



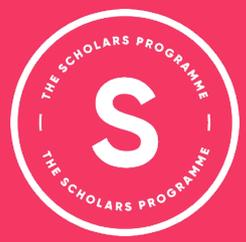
Can Texts Fight Colonialism and Inequality?

Key Stage 4 Programme

Pupil Name

Handbook
Designed by

Dr Letizia Alterno



Timetable and Assignment Submission

Timetable – Tutorials

Tutorial	Date	Time	Location
1 (Launch Trip)			
2			
3			
4			
5			
6 (Draft assignment feedback)			
7 (Final assignment feedback)			

Timetable – Homework Assignments

Homework Assignment	Description	Due Date
Tutorial 1	Baseline assessment	
Tutorial 2		
Tutorial 3		
Tutorial 4		
Tutorial 5	Draft assignment	
Tutorial 6	Final assignment	

Assignment Submission – Lateness and Plagiarism

Lateness	
Submission after midnight on _____	10 marks deducted
Plagiarism	
Some plagiarism	10 marks deducted
Moderate plagiarism	20 marks deducted
Extreme plagiarism	Automatic fail

KS4 Programme – Pupil Feedback Report

Grade	Marks	What this means
1 st	70+	Performing to an excellent standard at A-level
2:1	60–69	Performing to a good standard at A-level
2:2	50–59	Performing to an excellent standard at GCSE
3 rd	40–49	Performing to a good standard at GCSE
Working towards a pass	0–39	Performing below a good standard at GCSE
Did not submit	DNS	No assignment received by The Brilliant Club

Lateness

Any lateness 10 marks deducted

Plagiarism

Some plagiarism 10 marks deducted

Moderate plagiarism 20 marks deducted

Extreme plagiarism Automatic fail

Name of PhD Tutor			
Title of Assignment			
Name of Pupil			
Name of School			
ORIGINAL MARK / 100		FINAL MARK / 100	
DEDUCTED MARKS		FINAL GRADE	
If marks have been deducted (e.g. late submission, plagiarism) the PhD tutor should give an explanation in this section:			
Knowledge and Understanding		Research and Evidence	
<i>Enter feedback here</i>		<i>Enter feedback here</i>	
Developing an Argument		Critical Evaluation	
<i>Enter feedback here</i>		<i>Enter feedback here</i>	
Structure and Presentation		Language and Style	
<i>Enter feedback here</i>		<i>Enter feedback here</i>	
Overall Comments (participation, effort, resilience)			
<i>Enter feedback here</i>			

Contents

Timetable and Assignment Submission.....	1
KS4 Programme – Pupil Feedback Report	3
Course Rationale	5
Mark Scheme Table.....	6
Glossary of Keywords	8
Tutorial 1 – Key Concepts in Post-colonial Studies.....	10
Tutorial 2 – Post-colonial Writing: What qualifies as Post-colonial Text?	16
Tutorial 3 – What do we mean by Text?	20
Tutorial 4 – Can theatrical works intervene in current migration and human rights issues?	28
Tutorial 5 – Why is the relation between Post-colonial Writing and Colonialism crucial?	41
Tutorial 6 – Draft assignment feedback and reflection	46
Tutorial 7 – Final assignment feedback and reflection	47
Appendix 1 – Referencing correctly.....	48
Appendix 2 – Subject Specific Top Tips for Strengthening a UCAS Personal Statement	49
Appendix 3 – Readings	51

Course Rationale

Post-colonial theory addresses all aspects of the colonial process from the beginning of colonial contact to its legacy today. This course is designed to develop a critical approach to postcolonial texts and interpret a selected range of postcolonial writing and theory, its current practice and debates. It aims at enabling skills in developing effective arguments, providing opportunities for close reading of postcolonial texts and evaluating some crucial elements of critical reading such as themes, language and context. It also fosters critical debate and discussion on some of the most pressing social, cultural and political issues such as neo-colonialism and migration, allowing students to formulate their own opinion on these issues and participate in the debate.

Providing an overview of Postcolonial Studies, the course will assess the relevance of history in postcolonial writing and through asking whether "Texts can Fight Colonialism and Inequality?," it will challenge the perception that texts only act and belong within a textual context by exploring the idea and practice of **resistance** as a narrative strategy. The course is inter-disciplinary in scope and investigates texts that negotiate issues of identity, history, nationality, language, displacement, political consciousness, gender, race and human rights. Along with literature, we will also look at drama, music and photography in an attempt to understand texts overall as critical forms of experience and engagement with colonialism, diaspora and globalisation.

The initial tutorials will introduce the basic concepts of Postcolonial Studies, encouraging students to think of texts which **resist** a certain type of ideology or identity politics, or some other colonially produced categorizations. Close reading, discussion, presentations and debate will inform the following tutorials, which will be based upon critical analysis and research-led activities. Overall, the tutorials are designed to develop in students a critical awareness of various forms of discourse and make them reflect on literary and critical positioning, nurturing their capacity to analyse complex texts in different forms and styles. The final tutorial will offer the opportunity to each participant to receive one-to-one feedback on the final assignment. This course allows students to demonstrate their ability to learn comparatively and independently and work as part of a group.

The final assignment will enable students to confidently formulate a critical view on whether texts of various forms can indeed resist colonialism and inequality. It will demand that students develop a research-based argument on the subject and gear discussion towards an academic-style engagement with contemporary postcolonial debates.

[...] if you allow a lot of young people to do nothing for a few years but read books and talk to each other then it is possible that, given certain wider historical circumstances, they will not only begin to question some of the values transmitted to them but begin to interrogate the authority by which they are transmitted.

Terry Eagleton, Literary Theory, (Oxford: Blackwell, 1997: 175)

Final Assignment Title:

"Can Texts Fight Colonialism and Inequality?" Evaluate the question referring in your answer to at least TWO texts, one of which has not been examined during the course.

Mark Scheme Table

Skills	1 st (70-100)	2:1 (60-69)	2:2 (50-59)	3 rd (40-49)	Mark /100
Knowledge and understanding	<ul style="list-style-type: none"> All content included and materials used are relevant to the general topic and to the specific question/title Good understanding of all the relevant topics. Technical terms are defined and used accurately throughout Clear justification of how the material and content included is related to the specific issues that are the focus of the assignment 	<ul style="list-style-type: none"> Most of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding of most the relevant topics Technical terms are mostly defined and used accurately Adequate justification of how the material used and content included are related to the specific issues that are the focus of the essay 	<ul style="list-style-type: none"> Some of the materials used and content included are relevant to the general topic and to the specific question/title Good understanding on some of the relevant topics but occasional confusion on others Technical terms are sometimes used and defined accurately Some justification of how the material used and content included are related to the specific issues that are the focus of the essay 	<ul style="list-style-type: none"> The content included and materials used are not applied to the question/title in a relevant manner There is confusion in how understanding of the topics is expressed 	
Research and evidence	<ul style="list-style-type: none"> Includes rich sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, consistently clearly and convincingly Evidence of further reading beyond materials provided which were used in an appropriate context 	<ul style="list-style-type: none"> Includes adequate sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, mostly clearly and convincingly Evidence of further reading beyond materials provided 	<ul style="list-style-type: none"> Includes some sources of research findings, data, quotations or other sourced material as evidence for the claims/ideas Uses evidence/calculations to support claims/assertions/ideas, at times clearly and convincingly Limited evidence of further reading beyond materials provided 	<ul style="list-style-type: none"> Inclusion sources and materials is very limited and mostly not attributed Applicable sources are rarely used to support ideas. Data is not used or few appropriate conclusions are drawn from it. 	
Developing an argument	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is consistently clear. The position is developed effectively and consistently throughout the essay Argument is exceptionally well-developed and well-justified Makes links effectively between subjects that have not previously been associated Uses concepts from the tutorials in an unfamiliar context and does so accurately and confidently. Content is analysed effectively to support the argument 	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is adequately clear. The position is well-developed in most of the essay Argument is clear and well-developed, and position is justified Some evidence of linking subjects that have not previously been associated Uses some concepts from the tutorials in an unfamiliar context, but not always accurately Analyses content to support the argument 	<ul style="list-style-type: none"> A point of view or position in relation to the title or question is somewhat clear. The position is well-developed in parts of the essay Argument is clear but not well-developed Limited evidence of linking subjects that have not previously been associated Limited use of concepts from the tutorials in other contexts Uses some analysis of content to support the argument 	<ul style="list-style-type: none"> There is not a clear point of view or position taken and sometimes the argument is not clearly established 	
Critical evaluation	<ul style="list-style-type: none"> Moves beyond description to an assessment of the value or significance of what is described Evaluative points are consistently explicit/systematic/ reasoned/ justified Effectively critiques the reliability of sources provided 	<ul style="list-style-type: none"> Mostly description but some assessment of the value or significance of what is described Evaluative points are mostly explicit/systematic/ reasoned/ justified Some evidence of critiques on the reliability of sources provided 	<ul style="list-style-type: none"> Describes with minimal assessment of the value or significance of what is described Evaluative points are at times explicit/systematic/ reasoned/ justified Limited evidence of critiques on the reliability of sources provided 	<ul style="list-style-type: none"> The work is descriptive in nature and there is a lack of critical engagement in the value of sources 	

Structure and presentation	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a logical structure that is appropriate for the assignment ○ The introduction clearly outlines how the essay/ report will deal with the issues ○ The conclusion summarises all the main points clearly and concisely ○ All sources are referenced correctly in an agreed format 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure that is mostly appropriate for the assignment ○ The introduction adequately describes how the essay/ report will deal with the issues ○ The conclusion summarises most of the main points clearly ○ Most sources are referenced correctly in an agreed format 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs and arranged in a structure ○ The introduction mentions how the essay/ report will deal with the issues ○ The conclusion summarises some of the main points clearly ○ Some sources are referenced correctly in the agreed format with occasional errors 	<ul style="list-style-type: none"> ○ Ideas are presented in paragraphs but there is a lack of structure in how the work is presented ○ The work lacks an introduction that establishes the scope of the question ○ The work lacks a conclusion that summarise the main points raised ○ Work is not referenced accurately 	
Language and style	<ul style="list-style-type: none"> ○ No spelling, grammar or punctuation errors ○ Writing style consistently clear, tone appropriate and easy to follow ○ Accurate and consistent use of technical language and vocabulary 	<ul style="list-style-type: none"> ○ Minimal spelling, grammar or punctuation errors ○ Writing style mostly clear, tone appropriate and easy to follow ○ Some attempts of using technical language and vocab alary, but not always accurate 	<ul style="list-style-type: none"> ○ Some spelling, grammar or punctuation errors ○ Writing style moderately clear, tone appropriate and easy to follow ○ Use of simple language and vocabulary effectively but struggles to use technical language 	<ul style="list-style-type: none"> ○ There are a significant number of spelling, grammar and punctuation errors ○ Use of simple language and vocabulary effectively but a lack of technical language 	
Overall Mark (average of the 6 marks from the criteria above)					

Glossary of Keywords

Word	Definition	In a sentence
Post-colonial Theory	Post-colonial theory addresses all aspects of the colonial process from the beginning of colonial contact to its legacy today. It involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy, and linguistics, and the fundamental experiences of speaking and writing by which all these come into being.	Post-colonial studies are based in the 'historical fact' of European colonialism and the material effects it generated.
Colonialism	Economic and political control of a colony, which also involves the crucial aspect of 'knowing' other peoples because this 'knowing' underpinned imperial dominance and became the mode by which they [these peoples] were increasingly persuaded to know themselves: that is, as subordinate to Europe.	Economic, political and cultural appropriation of a colony.
Resistance	How imperial culture found itself in turn appropriated in projects of counter-colonial resistance which drew upon the many different indigenous local and hybrid processes of self-determination to defy, erode and sometimes supplant imperial cultural knowledge.	Process of defiance, erosion and sometimes superseding of the imperial cultural knowledge.
Nation	One of the foci for resistance to imperial control in colonial societies has been the idea of a 'nation.' It is the concept of a shared community, one which Benedict Anderson calls an 'imagined community' (Anderson, 1983: 15) which has enabled post-colonial societies to invent a self-image through which they could act to liberate themselves from imperialist oppression.	An 'imagined community' with political consciousness of its shared territory, culture, linguistic, racial or religious baggage, but which is also an artificial construct.
Ideology	"The ideal is nothing but the material world reflected in the mind of man, and translated into forms of thought." Karl Marx, Preface to the 2nd edition, <i>Capital</i> (1873) "Ideology represents the imaginary relationship of individuals to their real conditions of existence" Louis Althusser, "Ideology and Ideological State Apparatuses", <i>Lenin and Philosophy and Other Essays</i> , (London: New Left Books, 1971): 153.	A system of illusory beliefs shared by a group and also the general process of the production of meanings and ideas through which individuals live out their relations to a social structure.
Discourse	Discourse is a network of signifiers able to envelop a whole fields of meanings, objects and practices (e.g. medical discourse, legal discourse, critical discourse). (Terry Eagleton, <i>Literary Theory</i> : 177)	Discourse indicates the specific contexts and relationships involved in historically produced uses of language (<i>Oxford Concise Dictionary of Literary Terms</i> : 59).
Globalization	'New strategies' developed in the late 1960s-70s intended both to restructure the social relations of production and to install new technologies and forms of production. Globalization, one of these, directly serves the interests of some people, and there is an intimate structural connection between the rapidly increasing prosperity of this minority of people and the steady immiseration of the large majority of the world's population. (<i>The Cambridge Companion to Postcolonial Literary Studies</i> : 24, 27)	Globalization must be seen in part at least as the outcome of an idea, and specifically the idea of a free market. (Alan Scott, 1997: 9-10)

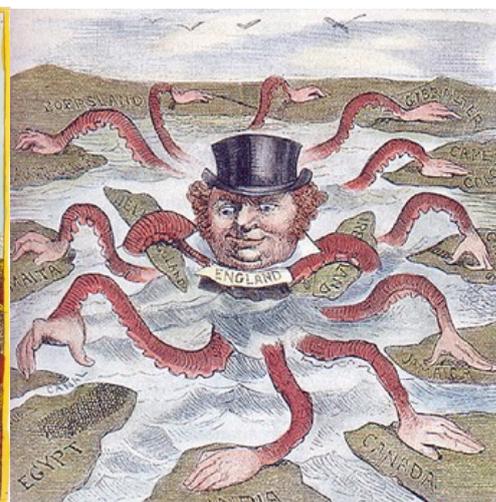
Narrative and Representation	In both conquest and colonisation, texts and textuality played a major part. European texts - anthropologies, histories, fiction, captured the non-European subject within European frameworks which read his or her alterity as terror or lack. These representations were re-projected to the colonised - through formal education or general colonialist cultural relations - as authoritative pictures of themselves.	Textual projections of European fears and desires masquerading as scientific/'objective' knowledges. (See, Said: <i>Orientalism</i> , 1978)
Asylum Seeker	Any citizen of a third country or a stateless person who has made an application for asylum which has not yet received a final decision. (http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/european_migration_network/docs/emn-glossary-en-version.pdf)	An asylum applicant.
Refugee	According to the Geneva Convention, a person who owing to well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it. (http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/european_migration_network/docs/emn-glossary-en-version.pdf)	An asylum receiver.
Economic Migrant	A person who leaves their country of origin purely for economic reasons that are not in any way related to the refugee definition, in order to seek material improvements in their livelihood. (http://ec.europa.eu/dgs/home-affairs/what-we-do/networks/european_migration_network/docs/emn-glossary-en-version.pdf)	A subject migrating to another country for economic reasons.
Empathy	The ability to understand and share the feelings of another person. (<i>Compact Oxford English Dictionary</i>)	The ability to empathise.
Essentialism		
Mimicry		

Tutorial 1 – Key Concepts in Post-colonial Studies



Today's Key Question(s):

- What is Postcolonial Literature?
- What relation is there between Postcolonial Literature and Colonialism?
- How can postcolonial texts rethink the colonial relation through language?



