial thought debates about globalization and postcolonialism Recommended on courses across the academic disciplines and around the world, Colonialism/Postcolonialism has for some years been accepted as the essential introduction to a vibrant and politically***

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***charged area of literary and cultural study. With new coverage of emerging debates around globalization, this second edition will continue to serve as the ideal guide for students new to colonial discourse theory, postcolonial studies or postcolonial theory as well as a reference for advanced students and teachers.***

***Gothic as a form of fiction-making has played a major role in Western culture since the late eighteenth century. In this***

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***volume, fourteen world-class experts on the Gothic provide thorough and revealing accounts of this haunting-to-horrifying type of fiction from the 1760s (the decade of The Castle of Otranto, the first so-called 'Gothic story') to the end of the twentieth century (an era haunted by filmed and computerized Gothic simulations). Along the way, these essays explore the connections of Gothic fictions to political and industrial revolutions, the realistic novel, the***

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***theatre, Romantic and post-Romantic poetry, nationalism and racism from Europe to America, colonized and post-colonial populations, the rise of film and other visual technologies, the struggles between 'high' and 'popular' culture, changing psychological attitudes towards human identity, gender and sexuality, and the obscure lines between life and death, sanity and madness. The volume also includes a chronology and guides to further reading.***

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***This book reveals the economic motivations underpinning colonial, neocolonial and neoliberal eras of global capitalism that are represented in critiques of inequality in postcolonial fiction. Today's economic inequality, suffered disproportionately by indigenous and minority groups of postcolonial societies in both developed and developing countries, is a direct outcome of the colonial-era imposition of capitalist structures and practices. The***

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***longue durée, world-systems approach in this study reveals repeating patterns and trends in the mechanics of capitalism that create and maintain inequality. As well as this, it reveals the social and cultural beliefs and practices that justify and support inequality, yet equally which resist and condemn it. Through analysis of narrative representations of wealth accumulation and ownership, structures of internal inequality between the rich and the poor***

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***within cultural communities, and the psychology of capitalism that engenders particular emotions and behaviour, this study brings postcolonial literary economics to the neoliberal debate, arguing for the important contribution of the imaginary to the pressing issue of economic inequality and its solutions. Postmodern fiction presents a challenge to the reader: instead of enjoying it passively, the reader has to work to understand its meanings, to think about***

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***what fiction is, and to question their own responses. Yet this very challenge makes postmodern writing so much fun to read and rewarding to study. Unlike most introductions to postmodernism and fiction, this book places the emphasis on literature rather than theory. It introduces the most prominent British and American novelists associated with postmodernism, from the 'pioneers', Beckett, Borges and Burroughs, to important post-war writers such as***



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***Pynchon, Carter, Atwood, Morrison, Gibson, Auster, DeLillo, and Ellis. Designed for students and clearly written, this Introduction explains the preoccupations, styles and techniques that unite postmodern authors. Their work is characterized by a self-reflexive acknowledgement of its status as fiction, and by the various ways in which it challenges readers to question common-sense and commonplace assumptions about literature.***

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***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 concern with identity and belonging, with place/dis-placement is a major feature of postcolonial literature and the theme of alienation cannot but be “topical” in the literatures of the countries that have experienced the***

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***cultural shock and bereavement, and the physical and psychic trauma of colonial invasion. The purpose of this volume is to qualify the difference one is faced with when a postcolonial ex-centric text is addressed, by collecting essays concerned with writers from Southern Africa, the Caribbean, Australia, the Indian subcontinent and Asian diaspora(s). While giving contextual specifics their due, it shows how the theme of alienation, when perceived***

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***through the anamorphic lens of madness, is magnified and charged with an excruciatingly questioning and destabilizing power, laying bare political as well as existential and moral urges. From the ex-centric, broadly exilic position, it is the ideology and practice of colonialism that demand to be rubricated as psychopathology. More broadly, as these essays highlight, in fiction the mad character's ex-centric vision is a continuous warning against***

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***the temptation to believe in those discourses that pass themselves off as reflecting the given, “natural”, order of things.***

***This book is the first study of disability in postcolonial fiction. Focusing on canonical novels, it explores the metaphorical functions and material presence of disabled child characters. Barker argues that progressive disability politics emerge from postcolonial concerns, and establishes dialogues***

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*between postcolonialism and disability  
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*American Tradition. The Book Focuses On How Postcolonial Literature Assumes An Identity Of Its Own In Spite Of The Writers Drawn From Different Countries With Distinct National Identities. This Is A Very Useful Book For The Students As Well As The Teachers Who Intend To Do An Extensive Study Of Postcolonial Literature.*

*The present volume is a highly comprehensive assessment of the postcolonial short story since the thirty-six contributions cover most geographical areas concerned. Another important feature is that it deals not only with exclusive practitioners of the genre*



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*(Mansfield, Munro), but also with well-known novelists (Achebe, Armah, Atwood, Carey, Rushdie), so that stimulating comparisons are suggested between shorter and longer works by the same authors. In addition, the volume is of interest for the study of aspects of orality (dialect, dance rhythms, circularity and trickster figure for instance) and of the more or less conflictual relationships between the individual (character or implied author) and the community. Furthermore, the marginalized status of women emerges as another major theme, both as regards the past for white women settlers, or the*

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*present for urbanized characters, primarily in Africa and India. The reader will also have the rare pleasure of discovering Janice Kulik Keefer's "Fox," her version of what she calls in her commentary "displaced autobiography" or "creative non-fiction." Lastly, an extensive bibliography on the postcolonial short story opens up further possibilities for research. This book analyses colonial and postcolonial writing about Cyprus, before and after its independence from the British Empire in 1960. These works are understood as 'transportal literatures' in that they navigate the liminal and layered forms of colonialism*

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*which impede the freedom of the island, including the residues of British imperialism, the impact of Greek and Turkish nationalisms, and the ethnolinguistic border between north and south. This study puts pressure on the postcolonial discipline by evaluating the unique hegemonic relationship Cyprus has with three metropolitan centres, not one. The print languages associated with each centre (English, Greek, and Turkish) are complicit in neo-colonial activity. Contemporary Cypriot writers address this in order to resist sectarian division and grapple with their deferred postcoloniality.*

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*Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and*

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*post-colonial experience on literatures in English worldwide.*

*Colonial and Postcolonial Literature is the leading critical overview of and historical introduction to colonial and postcolonial literary studies. Highly praised from the time of its first publication for its lucidity, breadth, and insight, the book has itself played a crucial part in founding and shaping this rapidly expanding field. The author, an internationally renowned postcolonial critic, provides a broad contextualizing narrative about the evolution of colonial and postcolonial writing in English.*

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*Illuminating close readings of texts by a wide variety of writers - from Kipling and Conrad through to Kincaid, from Ngugi to Noonuccal and Naipaul - explicate key theoretical terms such as 'subaltern', 'colonial resistance', 'writing back', and 'hybridity'. This revised edition includes new critiques of postcolonial women's writing, an expanded and fully annotated bibliography, and a new chapter and conclusion on postcolonialism exploring keynote debates in the field relating to sexuality, transnationalism, and local resistance.*

[Eating and Identity in Postcolonial Fiction](#)

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