What is the Purpose of Tutorial 1?

- To introduce the basic concepts of Postcolonial Studies
- To explore current political legacies of colonialism in different world contexts
- To encourage you to think of examples of texts which RESIST a certain type of ideology or identity politics, or some other colonially produced categorizations

Activity 1: Your view on Post-colonial Theory

What does the term "Post-colonial Theory" make you think of?



Write down four things you would associate with this term, then let's share these points.



1.
2.
3.
4.

Activity 2: What is Postcolonial Theory?

After reading the excerpts within the frame below, can you pick one among the points surrounding the frame which you think best describes post-colonial theory? Try to justify your point using evidence from the same passages.

An 'ended' project?

Since the early 1980s, post-colonial theory came to signify:

"[...] a body of writing that attempts to shift the dominant ways in which the relations between western and non-western people and their worlds are viewed. What does that mean? It means turning the world upside down." (Robert Young, *Postcolonialism: A Very Short Introduction*, 2003, 2)

A cultural project?

"A lot of people don't like the term 'postcolonial:' [...] It disturbs the order of the world. It threatens privilege and power. It refuses to acknowledge the superiority of western cultures. Its radical agenda is to demand equality and well-being for all human beings on this earth." (Robert Young, *Postcolonialism: A Very Short Introduction*, 2003, 7)

A reading methodology?

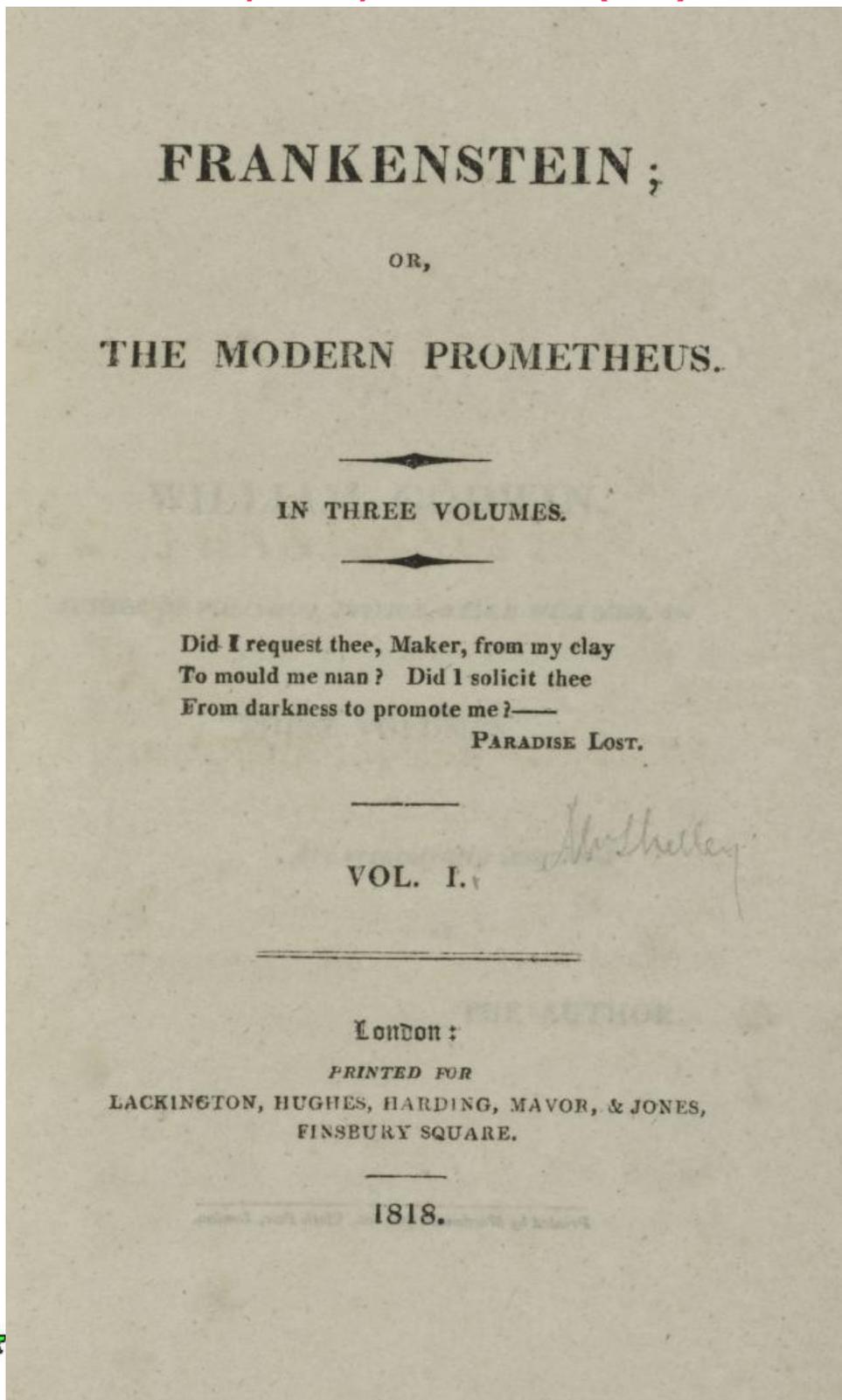
A theory of conflict, intervention, development?

Introduction:

What is Post-colonial theory about?

- History of Post-colonial Studies and their connection with Colonialism; legacy of colonial education in postcolonial societies and their impact on development and modernization practices in post-colonies (HOW)
- The experience of colonization as having an impact on the culture and identity of both colonized and colonizers (HOW)
- The identification for re-writing and subversion processes, of productive binary constructions (the self/other, civilised/native, us/them) upon which colonial discourse operates (WHAT)
- Resistance against colonial control and essentialism; (through language) as narrative strategy (WHAT)
- Texts as resisting acts/performances/voicing resistance (WHAT)
- Narratives as representations of specific identities; Emergent forms of postcolonial identities (WHAT)
- The power dynamics which allowed colonial control over large parts of the non-Western world; critique of Eurocentrism (HOW)
- The function and place of gender, race, and class in colonial and postcolonial discourse (HOW)

Activity 3: Can we read Mary Shelley's *Frankenstein* (1814) as a Postcolonial Text?



Racial contexts for *Frankenstein* (1818):

1789: The French Revolution.

1791: British Parliament rejects William Wilberforce's bill to abolish the slave trade.

1791-1804: Revolution led by slaves in the French colony of St. Dominique leads to the elimination of slavery and the establishment of Haiti as the world's first black republic.

1797: Birth of Mary Shelley.

1807: Slave Trade Act abolishes the slave trade in Britain.

1833: Abolition of slavery throughout the British Empire.

Voicing Resistance and the Representation of Frankenstein's monster in the novel:

'His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion, and straight black lips.'

(*Frankenstein*, p. 57).

'And what was I? Of my creation and creator I was absolutely ignorant; but I knew that I possessed no money, no friends, no kind of property. I was, besides, endowed with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they, and could subsist on coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around I saw and heard of none like me. Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?'

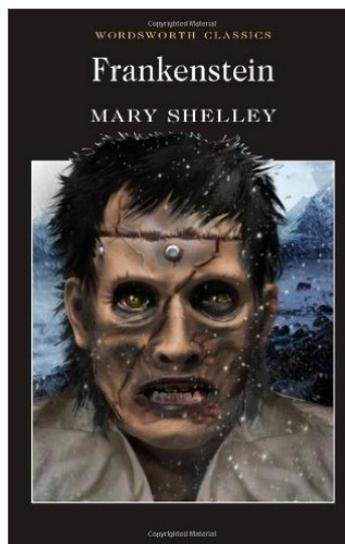
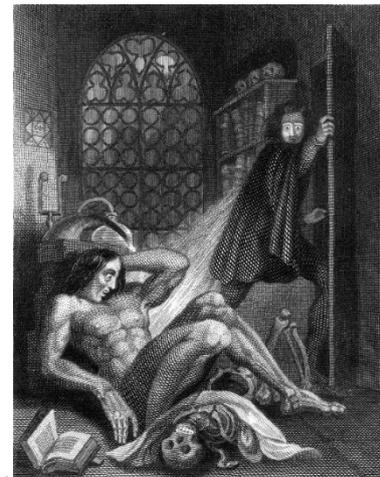
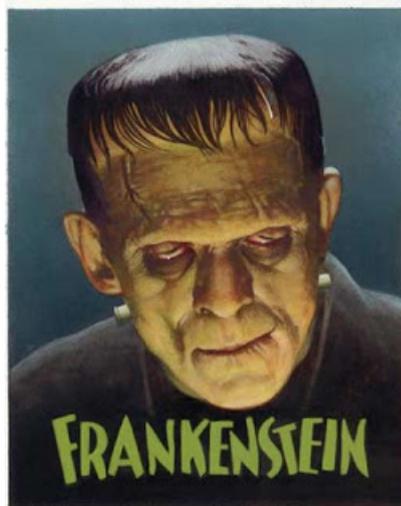
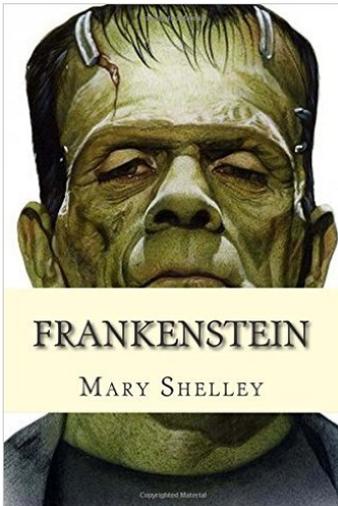
(*Frankenstein*, p. 120)

'Slave, I before reasoned with you, but you have proved yourself unworthy of my condescension. Remember that I have power; you believed yourself miserable, but I can make you so wretched that the light of day will be hateful to you. You are my creator, but I am your master; – obey!'

(*Frankenstein*, p. 167)

Activity 4: Representing the Creature

According to the descriptions above, decide which of the following images best represents Frankenstein's monster. Highlight why you would exclude the other images.



Homework 1 – Baseline Test

The homework assignment for the first tutorial is a baseline test to see your initial level of attainment in this subject area. The assignment will test for some or all of the subject specific skills that are required later in the final assignment. However, it is shorter than the final assignment and is will be an introduction to the subject as well as a challenge!

Do not worry too much about doing 'well' or 'badly' on the baseline test, it takes into account the fact that you may not be familiar with the subject area. It is designed to help you and your tutor identify where you are at the start of the programme and to help you measure your progress along the way.

Today's Homework is:

Baseline Assessment: Write a short analysis of an excerpt from *Frankenstein* (available on VLE). Focus on the colonial binary master/slave and explore the idea of voicing resistance through the monster's tale. 300 words, double spaced.



Specifically, this test connects with the final assignment as it will assess:

- your ability to write clearly and effectively
- your skills in developing arguments
- your ability to close read texts
- your understanding of some of the key ideas developed in Tutorial 1

Use the notes gathered during this seminar and submit your textual analysis online on VLE.

This assessment will test the students' ability to produce a structured and argument-based response to a text. It will also assess their writing and critical skills, their current knowledge and the use they can make of primary sources.

Tutorial 2 – Post-colonial Writing: What qualifies as Post-colonial Text?



Today's Key Question(s):

- What makes *The Inheritance of Loss* (2006) a postcolonial text?
- What is its relation with Colonialism?
- What can the language used in *The Inheritance of Loss* tell us about the colonial relations described in the novel?

Writing is "a place of experience and not a place of convictions"
(Eavan Boland, poet)



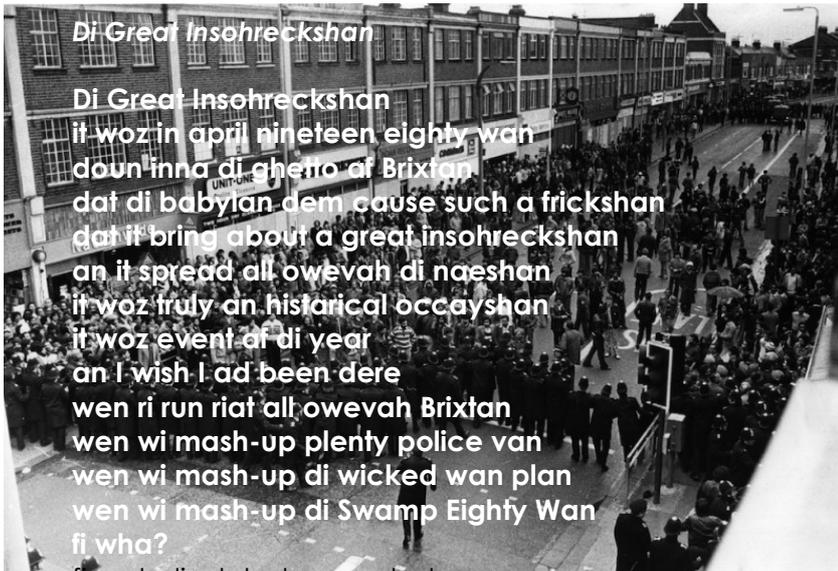
What is the Purpose of Tutorial 2?

- To provide opportunities for close reading of a postcolonial text
- To evaluate themes, language and context relevant to the selected text
- To reflect on how language is used in a strategic way in order to resist a specific ideology

"Writing was a political act and poetry was a cultural weapon." (Linton Kwesi Johnson, poet)

Activity 1: Music and Resistance (See Appendix 4)

Listen to this song by Linton Kwesi Johnson and then examine the lyrics provided below. How is language used by Johnson to communicate resistance? Highlight some key-words indicating dissent and resistance.



Listen to Linton Kwesi Johnson:

<http://www.poetryarchive.org/poet/linton-kwesi-johnson?gclid=CIP7yJPz8swCFdYy0wodkLQljg>



fi mek di rulah dem andastan
 dat win aw tek noh more a dem oppreshan
 an wen mi check out di ghetto grape vine
 fi fine out all I coulda fine
 evry rebel jusa revel in dem story
 dem a taak bout di powah an di glory
 dem a taak bout di burnin an di lootin
 dem a taak bout di smashin an di grabin
 dem a tell mi bout di vanquish an di victri
 dem seh babylan dem went too far
 soh wha
 soh wi ad woz fi bun two cyar
 an wan an two innocent get mar
 but wha
 noh soh it goh sometime inna war ein star
 noh soh it goh sometime inna war?
 dem seh wi bun dung di George
 wi couda bun di lanlaad
 wi bun dung di George
 wi nevah bun di lanlaad
 wen wi run riot all owevah Brixtan
 wen wi mash-up plent police van
 wen wi mash-up di wicked wan plan
 we wi mash-up di **Swamp Eighty Wan**
 dem seh wi commandeer cyar
 an wi ghadah ammunishan
 wi brill wi barricade
 an di wicked ketch afraid
 wi sen out wi scout
 fog oh fine dem whereabouts
 den wi faam-up wi passi
 an wi mek wi raid
 well now dem run gaan goh plan countah-ackshan
 but di plastic bullit an di waatah kannan
 will bring a blam-blam
 will bring a blam-blam
 nevah mind **Scarman**
 will bring a blam-blam



To know more on the Brixton Riots (1981):

https://www.youtube.com/watch?v=u7KN_67sQy8

[**Swamp 81**: code name for Brixton police stop-and-search operation in 1981.]
 [**Scarman**: Lord Scarman headed the public enquiry into the 1981 Brixton riots.]

Introduction:

- *The Inheritance of Loss* as a novel which explores the legacies of Colonialism through economic labour migration in a globalised context
- Resistance (through language) as narrative strategy; the appropriation of English
- *The Inheritance of Loss* as resisting act/performance
- *The Inheritance of Loss* as a text which represents several specific identities (the migrant, the exploiting capitalist, the hybrid colonised, etc.)

Activity 2: Close Reading (See Appendix 4 - Article on The Inheritance of Loss):

A close reading exercise of the following excerpts from *The Inheritance of Loss* (2006) which asks you to answer some targeted questions about its themes, language and context.

“Without us living like pigs,” said Bajju, “what business would you have?” This is how you make money, paying us nothing because you know we can’t do anything, making us work day and night because we are illegal. Why don’t you sponsor us for our green cards?” (188)

“Still a world, my friend, where one side travels to be a servant, and the other side travels to be treated like a king.” (269)

Close Reading Questions:

Language:

- Who in your view are the “pigs” referred to in this excerpt? What does this use of language tell us about the relationship between Bajju and its interlocutors?
- From his name, Bajju, can you infer something about his context? What are the implications of this?
- Who does the term “illegal” refer to?

Themes and Context

- What can the term “servant” be indicative of? How is its opposite useful to understand context here?
- Who is supposed to “make money” here, and how is this useful to gather an understanding of the main theme of this novel?
- What can be said about the two opposite sides of this world?

Today's Homework is:

A textual analysis of *Chapter Thirty-one* and *Chapter Thirty-two* (See Appendix 4) from *The Inheritance of Loss* which should explore the themes, language and context related to the colonial and postcolonial context that you can gather from its narrative. 500 words, double-spaced.

In asking how the text connects with colonialism, migration and globalisation issues, this homework will prepare you for the discussion of Anders Lustgarten's play *Lampedusa* in the following tutorials, which touches upon and expands on similar themes as identified in Kiran Desai's *The Inheritance of Loss*.

This homework will assess your ability to respond critically and comparatively to a text. It will also assess how you have grasped the key postcolonial concepts explored in the first two tutorials.

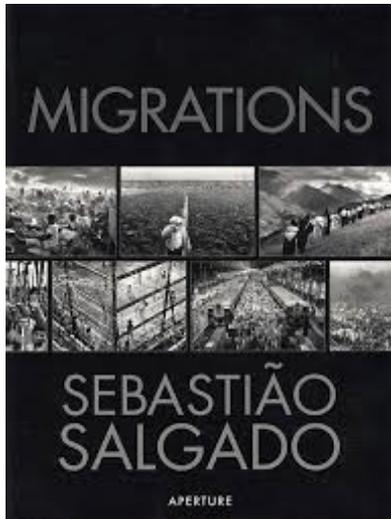
Tutorial 3 – What do we mean by Text?

Put simply:

“Something we make meaning from”

(Alan Mkee, *Textual Analysis: A Beginner's Guide*, Sage: London 2003)

E.g. Films, TV programmes, magazines, advertisements, clothes, graffiti, novels, photographs



Today's Key Question(s):

- Is a picture a text?
- What are the links between photography, colonialism and globalisation?
- Can photographs RESIST something?

What is the Purpose of Tutorial 3?

- To set an inter-disciplinary approach to both text and context, encouraging you to look at photography as another form of cultural intervention
- To examine selected photographs by the Brazilian social documentary photographer Sebastião Salgado, particularly from his work "Migrations" (2000)
- To reflect on the impact of globalisation on exploited labour

Introduction: What do we mean by Text?



“[...] A text is not a line of words releasing a single ‘theological’ meaning (the ‘message’ of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture.”

Roland Barthes, *Image, Music, Text*, (London: Fontana, 1977) 146.



Salgado's Project - Documenting the impact of globalization on humankind

“*Migrations* (1993-1999) documents the mass displacement of people across thirty-five countries as a result of social, political, economic and environmental disparities.”

<http://www.sundaramtagore.com/attachment/en/575562f5cfaf34762c8b4568/Press/575563a0cfaf34762c8b75a4> (Interesting press review and interview to Salgado about his photography)

Activity 1: Connecting Image and the World

- Choose what you think is the best amongst Salgado's photographs that explores the connection between migration, mass displacement, colonialism, globalisation and social, political, economic and environmental disparities and put down at least three bullet points to share together in class.

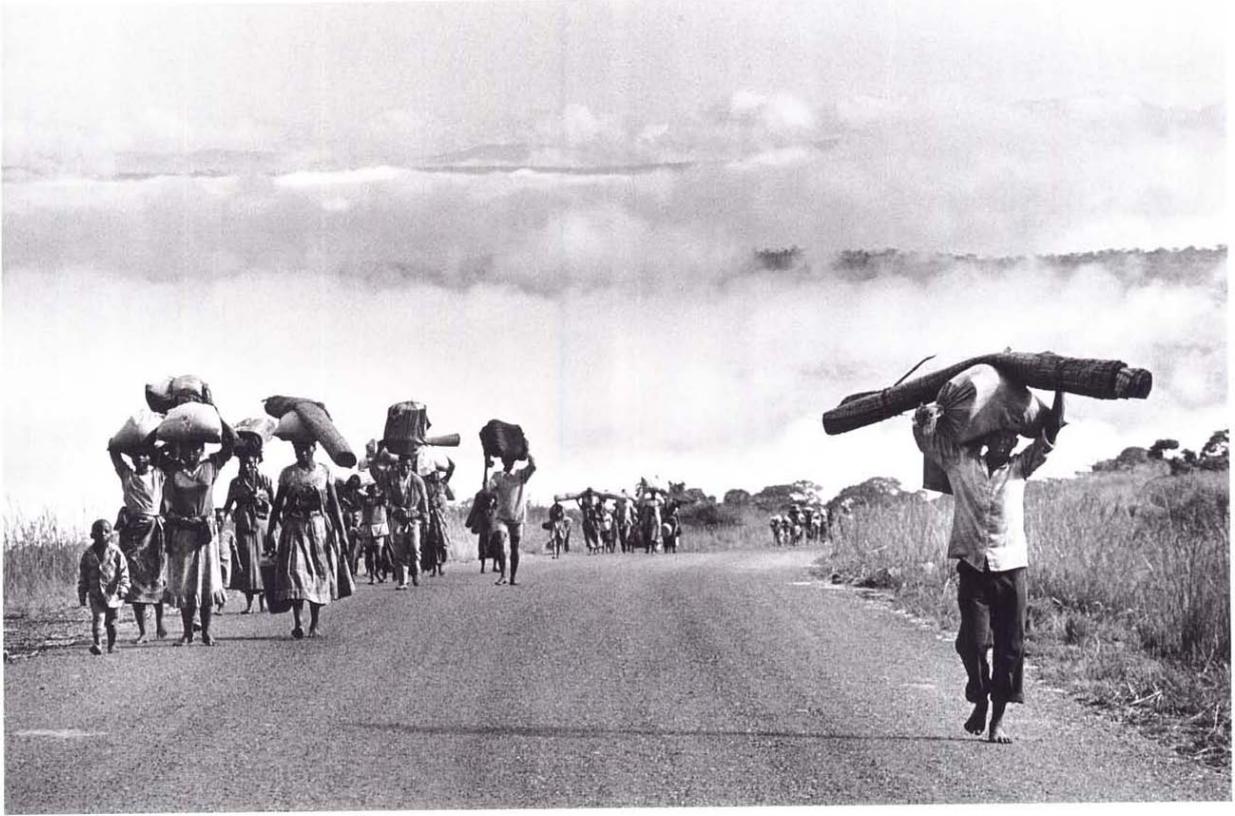


Image Credit – Sebastiao Salgado- Above: Rwandan refugee camp with mother and child, Tanzania, 1994;



Sebastiao Salgado – Migration in humanity in transition 1999 Bihac. former Yugoslavia



- Resistance (through visual images) as narrative strategy
- Photographs as resisting act/performance
- Visual images represent specific identities (migrants, exploited labour)
- To reflect on the impact of globalisation on exploited labour

Activity 2: Human rights theory and the representation of refugees in the media today

Read the following critical views on asylum and human rights, and reflect upon how they clash with current representations of refugees and asylum seekers in the media.

David Farrier, *Postcolonial Asylum* (2011: ix, 23):

"[A]sylum seekers as contemporary figures of the inhuman" [...] because the refugee is a limit-concept, s/he can indicate new forms of political belonging."

Conor Gearty, *The Meaning of Human Rights* (2014: 30):

"If we view the human rights movement in this way, not as a cultural or legal exercise but as a *visibility project*, we can see that its goal is to get us to see people truly as people and therefore – each of them – as *entitled to right treatment on account of their humanity*."

Activity 3: Investigating the representation of refugees in Salgado's work

In pairs, choose one picture from the above selection of photographs by Salgado and take 15 minutes to do some online research about his work. Together with your partner, write a 300 word analysis on the connections between the subject/s represented in that photograph and the larger social, political and cultural context which that specific picture is connected to.

Each contribution will then be shared in class and be part of a large poster containing all selected photographs together with their contextualised analyses. All students will then be asked to reflect and comment on the results of their joint research.

This task will enable you to share your research and communication skills through both independent and group work. It will also assess your critical skills, your understanding of the larger social, political and cultural context texts are part of, and encourage you to think about visual texts which go beyond the means of language.

Today's Homework is:

Because Salgado's visual texts link in with the following tutorial as they anticipate the idea of empathy, a crucial aspect of Anders Lustgarten's text *Lampedusa*, you and another student will be asked to select a relevant passage from *Lampedusa* to perform in a group theatre practice in the following tutorial. You will have to reflect about the relation between migration, identity and the politics of representation in relation to the selected passage. It is crucial that your performance enacts empathy. Following each act, each student will be asked to qualify her/his interpretation of the selected passage connecting to the issues explored during the previous tutorial.

This assignment is designed to prepare you to a more complex level of critical intervention. Your public performance is meant to improve your confidence about intervening in public (the following tutorial will be mostly based on discussion and debate) and also enacts some of the key ideas (such as the idea of performance) that the whole course has elaborated throughout.

This homework will assess your personal response to another textual form (and genre) as well your performing skills. Acting out a passage from a text will help towards building your confidence in delivering in public. It will also test your critical skills and your conceptual understanding.

Tutorial 4 – Can theatrical works intervene in current migration and human rights issues?



Today's Key Question(s):

- Is there a connection between the current migration crisis and economic inequality?
- In what ways does this text resist current cultural perceptions about migrants?
- What is the role of empathy in dealing with migration politics today?

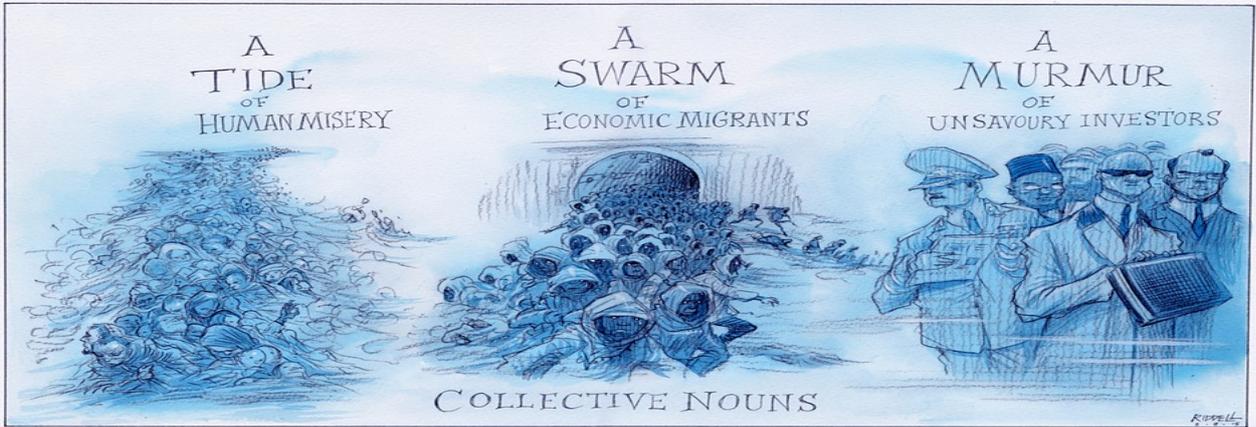
What is the Purpose of Tutorial 4?

- To provide you with a focused approach to current migration and human rights issues (crisis)
- To show the relation between narrative and migration
- To examine another form of cultural intervention (drama), through the analysis of Anders Lustgarten's recent play *Lampedusa* (2015)

Activity 1: Refugees, Media, Representation

Let's look at these Media representations of refugees, what do they suggest?





Guardian online, 02.08.2015



Capsizing boat caught on camera by the Italian Navy near Lampedusa - 24.05.2016. Five migrants lost their lives.



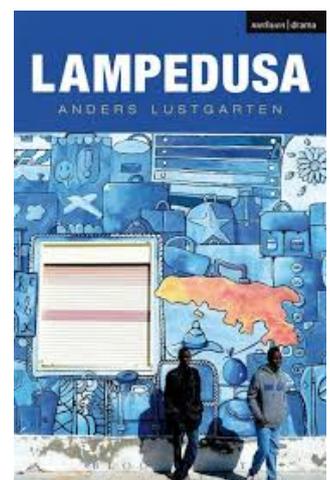
Capsized boat caught on camera by the Italian Navy near Lampedusa - 24.05.2016. Five migrants lost their lives.



Introduction

Who is Anders Lustgarten? An activist and playwright, he is the first recipient of the Royal Court's Harold Pinter Playwright's Award (2011). He is also the author of *The Insurgents* (2007), *Enduring Freedom* (2008) and *If You Don't Let Us Dream Then We Won't Let You Sleep* (Royal Court, 2013).

If you are interested in hearing the full play (*Lampedusa*), do follow this link online:
<http://www.theguardian.com/podcast-lampedusa-audio-play-migration>



"There's a bearing witness in Lampedusa to all the people that have drowned."

- *Lampedusa (London: Methuen, 2015) as a postcolonial text intervening in current human rights discourse and in migration's politics of representation*
- *The role of language in resisting cultural misrepresentations of migrants*
- *Lampedusa as text, locus and narrative of migration*
- *Modern play as resisting act/performance: from text to stage*
- *The role of empathy (the most crucial strategy in this text) in current political and cultural discourse on migration*



Review of Lampedusa (2015)

In stark contrast with current European political moves on immigration, **Lustgarten's dialogues** are touching, direct, nonsense-free, humour-driven and simultaneously sad, desperate, angry and sorrowful. The intimacy of the venue, an eye-shaped wooden stage created by Lucy Osborne and enclosed within a few backless semi-circular benches reminiscent of a boat platform, is a powerful advocator of immediacy, as much as recent news images of capsized and overcrowded dinghies sinking in Mediterranean waters. Reflecting on performance, moving effects are used throughout the play to enhance its bare humanity: all stage lights are turned down during the night boat rescue scene; clamping, crushing, thumping and metallic sounds are used for the moment which sees desperate migrant bodies agonising during their last fatal seconds in the gelid night waters of the Med.

By **giving a face to each** of its **migrant** characters, a voice to their critical dialogues, an expression to their anger, their frustration, their rage, their sadness and their hope, *Lampedusa* makes the migrant's experience, once distanced by the pages in front of you, become real. So real that by the end of this play's theatrical performance, tears rolling down one's cheeks are a common view amongst the sitting public.

A committed activist, Lustgarten is indeed not interested in offering a solution to the refugee crisis with *Lampedusa* but to stir willingness, provoke complacent mind-frames about traumatic presents. Another way of reading *Lampedusa* is indeed as performance in action. At some point indeed, Lustgarten knows well, one has to accept that the playwright is no more in control. That is when the play becomes world stage.



Lampedusa Cross (below)

On 18th December 2015, to mark Neil MacGregor's last day as Director, the British Museum reveals the final acquisition made under his directorship: **the Lampedusa Cross**, which was donated to the collection as a symbol of the suffering and hope of our times by the carpenter who made it: Francesco Tuccio. The cross is made from the wreckage of a boat that sank off the coast of Lampedusa on the **3rd October 2013** carrying refugees from Eritrea and Somalia, 300 people died unrescued. When the museum thanked him he wrote 'it is I who should thank you for drawing attention to the burden symbolized by this small piece of wood.'

The British Museum and Neil MacGregor have stated that the cross will ensure that the collection remains dynamic and reflects the world as it is, "to reflect on this significant moment in the history of Europe, a great migration which may change the way we understand our continent." A STATEMENT TRUE FOR POSTCOLONIAL STUDIES WISHING TO ENGAGE WITH NEW FORMS OF POLITICAL IDENTITY/BELONGING.

An official and legal Report on the Living Conditions in the Reception Centre in Lampedusa, compiled by the ARCI association in April 2012 describes the appalling living conditions of refugees and urges to restore a Lawful State in a place, the camp, where the Italian government has effectively suspended it. The report highlights are the following:

- **10-30 days illegal detention** of migrants (should be within 48 hrs so violation of human right of freedom); reasons for delays: saving on transportation costs + double checking migrants' police records;
- **No access to information** or a lawyer;
- **No juridical justification** for depriving migrant of personal freedom (nor with regard to reason or length of stay = State police, not democracy); HABEAS CORPUS
- CSPA as **militarised structure** (surveilled, armed guards around, gates all over, segregated space, no right to exit structure);
- **BECOMING A NUMBER:** migrants are given at entry a paper card with an identification number and the date of arrival, without no record of personal details;
- **Psychological stress** suffered by migrants: left to do nothing all day (no radio nor tv, no pencils or pens, nor newspapers or books); no contact with outside world;
- **Disgraceful hygienic conditions**, poor quality of food;
- **Violence** (for migrants who had attempted escape for instance);

Activity 2: Comparing Critical Reviews

Working in small groups of three, can you explain the following critical reviews of Lampedusa in your own words?

"It [Lampedusa] examines the extent to which people are forced by systems to become complicit in institutional cruelty in order to make their living, and but it also carries an uncompromisingly hopeful message of the redemptive power of ordinary human kindness."

Jessie Thompson, Huffington Post, 21/04/2015

Lampedusa (2015) is also the title of a piece of British cultural production written by Anders Lustgarten which has been solely dedicated "to the people who didn't make it" to Lampedusa. I want to suggest here that this play highlights the socio-political effects of both physical and theorised migration in the context of recent fatal migrant journeys to the Mediterranean, by courageously capturing the interconnection between modern migration en masse towards Europe and the lives of everyday people.

Letizia Alterno, "Lampedusa and the Radical Crisis of the Human Right to Refuge"

Food for Thought:

Human Rights and Empathy - Watch the trailer of the recent film [On the Bride's Side](#) and reflect upon its director's bold move of accompanying five Syrian refugees in their journey from Italy to Sweden.

"Last October 2013 three film directors made the deliberate choice of risking their freedom when they offered – through the stratagem of a convoy celebrating a wedding en route – to accompany five Syrian asylum seekers on a journey from Milan to Stockholm..."

Documentary's trailer: <http://www.iostoconlasposa.com/en/>

<https://www.youtube.com/watch?v=tJ1Y43cIM60>

Another example of how art can intervene in changing perceptions on what we call "the other" is the work of the Chinese artist Ai Weiwei, who has recently released a film called [Human Flow](#) (2017). The film is an epic new documentary about the current refugee crisis.

Check the gallery from the Human Flow website to browse some pictures about the refugee crisis:

<http://www.humanflow.com/gallery>

Lampedusa
by Anders Lustgarten

Lights down on **Denise**. Lights back on **Stefano**.

Stefano My father was a fisherman. And his father before him. And before and before. I always thought, always knew, I'd make a living at sea.

But the fish are gone. The Med is dead.
And my job is to fish out a very different harvest.

Three years without work. Three years of pleading and queuing and niggly little bribes to a man who says he can help. And you sit, and you wait, and nothing happens, and you go back to him and he looks at you and shrugs and laughs a wheezy smoky laugh, and he doesn't give you your bribe back.

And you start again, your aims sinking slow like a pinholed boat. Turned down for stuff you turned your nose up at before. Borrowing money from my dad. Chiara's mum, who she doesn't get on with at the best of times.

And finally this. The job no-one else will take.

Beat.

I f**** wish they'd stop coming.

Not in the way Salvatore does.

Salvo's problem is he's an idealist. He joined to rescue people. To 'help'.

Those people are always the most selfish because it's to help on their terms.

And rescuing people is not the key part of the job. The key to the job is the dead. And Salvo began very quickly to hate these dead people, because they kept coming and coming and they wouldn't stop.

He began to take it personally, like they were dying just to upset him, to make him feel like a failure.

And now he calls them 'the niggers' and is going to vote Berlusconi in the next election.

Ridiculous.

For one thing, Berlusconi is banned from the next election.

Read the papers you f****.

And for another, because they aren't.

Only.

Black.

Syrians are the latest thing. Palestinians last summer when Gaza got bombed.

Egyptians and Libyans the past couple of years. We read the papers and we see a disaster, a crackdown, a famine, and we say: 'They'll be here next.'

Makes me laugh when people call them 'economic migrants'. It's like an earthquake - you feel the tremors far away and you know the tidal wave is coming.

My beef is why us?

This is a small island. The refugee centre is swamped, twelve hundred in a place built for two or three. People sprawled on blankets in the street, kids playing in the dust behind barbed wire. It's embarrassing. Looks like Guantanamo. We're a hospitable people but that centre makes us look cruel and closed. But where else can we put'em? And then a chicken goes missing or some washing off a line, and there's shouting and we're the ones who look ignorant and small-minded, but where is everybody else? Why are we, a little dusty island you've never heard of, left to deal with all this alone?

And do the migrants not understand that Europe is f****? And Italy is double-f****? And the south of Italy is triple-f****? My younger brother, much smarter than me, degree in bio-chemistry (I think), and he had to go to London to find work... as a chef. He says the sous-chef is a biologist from Spain and the kitchen porter a geneticist from Greece, and in their free time between courses they work on a cure for cancer.

It's a joke.

They don't get any free time.

Beat.

In Italy there's no hope. Everything is corrupt, the middle-aged cling grimly to their jobs and suffocate the young, and nobody has any idea how to fix it. Pessimism is our national sport, you can see it in our football.

And these people, the survivors, the lucky ones, they come on land with these shining, gleaming eyes. And I resent them for it. I'll be honest, I do.

I resent them for their hope.

*Lights down on **Stefano**. Lights up on **Denise** holding an essay.*

Denise Spat at on the bus this morning.

Couple of public schoolboys, I'd say.

I'd not heard 'c**** c****' and 'f**** migrant' in that accent till recently. But lately I get it quite a bit. Middle class people think racism is free speech now. Tip of the iceberg, Farage. Tip of a greasy gin-soaked iceberg of c****. The matchless bitterness of the affluent.

Summat about the Chinese an' all. We're the last ones it's OK to hate. The last who you can take the piss out of to us faces, cos we'll do nowt back and all we're good for is DVD sellers and takeaway owners and whores. You can say stuff to the Chinese you wouldn't even say to Muslims. And I'm not even a proper one. Don't fit in anywhere, me. Old and mixed and mouthy and poor.

Beat.

Here's something I found out the other day: nine out of the ten poorest regions in Northern Europe, in comparative terms, are in 'Great' Britain.

Would you like to know where they are?

West Wales

Cornwall

Tees Valley

Lincolnshire

The Independent Republic of South Yorkshire

Shropshire/Staffordshire

Lancashire

Northern Ireland

That's the top eight. Ninth is some w**** in Belgium.

Tenth is East Yorkshire.

We also have one entry in the list of the ten richest areas.

It's the top entry, as it happens.

Can you guess where it is? I bet you'll never guess.

Inner London.

Put all that in me politics essay. It's why I do that job, to pay for me degree. Got the grade today. C+. 'Too on the nose. A lack of balance.' These are government figures. Nobody else had them figures in their work, I checked. The prospectus for this university claims to encourage original thinking. Do you want the truth, or don't yer?

I used to read that prospectus obsessively, when Mam first got sick and I had to drop out of me original course to look after her. I'd read it, and look at her watching Jeremy Kyle, and be determined to do something with my mind.

Beat.

I can't stand this country now.

The hatred.

The hatred and the bitterness and the rage. The misplaced, thick, ignorant rage.

The endless waiting like sheep to the slaughter when the buses and trains, things you paid through the nose for, don't turn up. Ah well, mustn't grumble. Keep calm and carry on.

And the pushing and shoving and whining and grabbing when Black Friday rolls around. Me me me. Want want want.

Blaming 'f**** migrants' for every single thing we don't like about ourselves.

Four o'clock this afternoon, soaked to skin, I'd been up and down more p****-stained staircases than a Channel 4 benefits documentary, and I banged on another door and

yet another snide little p**** yawned in my face, and kicked aside a knee-high pile of takeaway cartons, and spat at me when I asked him to pay, like I was the one in the wrong. And he did not have a Syrian or a Romanian or a Ugandan accent, let me tell you that.

Migrants don't hide their taxes in the Cayman Islands.
Migrants don't privatise the NHS.
And migrants don't scrape together their life savings, leave their loved ones behind, bribe and fight and struggle their way onto the undercarriage of a train or into a tiny hidden compartment of a lorry with forty other people, watch their mates die or get raped, all for the express purpose of blagging sixty-seven pound forty-six pence a week off of Kirklees District Council.
People just don't act like that.

And if you need to believe they do, what does that say about you?

Beat.

It don't matter.
What anybody says.
How many times me bloody mother tells me I'm too thick to pass.

I am going to murder these exams.
I'm going to Pistorius them, as I like to call it.
And if the results are good enough, I can go anywhere.
Australia. America.
China even. Doing well, ent they? That's be f**** ironic.

Anywhere but here.

Slam the door on this bitter washed up country, turn me back, be *free*. I don't know what free is, where I'll find it, but that is where am I going and nobody will stop me.

*Lights down on **Denise**. Lights back on **Stefano**.*

Stefano Boat wouldn't start last week.
Dawn. Beautiful morning, not a whisper on the water, the rocks dusted with peach and apricot. The breeze like a sigh of happiness.
And the boat won't start.

Not a soul around to help. Salvo and I fiddle with the engine for half an hour, no joy. We're on the point of chunking it in, when one of the mounds of rags piled up on the pier starts to stir and yawn.
Stocky, wine-dark skin.
Nigerian, my guess.
I've got decent at telling the difference between Eritreans, Somali, Senegalese. I take a bit of pride in it, as it goes. We have bets on who's what and I've won a few drinks off it.

What?

This is all new to us.

He watches us struggling and cursing for a while, this lad, with a look of amusement on his face. Doesn't do anything to help. In the end Salvo storms off, lobs a few choice words in the fella's direction. Short pause, he gets up. I'm thinking he's gonna wake up his mates to come and watch.

And then he fixes the boat.

Five minutes, it took him. 'Easy for me,' he says, grinning.

Modibo. From Mali.

A mechanic.

Not much use for a boat mechanic in the Sahara, I tell him.

'Yes! This is why Europe needs me! Boats, cars, planes, all I can do!' he goes, massive smile all over his face.

'You want drink coffee?'

You want me to buy you a coffee?!

'No, I buy for you!' Big laugh this time.

I'm off to work, mate.

He offers to get in the boat with me in case it packs up again.

No thanks. C**** f****.

Beat.

You try to keep them at arm's length. If you let them get close, you never know what they might ask for. On the boat the survivors start talking to me, pleading their case, like I can do anything for them.

And it makes you think.

About the randomness of I get to walk these street and he doesn't.

You start thinking about things like that, the ground becomes ocean beneath your feet.

And what if he does get in and we break down and he fixes it again and the bosses hear? That he can do stuff I can't do, for half the rate? You have to think about these things now. Here, in Europe, 2015. You have to watch yer back from every angle.

Beat.

So I thank the fella, shake his hand, bell Salvo and away we go. He waves to us as we head off, like a big gormless lump. I think that's the end of it.

Except the mad b**** clearly hasn't got the memo that we aren't gonna be mates, cos I keep running into him and he keeps being nice to me.

His big guiless face, open smile. What's he got to be so happy about? Keeps on offering to buy me an espresso, like he's made of money.

Be rude to say no.

Salvo sees us in the café, gives me a look, mutters something about 'soft touch'. He's paying, you g****!

Speaks shit Italian, Modibo. I say, why come somewhere you don't speak the language? He says I didn't come here, I came to Europe, the language of Europe is English. Then he says something to me in English, I didn't understand it. I tell him *vaffanculo*. He understands that alright. See, your Italian's improving already.

He plays me something as well. A song called Lampedusa. It's meant to be about all the people who've come here seeking a better life. The drowning and the terror. The hope and the futures. I don't know if I can hear all that in there personally, but it's beautiful. Listen.



'Lampedusa' by Toumani Diabaté and Sidiki Diabaté plays.

That big gormless grin like nothing bad's ever happened to him in his whole life. Which, it turns out, it has. His village was burned down twice. Once by the military because they said it was a stronghold of Islamic fundamentalists, and once by Islamic fundamentalists because they said it was a stronghold of the military. The second time, they gave them an hour to get out, said they'd kill anyone left behind. He stashed his family and headed here. To earn the money to start afresh.

I mean, this is his story, God knows how much of it is true. he could be making it all up.

Mali. Exotic.

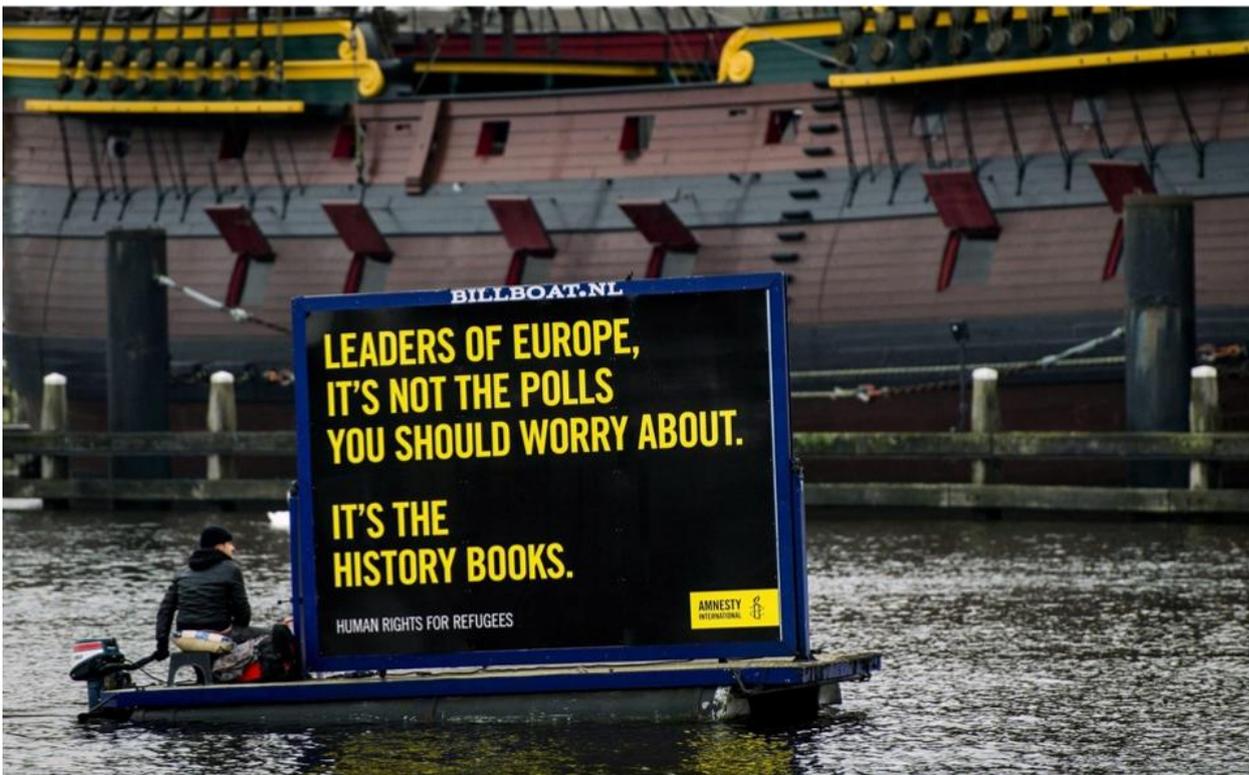
Today's Homework is:

Independently, you will choose two relevant texts - a novel, a piece of drama or a photograph - that will inform part of your final assignment. You will conduct preliminary research on the issues of colonialism and inequality in relation to this particular text, and make notes on key points you deem relevant for their final assignment. This research-based content will be shared in the form of a powerpoint presentation to the whole group in Tutorial 5 and can be included in your final assignment.

You will conduct research and make notes about a text of your choice and will hence have the opportunity to share the results of your findings before your final assignment.

This homework will test your acquired critical skills and assess your ability to produce work and learn comparatively and independently. It will also test your communication skills and your aptitude to work as part of a group.

Tutorial 5 – Why is the relation between Post-colonial Writing and Colonialism crucial?



Today's Key Question(s):

- How do Post-colonial texts intervene culturally, socially, politically in contemporary issues such as migration and globalisation?
- In what ways can all the texts analysed so far be read as acts of resistance?

What is the Purpose of Tutorial 5?

- To recap the key concepts of Post-colonial Studies
- To review all texts analysed during the course as resisting acts/performances
- To recap their crucial connection with Colonialism
- To recall how representation is linked to specific discourses
- To review how resistance is a strategy enacted through language
- To provide opportunities for students to ask questions about part of the content of the course they might find unclear and clarify doubts about key theoretical terms
- To provide students with strategies for reading and written guidance about the writing of essays (e.g. final assignment)

Strategies for reading Post-colonial Literature:

- **Defamiliarisation:** Begin with what you are not used to!
- **Cultural / historical context:** ask where does the text come from, what language(s) was it originally written in and what traditions does it draw upon?
- **Objectives:** try to formulate your own view of a text and challenge, providing valid evidence, other critical views of that specific text.
- **Thinking out of the box:** examining texts does not necessarily mean verbal forms of textuality. Narratives can come in various forms, choose the ones which best suit your own critical purpose.

Concluding Points about Postcolonial Theory

- Actively engages with a broad range of cultural productions and responses to colonization, postcoloniality and globalization
- Shows how literature is also tied up with ideological and dominant structures
- Encourages non-normative, critical and self-conscious approaches to literatures (forming broad-minded citizen of the world)
- Offers the opportunity of intervening critically in current debates such as migration, human rights, neo-liberal politics
- In line with Cooppan's understanding of method, A Postcolonial Theory Methodology "does not incarnate an object but simply repositions it."

What does a Constructive Methodology of Post-colonial Theory offer the student?

- 📖 The chance of thinking critically, exposing and directing our attention to structures of power that control representation.
- 📖 Postcolonial theory highlights the ways in which power works in our global capitalist economy, exposing its cultural and ideological foundations.
- 📖 It re-directs our attention towards the knowledges and the needs of the other. It is about developing a political practice morally committed to transforming the conditions of exploitation and poverty of the majority of the world's population.
- 📖 "[T]he writers who really matter for the student of world literatures are those whose works attend to the extraordinarily violent and unequal conflicts inaugurated over the past several centuries by the project of imperialism." (Robert Spencer, *Cosmopolitanism and Postcolonial Literature*, 2011, 1);

Today's Homework is:

In preparation for the final assignment, prepare an outline/structure for your essay, following the Essay Writing Guidance provided. You can either do this by listing bullet points over a maximum of 2 A4 pages including your argument, your chosen texts, your secondary sources and your conclusion, or you can start drafting your final essay, i.e. start writing your introduction and developing your argument, mentioning your texts and secondary sources. You will receive constructive feedback on this draft, which will be used for your final assignment.

Final Assignment Title: "Can Texts Fight Colonialism and Inequality?" Evaluate the question referring in your answer to at least TWO texts, one of which has not been examined during the course.

The Deadline is:

Midnight Wednesday 8th January 2020

Useful websites:

<http://www.postcolonialstudiesassociation.co.uk/> (Postcolonial Studies Association website)

<http://postcolonialstudies.emory.edu/> (Introduction to Postcolonial Studies at Emory)

Essay writing reflection

Use the checklist below to reflect on your essay writing ability at the moment. Read the statements for each skill and then tick the box that most closely fits how you currently feel about your ability to do that skill.

You will use this to help your PhD tutor give you feedback in your next tutorial. They will give you specific advice on how to improve these areas in relation to your draft assignment so be completely honest.

Addressing the question			Using evidence		
I can... <ul style="list-style-type: none"> identify what the title or question is asking me to do select relevant information from the course to answer the title or question explain why the information I have used is relevant 			I can... <ul style="list-style-type: none"> select evidence that supports my points link evidence to my points and ideas clearly and convincingly explain how my evidence supports my points use references 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Developing an argument			Critical evaluation		
I can... <ul style="list-style-type: none"> include a point of view or position in response to the title or question develop and explain my point of view argue why my point of view or position is correct 			I can... <ul style="list-style-type: none"> ensure I analyse events and information rather than just describe them assess the relevance and significance of the ideas and examples I am writing about 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Structuring			Use of language		
I can... <ul style="list-style-type: none"> arrange my points in to a logical order write paragraphs that focus on one idea or point each write an introduction that explains how I will deal with the issues of the essay write a conclusion that sums up my main points 			I can... <ul style="list-style-type: none"> minimise spelling, punctuation and grammar errors ensure my writing makes the meaning clear and easy to follow write using and appropriate tone and level of formality 		
I feel...			I feel...		
Confident	Partially confident	Not confident	Confident	Partially confident	Not confident
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Tutorial 6 – Draft assignment feedback and reflection



- To receive feedback on your draft assignment
- To reflect on your essay writing skills
- To identify practical ways to improve your assignment

What three things can you now do to improve your assignment and your essay writing ability?

1

2

3

Tutorial 7 – Final assignment feedback and reflection

What is the Purpose of Tutorial 7?

- To receive feedback on final assignments.
- To write targets for improvement in school lessons.
- To reflect on the programme including what was enjoyed and what was challenging.

Final assignment feedback

What I did well...	What I could have improved on...
<ul style="list-style-type: none">•	<ul style="list-style-type: none">•
<ul style="list-style-type: none">•	<ul style="list-style-type: none">•
<ul style="list-style-type: none">•	<ul style="list-style-type: none">•

My target for future work is...

Reflecting on The Scholars Programme

What did you most enjoy about The Scholars Programme?

-
-
-

What did you find challenging about the programme?

-
-
-

How did you overcome these challenges?

-
-
-

Appendix 1 – Referencing correctly

When you get to university, you will need to include references in the assignments that you write, so we would like you to start getting into the habit of referencing in your Brilliant Club assignment. This is really important, because it will help you to avoid plagiarism. Plagiarism is when you take someone else's work or ideas and pass them off as your own. Whether plagiarism is deliberate or accidental, the consequences can be severe. In order to avoid losing marks in your final assignment, or even failing, you must be careful to reference your sources correctly.

What is a reference?

A reference is just a note in your assignment which says if you have referred to or been influenced by another source such as book, website or article. For example, if you use the internet to research a particular subject, and you want to include a specific piece of information from this website, you will need to reference it.

Why should I reference?

Referencing is important in your work for the following reasons:

- It gives credit to the authors of any sources you have referred to or been influenced by.
- It supports the arguments you make in your assignments.
- It demonstrates the variety of sources you have used.
- It helps to prevent you losing marks, or failing, due to plagiarism.

When should I use a reference?

You should use a reference when you:

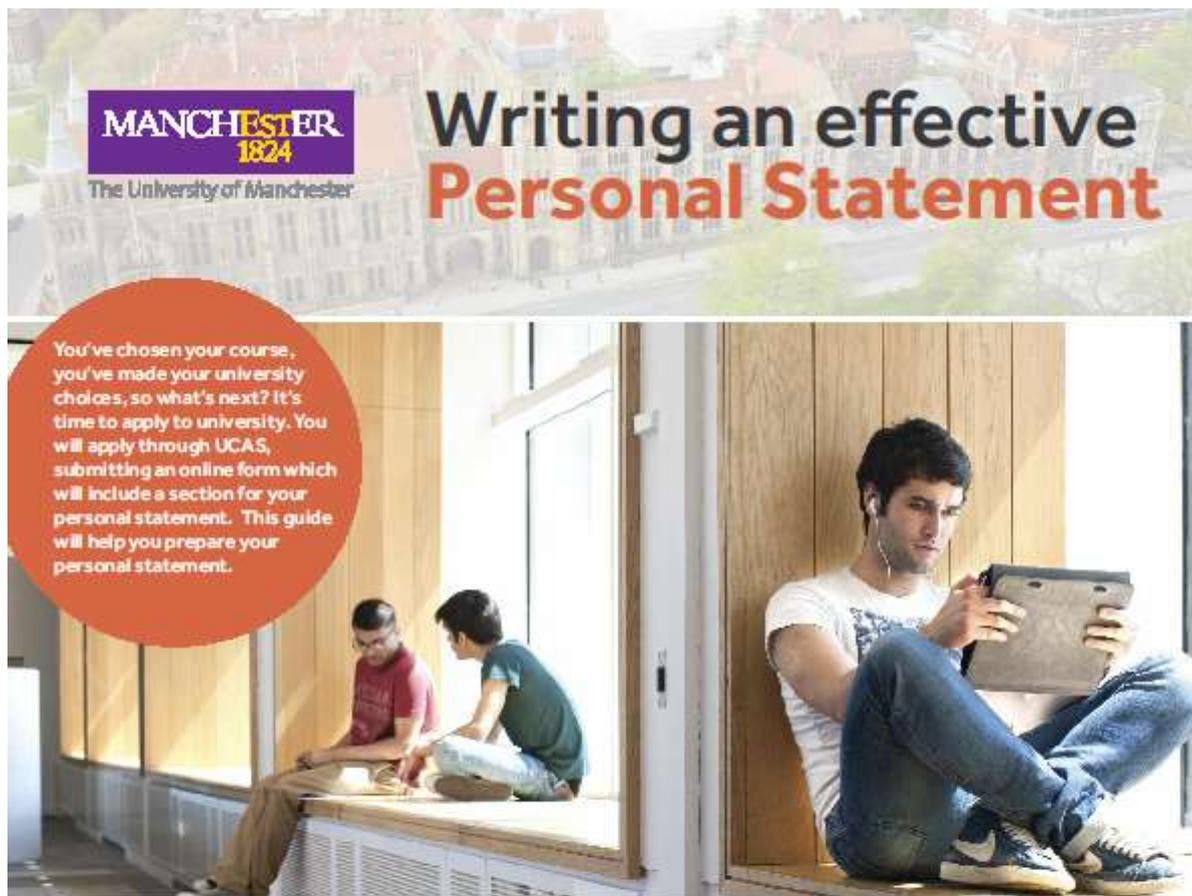
- Quote directly from another source.
- Summarise or rephrase another piece of work.
- Include a specific statistic or fact from a source.

How do I reference?

There are a number of different ways of referencing, and these often vary depending on what subject you are studying. The most important thing is to be consistent. This means that you need to stick to the same system throughout your whole assignment. Here is a basic system of referencing that you can use, which consists of the following two parts:

- **A marker in your assignment:** After you have used a reference in your assignment (you have read something and included it in your work as a quote, or re-written it your own words) you should mark this in your text with a number, e.g. [1]. The next time you use a reference you should use the next number
 - e.g. [2].
- **Bibliography:** This is just a list of the references you have used in your assignment. In the bibliography, you list your references by the numbers you have used, and include as much information as you have about the reference. The list below gives what should be included for different sources.
- **Websites** – Author (if possible), title of the web page, website address, [date you accessed it, in square brackets].
 - e.g. Dan Snow, 'How did so many soldiers survive the trenches?', <http://www.bbc.co.uk/guides/z3kgjxs#zg2dtfr> [11 July 2014].
- **Books** – Author, date published, title of book (in italics), pages where the information came from.
 - e.g. S. Dubner and S. Levitt, (2006) *Freakonomics*, 7-9.
- **Articles** – Author, 'title of the article' (with quotation marks), where the article comes from (newspaper, journal etc.), date of the article.
 - e.g. Maev Kennedy, 'The lights to go out across the UK to mark First World War's centenary', *Guardian*, 10 July 2014.

Appendix 2 – Subject Specific Top Tips for Strengthening a UCAS Personal Statement



MANCHESTER
1824
The University of Manchester

Writing an effective Personal Statement

You've chosen your course, you've made your university choices, so what's next? It's time to apply to university. You will apply through UCAS, submitting an online form which will include a section for your personal statement. This guide will help you prepare your personal statement.

What is a personal statement?

- Your personal statement outlines why you want to study a particular course at university and is an opportunity for you to demonstrate you have the skills, knowledge and experience to succeed on this course.
- Your personal statement forms part of your UCAS application to university. It is submitted online, and can be a maximum of 47 lines or 4000 characters long, whichever comes first.
- It is an opportunity for the admissions tutor (see below) to find out more about you, your academic achievements, your interests and your motivation(s) for studying at Higher Education level.

Who reads my personal statement?

- Admissions tutors are members of university staff who set the entry criteria for the course. They will assess your application, read your personal statement and decide whether you will receive an offer.

What are admissions tutors looking for?

- Admissions tutors are looking for evidence that you have the skills required to be an undergraduate student on the course you are applying to and will contribute more widely to university life.
- You can find out the specific skills a potential student needs to demonstrate by referring to the UCAS course fact files or by contacting the relevant university department.

TOP TIP
Although you complete the UCAS application form online, draft your personal statement using word processing software first.

"Writing a clear and compelling personal statement is an essential part of your application. With many highly qualified students applying to University, the personal statement is crucial in helping us identify students with the greatest merit and aptitude for our courses."

Bernard Strutt
Head of UK/EU Student Recruitment

The University of Manchester perspective.

At The University of Manchester, we are looking for students who can demonstrate academic potential, understanding of the course, independent learning and a willingness to contribute to the University.

Where places are limited they are offered to those eligible applicants who best meet our selection criteria, and whom our admissions staff judge to have most potential to benefit from their chosen course and to contribute both to the Academic School and the University.

To download the full leaflet, follow this link online:

<http://documents.manchester.ac.uk/display.aspx?DocID=20493>

Additionally, here are some useful websites for university application guidance:

<http://www.manchester.ac.uk/study/undergraduate/applications/how-to-apply/>

<https://wwwucas.com/>

A general Overview of the Application and Selection process at The University of Manchester:

- Application

You must make your undergraduate application to The University of Manchester through the Universities and Colleges Admissions Service (UCAS).

You can apply to UCAS from 1 September for entry the following autumn.

The normal closing date for receipt of applications is 15 January, after which you can apply through UCAS Extra. (The deadline for international applications is 30 June.)

If you are applying to Oxford or Cambridge, or for courses leading to a professional qualification in medicine or dentistry, the closing date is 15 October in the year prior to entry.

In many cases you can defer entry by one year, especially if you wish to gain relevant work experience or improve your language skills. Please check with the admissions team for the relevant subject before submitting your UCAS form.

Our UCAS code is M20 MANU.

- Selection

Applicants for all courses must normally demonstrate a broad general education including acceptable levels of literacy and numeracy, equivalent to at least grade C in GCSE English Language and Mathematics (Grade 4 for applicants holding newly reformed GCSEs in England).

We operate a devolved admissions system, and as such all admissions decisions are made within academic Schools. The University of Manchester does not use the UCAS Tariff to frame entry requirements or offers, nor do we rely on the UCAS Tariff to arrive at equivalencies between qualifications.

Our academics assess each application holistically and judge whether the content and demand of the pre-HE qualifications presented will have sufficiently prepared the applicant to progress on to the course they are applying for. Entry requirements will vary from one course to another and compulsory subject requirements may apply. Therefore please refer to the specific entry requirements for your chosen course.

Appendix 3 – Readings

1. Article from *Textual Practice* (Postcolonial Journal)

VIJAY MISHRA and BOB HODGE, "What is post(-)colonialism?"

As the British Empire broke up and attempted to sustain an illusion of unity under the euphemistic title of 'Commonwealth', a new object appeared on the margins of departments of English Literature: 'Commonwealth literature'. The ambiguous politics of the term was inscribed in the field that it called into being. 'Commonwealth literature' did not include the literature of the centre, which acted as the impossible absent standard by which it should be judged. The term also occluded the crucial differences between the 'old' and the 'new' Commonwealth, between White settler colonies and Black nations that typically had a very different and more difficult route into a different kind of independence.

The struggling enterprise of 'Commonwealth literature' was jeopardized from the start by the heavily ideological overtones of its name. Now a new term has gained currency to designate the field: 'post-colonial'. Post-colonial(ism) has many advantages over the former term. It foregrounds a politics of opposition and struggle, and problematizes the key relationship between centre and periphery. It has helped to destabilize the barriers around 'English literature' that protected the primacy of the canon and the self-evidence of its standards. But in order to consolidate its place in the curriculum it needed a good, teachable text. With the publication of *The Empire Writes Back*¹ (hereinafter abbreviated to EWB) that need is now met. EWB is a lucid, judicious and representative text which is destined to play a decisive role in this emerging field. That importance is good reason for subjecting it to close critical scrutiny, as we propose to do.

The word post-colonialism (hyphenated) is not given an independent entry in the OED (1989). It is still a compound in which the 'post-' is a prefix which governs the subsequent element. 'Post-colonial' thus becomes something which is 'post' or after colonial. In the OED the compound exists alongside other compounds such as post-adolescent, post:cognitive, post-coital and so on. The first entry for the word is dated 12 December 1959: 'It was probably inevitable that India, in the full flush of post-colonial sensitivity, should fear that association with the America of that period might involve her necessarily in troubles which were little to do with Asia.' Subsequent entries (1969; 1974) carry this meaning of post-colonial as something which happened after colonization. Edward Said writes about a 'postcolonial field'² to which modern anthropologists can no longer return with their erstwhile certitudes.

Here too 'post-colonial' is used in the sense in which the OED defines the term. EWB takes up as its central theme the relationship of the periphery to the metropolitan centre in the context of post-colonial literature. Some of the problems that it faces in positioning itself in relation to this theme can be seen in some ambiguities in the title of the book itself, which makes connections with two seemingly divergent moments in modern culture. The first is the intertext that the title echoes, *The Empire Strikes Back*, the second film in the Star Wars Trilogy in which the father and the Empire are momentarily on the ascendant as Darth Vader all but incapacitates his son (Luke Skywalker) and the counter-insurgency of the guerrillas is checked by the might of the Empire.

The second intertext is not so much a narrative as a personality around whom a bizarre postmodern fiction has been constructed. The title is a quotation from Salman Rushdie who, writing from within the centre as a critic of it, now finds himself denounced for complicity with the values of the colonizer, the imperialist. Saladin the 'chamcha' becomes Rushdie the 'chamcha' who, in Rushdie's own definition, is someone who 'sucks up to powerful people, a yes-man, a sycophant'. 'The Empire', adds Rushdie, 'would not have lasted a week without such collaborators among the colonized people.'³ The condemnation of Rushdie by the Islamic post-colonial world raises interesting questions about the category of the post-colonial itself and whether one can ever totally remove the stains of complicity with the Empire that come with the 'profession' of post-colonial writer. For the Islamic post-colonial

world the moral is clear and succinct: to write in the language of the colonizer is to write from within death itself. As a result of all this, the title of EWB begins to sound like a Freudian slip, announcing the inevitable triumph of the Empire's counter-attack as the slogan for a book that celebrates postcolonial subversion.

The Rushdie case is a parable that challenges the notion of postcolonial writing as defined by Ashcroft, Griffiths and Tiffin. In the final analysis post-colonial writers who write in the language of the Empire are marked off as traitors to the cause of a reconstructive post-colonialism.

The authors of EWB seem to be conscious of this paradox, the paradox that the 'post' in 'post-colonialism' may well imply 'business as usual, only more so'. Consequently, they point to the dangers of writing in English (spelt with a lower case whenever non-British English is being referred to) and they know that the post-colonial writers compose in the shadow of 'death'. Many years ago Frantz Fanon anticipated this paradox when he wrote that the colonized is either doomed to be a mere reflection of his master (located in the Imaginary) or he must fight his master through active struggle (so as to enter into the realm of the Symbolic). The withholding of legitimate consciousness, I-ness or self-hood, the impossibility on the part of the colonized even to qualify for the thingness of things (thingword), produces a radical politics in which violence is embraced. But as the ANC's own struggle for self-legitimation demonstrates, the colonizer never completely withholds 'I-ness' or 'selfhood' since to do so would make the colonized worthless. Thus there is always, in the colonial regime, a tantalizing offer of subjectivity and its withdrawal which, for the colonized, momentarily confirms their entry into the world of the colonizer only to be rejected by it. The colonized never know when the colonizers consider them for what they are, humans in full possession of a self, or merely objects.

In Fanon's version of the conditions under which the radical postcolonial might come into being, the colonial world must be strategically rendered as Manichean in its effects, since the system reduces the colonized to the status of permanent bondage. Consequently, it is in the nature of the Manichean world-order that violence should be seen as a cleansing force. This is a severe indictment of the imperialist since the withdrawal of subjectivity hits at the very core of the enlightenment project, the civilizing values of modernity which the colonized (a V. S. Naipaul for instance) sees as imperialism's positive, reconstructive, and basically humane face. The complexity of this essentially Hegelian problematic, the centrality of action in a retheorization of history as class struggle, is transformed by the authors of EWB into a broader, somewhat depoliticized category, the 'counter-discourse'. Political insurgency is replaced by discursive radicalism, for which the West Indian example is offered as paradigmatic.

The danger here is that the post-colonial is reduced to a purely textual phenomenon, as if power is simply a matter of discourse and it is only through discourse that counter-claims might be made. This move is clearly aimed at making the diverse forms of the post-colonial available as a single object on the curriculum of the centre. Since a grand recit is not available equally to the varieties of post-colonialism that EWB addresses, it is hardly surprising that the dominant tone in the book is the tolerant pluralism of liberal humanism. Difference is recognized but contained within a single pattern, the coexistence of two kinds of relationship to the language and culture of the centre: 'abrogation' or refusal, and 'appropriation'. The latter gathers under a single term a large and diverse set of strategies involving both accommodation and compromise, whose political meaning is highly dependent on specific historical circumstances.

POST-ORIENTALISM AND COUNTER-DISCURSIVITY

A grand theory of post-colonialism inevitably throws up comparisons with another totalizing form of scholarship, orientalism. This is not to say that EWB duplicates orientalism's political strategy or, more significantly, is unaware of its redemptive as well as damning characteristics. What EWB, however, ends up doing is something which is endemic

to a project in which particularities are homogenized, perhaps unconsciously, into a more or less unproblematic theory of the Other. One remembers Edward Said's well-known warning that even with the best of intentions one might, and sometimes does, give the impression that through one's own discourses the Other is now representable without due regard to its bewildering complexity. Perhaps it

is in the very nature of any totalizing enterprise that simplifications which are avoided elsewhere (as in individual articles by Ashcroft, Griffiths and Tiffin) make their way into the body of the text.

The paradox that surfaces - a paradox that we would call postorientalism - is part of an historical process that grew out of Europe's reading of the Other. Orientalism's heavily skewed and ideologically marked discourses - the enterprise was never totally homogeneous, and often contradictory - haunts the post-colonial in ways that makes, in places, the post-colonial itself post-oriental. Depending upon one's point of view, this might be a positive acknowledgement of a larger continuity.

At the same time a more sophisticated orientalism (as post-orientalism) would take us back to Warren Hastings's astute observation in his panegyric on Charles Wilkins's path-breaking translation of the Bhagavadgita (1785): But such instances can only be obtained in their [the Hindus'] writings: and these will survive when the British dominion in India shall have long ceased to exist, and when the sources which it once yielded of wealth and power are lost to remembrance.⁶

What Hastings is anticipating here are the different forms of pre-english literatures which will have a very different relationship with the emergent literatures in English. When the power of the British is 'lost to remembrance', as is increasingly becoming evident in the new Indian lebenswelt for instance, indigenous literatures would again begin to show a resurgence and self-confidence which would question the self-evident primacy of a literature written in English. In jettisoning the almost auratic status given to the English language, the new reckoning with an imperial language both changes the form of the language itself and marginalizes it politically: the Shiv Sena uses Marathi, the Sikh militants Punjabi, and so on.

In this instance, a post-colonial theory becomes a radical form of orientalism (or post-orientalism) which insinuates, at every point, a dialectical process now under way between literature in English, and those written and oral non-english discourses which, in Hastings' words, 'will survive'. Where the early version of orientalism effectively reduced this multiplicity of languages and ideologies into a homogenized European discourse — E. Trump gave up his translation of the Adi Granth (1877) because it lacked a grand epic narrative - the EWB strategy, for very different reasons, can't hear the almost carnivalesque sounds of the nonenglish unconscious either. It is a price that EWB, like any other enterprise with totalizing ambitions, must inevitably pay. The failure to position author(s) into a culture so as to 'mediate between discrepant worlds of meaning'⁷ led the orientalists back into the essentially European reconstructions of the Other. The authors of EWB do make a conscious attempt at this mediation, and bring together some of the best insights into post-orientalism of most contemporary theorists of the subject. However, there are intrinsic problems with any proposal to account, within a unitary scheme, for the unmanageable plethora of 'discrepant worlds of meaning' in contemporary post-colonial societies. EWB proposes the category of 'context' as the crucial source for the construction of meaning, but this solution has its own difficulties.

The scope of the 'context' that they mobilize in analysis is necessarily a closed frame, not an open-ended plenitude of meanings connecting unpredictability with other meanings and texts. For the authors of EWB, once the context of a text is understood, there is nothing terribly difficult about a Sanskrit compound or a hidden cultural text which might require specialized knowledge to identify. Thus if one were to read the song of Gibreel in Rushdie's *The Satanic Verses** through EWB, its effect within the context is all that would really matter to the reader. The fact that beneath the song is an entire text of Bombay Cinema which, to the bilingual reader, would recall, more specifically, Raj Kapoor's *Shree 420* (1955) is knowledge that EWB must either ignore or relegate to the level of spurious or unnecessary footnote. This supplementarity, however, even in terms of EWB's own design is counter-discursive in a radically different fashion. The supplement, the anecdotal invasion or culture-specific power, is, however, a form of intervention that questions, as supplements always do, the very adequacy of a theory of the centre and its periphery.

At the very moment that the narrative is invaded by an intertext from a different centre — the centre and centrality of the Bombay commercial cinema, India's pre-eminent contemporary cultural form - the focus shifts from a fixed centre and its satellite system to a multiplicity of centres in the culture itself. There is an intractable problem here for the syncretic enterprise of EWB. Actually to explore every 'pre-english' literature is clearly beyond its scope, but their mere existence, acknowledged or otherwise,

makes the unitary post-colonial itself extremely problematic. Should one, therefore, acknowledge the impossibility of a comprehensive post-colonial literary theory without encroaching upon a multiplicity of other theories and disciplines? Can the post-colonial be anything other than a celebration of a specious unity rather than a critique? The political danger here is not that post-colonial literary theory might become post-oriental without orientalism's philosophical strengths; rather it might become not unlike the project of the raj historians of the 1960s who were totally bereft of any culture-specific know-how and effectively lost the chance to develop the study of Indian culture in universities.

With these other forms of knowledge ruled out as unnecessary because they are too difficult, a comprehensive theory of an uncanonized genre such as the novel is all that one needs to interpret post-colonial literature.

Beneath the strategies of EWB is the dialogism of Bakhtin; and beneath post-colonial literature lies the might of the novel form. Absence of cultural specificity leads to cultural collapse, and cultural collapse takes us to the modern genre par excellence, the novel. The European bourgeois novel comes with a pre-existent philosophical apparatus that implicitly questions the representation of history to the extent that any counterhistorical move must begin with a reading of the capacities of the novelistic genre itself. The extreme extension of this theory is that the postcolonial

as a duplication of Bakhtin's essentially polyphonic reading of the novel form makes the post-colonial redundant. It is important that we meet this hypothesis half-way, accept that a European epic narrative mediated through the European bourgeois novel was an available discourse to the post-colonial writer, and then fill out the other half of the equation with those very precise, historically and culturally specific distinctions that mark off post-colonial difference without constructing, in turn, a post-colonial homogeneity that cancels out its own oppositions and fractures.

Those writers who use forms of 'appropriation' recognize that colonial discourse itself is a complex, contradictory mode of representation which implicates both the colonizer and the colonized. Nowhere is this more evident than in V. S. Naipaul, who is so very conscious of writing from within the shadow of an English master like Conrad, whose personal contact with England as a Polish emigre he finds echoes his own journey back to the centre. Years before, Romesh Dutt had translated sections from the Ramayana and Mahabharata in octametric lines. It is therefore not totally true that the post-colonial precursor discourse, the colonial, existed only in the hands of the colonizer. The Aboriginal writer Mudrooroo Narogin Noongah certainly recognizes the paradox of his writing in the language of the master, for the master, in novels and criticism that nevertheless insist upon the category of 'Aboriginality' as a defining feature of the Aboriginal postcolonial.⁹

Into this colonial discourse, into a discourse which has been identificatory, constructing the colonized as a fixed reality, the post-colonial makes its dramatic entry. But the post-colonial is nevertheless lumbered by the discourse of the colonized and is inexorably fissured. And it is not only fissured. It has also a political agenda that requires it to deconstruct an 'alien' subjectivity (a subjectivity growing out of a Hegelian master-slave relationship) but still hold on to the dominant genre through which it had been initially constituted, realism, that leads to the crossing over of post-colonialism into postmodernism.

THE POSTMODERN CONNECTION

Linda Hutcheon, whose reading of postmodernism as parody has been taken up by so many post-colonial writers, gets her own discussion of the two (postmodernism and post-colonialism) under way by emphasizing their distinct political agendas. Implicit in the diverging political agendas is the question of the definition of the subject. If for postmodernism the object of analysis is the subject as defined by humanism, with its essentialism and mistaken historical verities, its unities and transcendental presence, then for post-colonialism the object is the imperialist subject, the colonized as formed by the processes of imperialism. Hutcheon's warning is salutary and should be quoted in full:

The current post-structuralist/postmodern challenges to the coherent, autonomous subject have to be put on hold in feminist and postcolonial discourses, for both must work first to assert and affirm a

denied or alienated subjectivity: those radical postmodern challenges are in many ways the luxury of the dominant order which can afford to challenge that which it securely possesses.¹⁰

In spite of Linda Hutcheon's warning - one which she herself later in the same essay seems to forget in proclaiming the ambiguous postcolonialism of Canadian culture - the project of EWB is essentially postmodern. Admittedly, there is a whole section in EWB where postmodernism is treated agonistically, and earlier Tiffin¹¹ had subtly accused postmodernism of hegemonic tendencies driven by a European desire to dominate the field of post-colonialism as well, but EWB's version of post-colonialism, it seems to us, cannot, as a unified field, function without it. The central problematic arises out of the status of settler cultures, and their place in this unified field.

The 'justifying' discourse which allows this settler incorporation into post-colonialism is clearly postmodernism. In someone as astute as Stephen Slemon¹² the strategies of modernism/postmodernism arise out of a European assimilation of the heterogeneous colonial Other into its own social and discursive practices. It is this reading of post-colonialism as already present in European thought, as well as, by extension, in colonial culture, which allows Slemon to shift gear and move into Canadian settler culture forthwith. He speaks of Canada and the other White dominions as second world societies in which the post-colonial is an anti-colonial discourse, a kind of counter-discursive energy. Through this counter-discursivity the settler colony acquires a political agenda which demonstrates its reaction against an imperial homogenizing tendency.

How this happens, in Slemon's subtle argument, is clearly based upon a 'complicity' theory of post-colonialism. Though Slemon does not make it explicit, in the complicity theory, the literature of settler colonies, which did not have to go through a prolonged independence struggle, still has post-colonial tendencies embedded within it. In the age of the postmodern, the settler colonies' counter-discursive energy can now speak with greater assurance.

Like the authors of EWB, Slemon is at pains to avoid the collapse of the post-colonial and the postmodern. He must therefore insist upon the political strategy of post-colonialism, and argue that all post-colonial literatures demonstrate the recuperative work going on in marginalized societies. But it is salutary that the argument is developed not through, say, Patrick White's *A Fringe of Leaves* but through Salman Rushdie's *Midnight's Children*. For postmodernism, Rushdie's questioning of historical certainties is exemplary of its own project; for the post-colonial what is important is the way in which another, lost master-narrative recalled through the creative power of *maya*, of illusion, is used to free the colonized. The narrative energy of Rushdie is to be found in the magical narratives of the *Mahabharata* and the *Kathasaritasagara*.

Whereas a postmodern reading of *Midnight's Children* would emphasize play and deferral, a fully post-colonial reading will locate the meaning of the untranslated words and the special, culture-specific resonances of the text. It might even offer a radical reshaping or rethinking of what Habermas has called our 'communicative rationality'. The post-colonial text persuades us to think through logical categories which may be quite alien to our own. For a text to suggest even as much is to start the long overdue process of dismantling classical orientalism.

But the positions outlined above are not mutually exclusive. Pre-colonial Indian narratives too are all about deferral, and play; they are open-ended where meaning is constantly displaced.¹³ That is, a postcolonial text in this case can draw on an indigenous precursor tradition that has some of the features of postmodernism. In Mammata's theory and poetics, (which he borrowed from the *Dhvanyaloka* of Anandavardhana) *dhvani* theory is really a theory of the signifier where meaning is constantly deferred. *Dhvani* clearly stipulates that the referent is not available, only the suggested meanings are. Thus writes Mammata: This [the poem] is best when the suggested meaning far excels the expressed sense; it is called *dhvani* by the learned.¹⁴

Rushdie's *The Satanic Verses* is a case in point, since it has been (and can be) defended on aesthetic/postmodern grounds. Thus for John McLaren¹⁵ *The Satanic Verses* offers the possibilities of alternative histories to the reader, since Rushdie cannot accept any history as fixed, especially through the *ipsissima verba*, God's exact words. Similarly

Helen Watson-Williams¹⁶ bypasses the political arguments completely by a universalist move: the text explores 'truth' and may be explained rationally. Fantasy is simply a metaphor which can be reduced

to its realist origins. As it becomes clear in Amin Malak's¹⁷ reading, *The Satanic Verses* is defensible on postmodern grounds, where everything is subjected to subversive parody, but this kind of reading is highly dangerous politically. And here is the crux of the matter. The moment the dominant culture itself begins to draw generic lines (fiction, history; politics and postmodern play), the text gets transformed into distinct objects, with distinct effects and meanings. In political terms *The Satanic Verses* ceases to be post-colonial and becomes postmodern. Srinivas Aravamudan's¹⁸ suggestive essay shows how *The Satanic Verses* can be both postmodern and post-colonial at the same time. In it, pastiche, parody and history as unstable discourse, in short all the root-metaphors of postmodernism, are juxtaposed alongside culture-specific knowledges (the '420' reference requires no research for the Indian reader), the privileged position of the native reader, the absence of orientalist glossary and those obvious stylistic nuances which mark the text's post-coloniality.

By seeming to transform the post-colonial into an object of knowledge that might be critiqued through a postmodern/novelistic critical discourse, what EWB has done is to remove the post-colonial as a radical political act of self-legitimation and self-respect locked into practices which antedate the arrival of the colonizer, and bracket it with postmodern practices generally. It is not surprising, therefore, that the trope of metonymy becomes so decisive for the authors of EWB. Since metonymy bypasses the laws of censorship (Lacan called it the trope of the Unconscious), it enables the return of the repressed, the articulation of that which has become taboo in a colonized world. Thus in an example taken from *Nkosi* it is the power of the book, the pen, which is advanced: since writing is power, the pen, metonymically, is the displaced colonial phallus seeking a fulfilment of desire in its relationship with the absent Other.

Occasionally, as in Chapter 3, where *Nkosi* is examined at some length, the political argument comes across decisively: 'only by denying the authenticity of the line [the apartheid line] and taking control of the means of communication can the post-colonial text overcome this silence' (p. 87).

FORMS OF POST-COLONIALISM

What emerges, especially past Chapter 4 of EWB, is the fact that we are really talking about not one 'post-colonialism' but many postcolonialisms. When we drop the hyphen, and effectively use 'postcolonialism' as an always present tendency in any literature of subjugation marked by a systematic process of cultural domination through the imposition of imperial structures of power, we can begin to see those aspects of the argument of EWB which could be profitably extended. This form of 'postcolonialism' is not 'post-' something or other but is already implicit in the discourses of colonialism themselves. We would then want to distinguish sharply between two kinds of postcolonialism, viewed as ideological orientations rather than as a historical stage. The first, and more readily recognizable, is what we call oppositional postcolonialism, which is found in its most overt form in post-independent colonies at the historical phase of 'post-colonialism' (with a hyphen). This usage corresponds to the OED's definition of the 'post-colonial'. The second form, equally a product of the processes that constituted colonialism but with a different inflection, is a 'complicit postcolonialism', which has much in common with Lyotard's unhyphenated 'postmodernism': an always present 'underside' within colonization itself.¹⁹ Thus Charles Harpur, Marcus Clarke, Christopher Brennan as well as V. S. Naipaul and Bibhutibhushan Banerji are postcolonial in this sense.

It would follow, therefore, that other theories such as feminism which are also predicated upon some definition of oppression would find points of contact with postcolonialism. Significant terms used by the authors of EWB such as 'other', 'subversion', 'marginalized' and 'linguistic difference' are all replicated in feminist discourses. But the analogy also gives rise to a problem within postcolonial women's writing which would require a different order of theorizing, since postcolonial women are like a fragment, an oppositional system, within an overall colonized framework.

Women therefore function here as burdened by a twice-disabling discourse: the disabling master discourse of colonialism is then redirected against women in an exact duplication of the colonizer's own use of that discourse vis-a-vis the colonized in the first instance.

One finds a reaction against this twice-disabling discourse even in the context of someone who writes, essentially, within the *riti* ('love') and *bhakti* ('devotional') poetics of India.²⁰ In Mahadevi Varma's

chhayavad poetry the metaphysical domains of both *riti* and *bhakti* are replaced by a search for an ennobling humanism, the discriminatory desire of a woman herself as she seeks fulfilment in love. Into the hegemonic world of traditional Sanskrit genres and discourses, Mahadevi Varma inserts the female body, its sensations and its self-identity as woman. In the 1920s and 1930s Mahadevi Varma, as a woman, was grasping the nettle of a poetics which had produced the great patriarchal figures of Nanak and Tulsidasa.

The homogenizing drive of EWB leads it to seek to establish a dominant field and not a set of heterogeneous 'moments' arising from very different historical processes. As we have said, it is especially important to recognize the different histories of the White settler colonies which, as fragments of the metropolitan centre, were treated very differently by Britain, which, in turn, for these settler colonies, was not the imperial centre but the Mother Country. What an undifferentiated concept of postcolonialism overlooks are the very radical differences in response and the unbridgeable chasms that existed between White and non-White colonies.

A difficult category which is in need of theorizing is, of course, race. The decisive role that race has played in all forms of colonial society over the past 500 years (and perhaps even before that) cannot be overestimated.

At the same time since racial categories interweave with social classes at every point, they become much more complex in their uses and effects. There is certainly no essentialist meaning of race itself. It is what one does with the category and, more importantly, how it impinges upon power relations in the colonial/post-colonial world that is of concern to the cultural theorist. It is here that the concept itself, in a nonessential fashion, nevertheless needs a level of specificity which would identify its function as a category of analysis. Race is not part of an unproblematic continuum alongside discursive categories such as linguistic rupture, syncreticism, hybridity and so on. In all kinds of oppositional postcolonialism (within settler countries themselves and without) race was part of a larger struggle for self-respect. The post-colonial is the single most important phenomenon in which it played such a decisive role.

These difficulties disrupt the smooth and seamless surface of EWB's definition of the 'post-colonial': We use the term 'post-colonial', however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. (p. 2)

What is this 'continuity of preoccupations'? Is it purely aesthetic? What is the material basis of this aesthetic? How is the 'post-colonial experience' reconstructed? How does it become 'rich' and 'incisive' (p. 91) if we can't relativize this image of discursive wealth through some understanding of social conditions? The annual per capita income of an Indian, for instance, is around \$150, that of an African is around \$300. In the West Indies it is probably not much more. And social security is non-existent.

An average Australian worker (though not an unemployed Aborigine) earns above these levels in a week. Perhaps it is only in the Indian diaspora of Britain, the US and Canada that the 'historical process initiated by European imperialist aggression' can be placed upon a uniform material footing. Without an adequate materialist theory of postcolonialism, EWB's theory of 'post-coloniality' is a general hypothesis applicable to any text which dismantles power relations existing in an 'anterior' text. The problematic, extended and reformulated, finds centre and periphery in social structures as diverse as race, class, women's rights and so on.

In practice, therefore, for the authors of EWB, the postcolonial is a hermeneutic which is vindicated by the conditions in non-settler colonies, but is then used unchanged to apply to settler colonies, thus making strategic moves of these settler colonies towards greater political and economic autonomy within a capitalist world economy appear as heroic and revolutionary ruptures. 'The Empire strikes back' indeed, under the cover yet again of its loyal White colonies. From the base of this elision, the construction of meaning in these non-settler colonies takes up a highly postmodern resonance. Meaning resides in the 'slippage' of language; meaning is constantly deferred; meaning grows out of a dialectical process of a relationship between the margins and the centre (meaning arises out of a discourse of marginality); meanings are not culturespecific and in postcolonial texts are constructed metonymically, not metaphorically. Since metonymy defers meaning, it is repetitive, and returns to

haunt us in a replay of a version of the Gothic. Not surprisingly, then, the postcolonial text is 'always a complex and hybridized formation' (p. 10).

The more we probe statements such as these, the more conscious we become of a model for the construction of meaning which advances metonymy over metaphor, hybridity over purity, syncretism over difference, pluralism over essentialism or pan-textualism, and diglossia over monoglossia. The paradigmatic postcolonial text is the "West Indian novel which is elevated, implicitly, to the position of pre-eminence: all postcolonial literatures aspire to the condition of the West Indian, and the achievements of "West Indian writers are read back into the settler traditions.

But the West Indian paradigm is just not applicable to a country like Australia for instance, either historically or linguistically. Australian English is an almost exact duplication of Received Standard English and Australian colloquialisms (its most obvious anti-language) follow exactly the rules by which the language of the British underground comes into being. That crucial fracturing of the deep structure of a language found in non-settler 'englishes' just does not occur in Australia, a country which, historically, has always seen itself as part of the Empire, ever ready to follow, uncritically, in the footsteps of the Mother Country.

Gallipoli, the Australian colonization of the Pacific, the White Australia Policy, Prime Minister Menzies' recitation of love-poetry for the departing Queen Elizabeth in 1953, may be explained simply in terms of a country which saw itself as an integral part of the White British Empire. The settler colonies provided the manpower, the support systems for colonialism to flourish.

At the heart of the oppositional post-colonial are three fundamental principles — principles which are as much points of difference between White settler colonies and the rest - which may be summarized as (a) racism, (b) a second language, (c) political struggle. For the category of the post-colonial to work in any other fashion it must become a 'complicit post-colonialism' and therefore effectively postmodern. It is the uneasy manner in which these three principles may be discussed with reference to the settler colonies which, to our mind, explains the pan-textualist bias within an otherwise mutually exclusive pluralist enterprise. Thus where subversion, for instance, is emphasized, this is done in largely non-political and non-racial terms. In short subversion becomes a kind of an anti-language (the authors call it an inter-language) which largely defines the postcolonial experience. What is worrying is that the category of subversion applies without change to literary tendencies within the canon itself (Donne, Sterne, Mary Shelley, etc.) rather than specifying those material conditions which give rise to post-colonial difference.

An uncritical adulation of pluralism, which leads, finally, to postcolonialism becoming the liberal Australian version of multiculturalism, then produces concepts such as 'hybridity' and 'syncretism' as the theoretical 'dominants' of post-colonial society. In doing so the authors then implicitly argue that the post-colonial rejects a monocentric view of human experience: assimilation (monocentrism) is out, hybridity (multiculturalism) is in. John Lennon sings 'Imagine all the people . . .'. Theories of syncretism/hybridization are essentially pluralistic, as they maintain a pluralism which encourages freedom and independence. Their parallel, as we have said, is to be found in Australian multiculturalism, a Utopian view of the world which is so very recent in origin and reflects as much global economic policies as any concerted effort on the part of Anglo-Celtic Australian society to change itself.

The emphasis on hybridization leads to an uneasiness with social and racial theories of post-colonial literature. Though Sanskrit theories are given an extended gloss, their interest for the authors of EWB lies, it seems to us, in their affirmation, finally, of an ahistorical aesthetic. Sanskrit theories of reception (*rasa*) and suggestiveness [*dhvani*] after all keep the primacy of the literary object intact. Sanskrit theories are still individual-oriented and easier for a pluralist to handle than theories of negritude (Aime Cesaire, Leopold Senghor, Fanon) or Aboriginality (Narogin). The authors of EWB tend to use the word 'essentialism' for any mode of criticism that claims indigeneity and avoids pluralism without in fact conceding that pluralism itself might be yet another version of what Achebe called 'colonialist criticism' (p. 127).

Furthermore, a related question may now be posed. Does the postcolonial exist only in English? The emphasis on language and 'englishes' in EWB seems to say so. But why are Premchand, Bannerjee (of

Father Panchali fame) and Satyajit Ray, and Raj Kapoor and Guru Dutt (the last three film-makers) not postcolonial? And what about the writings of the Indian diaspora not written in English, such as the Mauritian Abhimanyu Anant's *Lai Pasina* ('Blood and Sweat')?

For the authors of *EWB* it is syncretism ('syncretism is the condition within which post-colonial societies operate' (p. 180)) and hybridity ('hybridity . . . is the primary characteristic of all post-colonial texts' (p. 185)) which are the hallmarks of postcolonial writing. As a consequence post-colonial literatures are 'constituted in counter-discursive rather than homologous practices' (p. 196). In the process, as we have argued, the post-colonial has adopted almost every conceivable postmodern theory as well as a number of propositions which are absolutely central to the rise of the bourgeois novel in Europe.

WHAT IS POST(-)COLONIALISM?

The work of Bill Ashcroft, Gareth Griffiths and Helen Tiffin is a timely contribution to the post-colonial debate. The strategic moves they adopt in their unenviable task for a comprehensive post-colonial theory have paved the way for our own critique. "What follows is, we hope, an extension, albeit in a slightly different form, of their own intrinsically difficult project. Firstly, there is, we feel, a need to make a stronger distinction between the postcolonialism of settler and non-settler countries.

But within each of these there is a need to see greater continuities between the colonial and the post-colonial. In some ways the postcolonial is really a splinter in the side of the colonial itself and the kinds of rebellion that we find in the postcolonial are not unlike the reactions of the child against the law of the father.²¹ Because of the indeterminacy of the fused postcolonial (in which oppositional and complicit forms coexist) theorization about it inevitably pushes us towards postmodernism.

If we catalogue the crucial features of postcolonialism as advanced by *EWB* — fracture, interlanguage, polyglossia, subversion, and so on - we find that we are drawn, via the defining qualities of postmodernism, to propose a counter-literary history functioning as the underside of the dominant literary history. The postcolonial (unhyphenated) is a ghost that stalks the parent literary history just as vernacular literatures of Europe in Rome's former colonies challenged Latin, and Hindi-Urdu literature challenged Sanskrit/Persian. From this point of view it is then possible to claim that the postcolonial as a category subsumes the postmodern.

As the memory of independence struggles recedes and global capitalism in its latest avatar dominates our lives, and Hastings's prophecy is no longer simply a future hope but a living if still partial reality, we believe that postcolonialism, in its unhyphenated variety, will become the dominant 'post-colonial' practice. Though it seems highly unlikely that the difference between settler and non-settler countries will cease to exist - they will in fact become more marked — it is, nevertheless, possible to construct a theory which predicts the inevitable triumph of various complicit forms of postcolonialism in all late post-colonial societies. In order to explore the ramifications of this claim we would need further research into the nature of colonialism itself and the ways in which the struggle towards self-determination found expression. In doing so we should be able to acknowledge the quite radical differences in the 'colonial' relationship between the imperial centre and the colonized in the various parts of the former empires. It appears that the experience of colonialization was more similar across all the White settler colonies than in the nonsettler colonies. In the Indian subcontinent the colonial experience seems to have affected the cities only, in Africa it worked hand in hand with evangelical Christianity, in Southeast Asia the use of migrant labour — notably Chinese and Indian — mediated between the British and the Malays. In the West Indies slave labour, and later indentured Indian labour, again made the relationship less combative and more accommodating.

To use a non-literary marker, cricket triumphed in the British settler countries, on the Indian subcontinent and in the West Indies but not in non-settler Africa, the Middle East or Southeast Asia. Smaller recits must replace the grand recit of postcolonialism in all these instances so that we can know the historical background better. In these smaller

recits it may well be that the term 'postcolonial' is never used.

Beyond that, in the present late stage of world capitalism, the complicit postcolonial is on the way to becoming the literary dominant of 'postcolonialism'. In this situation it is important to recognize its

complex relationship with postmodernism, neither collapsing the two categories nor positing an absolute distinction. The postmodern has made some features of the postcolonial visible or speakable for the colonizers, reassuringly -strange and safely subversive, just as orientalism did in an earlier stage of colonial ideology. In return, postcolonialism draws attention to the occluded politics and forgotten precursors of postmodernism.

Postcolonialism we have stressed is not a homogeneous category either across all postcolonial societies or even within a single one. Rather it refers to a typical configuration which is always in the process of change, never consistent with itself. In settler countries like Australia, for instance, writers such as Harpur, Brennan, Richardson and Patrick White can be read as aspirants to the canon, extending but not challenging the standards of the imperial centre. But even while this was going on, the indigenous peoples whom the settlers had silenced could not be ignored, and their ghosts began to invade the texts of the dominant tradition. The kind of parasitism found in the original settler literature vis-a-vis the Mother Country is at first a prominent feature of the emerging writings of the Australian Aborigine, the New Zealand Maori and the Canadian Indian. Then a distinctive form of the postcolonial arises, as defiant as oppositional postcolonialism but without political independence or autonomy ever a realistic option. This symbiotic postcolonial formation has many of the same features as the more exciting postcolonialism of the non-settler countries as they establish their national identity. From here it begins to affect the form of writing of the settlers themselves, leading to a shift of balance within a type of the fused postcolonial. In the age of the postmodern, then, there is a double trend towards the complicit postcolonial: an increasing alliance with the postmodern at the level of theory, and an increasing predominance in political life. The echoes of guilty partnership in an illicit affair are set off by the word 'complicit', and these overtones hold back the difficult task of defining the 'new' postcolonialism which would take us beyond the oppositional postcolonialism of non-settler colonies that pivots around the moment of independence. It must be possible to acknowledge difference and insist on a strongly theorized oppositional postcolonialism as crucial to the debate, without claiming that this form is or has been everywhere the same wherever a colonizer's feet have trod. We can trace the creative process of cultural syncretism and its collapse of distinctions without having to overlook the contradictions and oppositions which still survive, and without disavowing the sometimes violent nature of colonial struggles in non-settler countries before and after independence.

It is precisely if we acknowledge the pervasiveness but not universality of complicit forms of the postcolonial that we can trace the connections that go back to the settler experience and beyond, and forward to the new postcolonialism. Theory must be flexible and prudent enough to say: the post-colonial is dead; long live postcolonialism.

NOTES

- 1 Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literature* (London: Routledge, 1989). All quotations from this text are cited parenthetically.
- 2 Edward W. Said, 'Representing the colonized: anthropology's interlocutors', *Critical Inquiry*, 15, 2 (Winter 1989), p. 209.
- 3 Salman Rushdie, 'The Empire writes back with a vengeance', *Times*, 3 July 1980, p. 8.
- 4 Terry Eagleton, *The Ideology of the Aesthetic* (Oxford: Basil Blackwell, 1990), p. 381.
- 5 Frantz Fanon, *The Wretched of the Earth* (Harmondsworth: Penguin Books 1961). See also Frantz Fanon, *Black Skin White Masks* (New York: Grove Press, 1967).
- 6 Charles Wilkins (trans.), *The Bhagvat-Geeta or Dialogues of Kreeshna and Arjoon* (London: C. Nourse, 1785), p. 13.
- 7 James Clifford, *The Predicament of Culture. Twentieth-Century Ethnography, Literature and Art* (Cambridge, Mass.: Harvard University Press, 1988), p. 113.
- 8 Salman Rushdie, *The Satanic Verses* (London: Viking, 1988), p. 5.
- 9 Mudrooroo Narogin, *Writing from the Fringe. A Study of Modern Aboriginal Literature* (Melbourne: Hyland House, 1990).
- 10 Linda Hutcheon, 'Circling the downspout of empire: post-colonialism and postmodernism', *Ariel*, 20, 4 (October 1989), p. 151.
- 11 Helen Tiffin, 'Post-colonialism, post-modernism and the rehabilitation of post-colonial history', *Journal of Commonwealth Literature*, 21, 1 (1988), pp. 169-81.
- 12 Stephen Slemon, 'Modernism's last post' *Ariel*, 20, 4 (October 1989), pp. 3-17.
- 13 Vijay Mishra, 'The centre cannot hold: Bailey, Indian culture and the sublime', *South Asia*, n.s., 12, 1 (June 1989), pp. 103-14.
- 14 Mammata, Kavyaprakasha, ed. Acharya Vishveshvar (Varanasi: Jnanamandala, 1960), IV, 39, 24, p. 91.
- 15 John McLaren, 'The power of the word: Salman Rushdie and The Satanic Verses', *Westerly*, 1 (March 1990), pp. 61-5.
- 16 Helen Watson-Williams, 'Finding a father: a reading of Salman Rushdie's *The Satanic Verses*', *Westerly*, 1 (March 1990), pp. 66-71.
- 17 Amin Malak, 'Reading the crisis: the polemics of Salman Rushdie's *The Satanic Verses*', *Ariel*, 20, 4 (October 1989), pp. 176-86.
- 18 S. Aravamudan, 'Salman Rushdie's *The Satanic Verses*', *Diacritics*, 19, 2 (Summer 1989), pp. 3-20.
- 19 See Jean-François Lyotard, *The Postmodern Condition* (Manchester: Manchester University Press, 1986).
- 20 See Karine Schomer, *Mahadevi Varma and the Chhayavad Age of Modern Hindi Poetry* (Berkeley: University of California Press, 1983).
- 21 See Bob Hodge and Vijay Mishra, *The Dark Side of the Dream: Australian Literature and the Postcolonial Mind* (Sydney: Allen & Unwin, 1991).

To cite this article: Vijay Mishra & Bob Hodge (1991) "What is post(-)colonialism?," *Textual Practice*, 5:3, 399-414.

2. Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983)

“In an anthropological spirit, then, I propose the following definition of the nation: it is an imagined political community - - and imagined as both inherently limited and sovereign.

It is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. Renan referred to this imagining in his suavely back-handed way when he wrote that ‘Or l’essence d’une nation est que tous les individus aient beaucoup de choses en commun, et aussi que tous aient oublié bien des choses.’ With a certain ferocity Gellner makes a comparable point when he rules that ‘Nationalism is not the awakening of nations to self-consciousness: it invents nations where they do not exist.’

The nation is imagined as limited because even the largest of them encompassing perhaps a billion living human beings, has finite, if elastic boundaries, beyond which lie other nations. No nation imagines itself coterminous with mankind. The most messianic nationalists do not dream of a day when all the members of the human race will join their nation in the way that it was possible, in certain epochs, for, say, Christians to dream of a wholly Christian planet.

It is imagined as sovereign because the concept was born in an age in which Enlightenment and Revolution were destroying the legitimacy of the divinely-ordained, hierarchical dynastic realm. Coming to maturity at a stage of human history when even the most devout adherents of any universal religion were inescapably confronted with the living pluralism of such religions, and the allomorphism between each faith’s ontological claims and territorial stretch, nations dream of being free, and, if under God, directly so. The gage and emblem of this freedom is the sovereign state.

Finally, it is imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that makes it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly to die for such limited imaginings.

These deaths bring us abruptly face to face with the central problem posed by nationalism: what makes the shrunken imaginings of recent history (scarcely more than two centuries) generate such colossal sacrifices? I believe that the beginnings of an answer lie in the cultural roots of nationalism.”

Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Revised Edition ed. (1983; London and New York: Verso, 1991), pp. 5-7.

3. Kiran Desai's *The Inheritance of Loss* (2006) - [from *The Literary Encyclopedia* online]

Kiran Desai acknowledged that she "... spent a very long time writing and rewriting *The Inheritance of Loss*" and "... found it a devastating book to write." Written over a period of eight years, the novel was first published in the United States of America by Atlantic Monthly Press in 2006 and was awarded the Man Booker Prize in the same year. It was also shortlisted for the Orange Prize in 2007. Desai's second novel, it "registers the multicultural reverberations of the new millennium with the sensitive instrumentality of fiction."ⁱⁱ Its invested engagement with the experiences of colonialism, post-coloniality and globalization, its interested exploration of meta-narratives and minor histories and its celebratory mockery of mapping and borders-drawing make this memorable novel a remarkable contribution to World Literatures and Postcolonial Studies.

Interviewed by *The Guardian* on the day of the Man Booker Prize Award Ceremony, Desai said about her novel that it "tries to capture what it means to live between east and west. It explores what happens when a western element is introduced into a country that is not of the west, which is what happened, of course, during colonial times and is happening again with India's new relationship with the States."ⁱⁱⁱ Departing from polarising East/West imagined cultural divisions, *The Inheritance of Loss* also provides a refreshing look at the legacy, a compellingly burdensome inheritance, of British colonialism, one which is not interested in celebrating exclusively positive hybridity and diversity but which lingers on a claustrophobically inescapable feeling of loss marking the enduring consequences of the encounter of the colonised subject with both modernity and post-modernity. In one of its earliest reviews, Pankaj Mishra perceptively notes that "Desai's extraordinary new novel manages to explore, with intimacy and insight, just about every contemporary international issue: globalization, multiculturalism, economic inequality, fundamentalism and terrorist violence. Despite being set in the mid-1980's, it seems the best kind of post-9/11 novel."^{iv}

The novel's greatest force however, which entangles its reader's captivation is undoubtedly its profound humanity. The Man Booker 2006 chair, Hermione Lee, explains that *The Inheritance of Loss* was ultimately selected as the Booker's Prize winner as it proved to be "... a magnificent novel of humane breadth and wisdom, comic tenderness and powerful political acuteness."^v As many distinguished classics of literature, it celebrates the little things of life speaking of "little failures, passed down from generation to generation,"^{vi} as Desai herself puts it. Her choice of a poem by Jorge Luis Borges as epigraph to the novel could not have been more appropriate. Borges's equally oxymoronic "Boast of Quietness," a poem about "someone and anyone" whose destiny is driven by profound humanity but is also entangled with inexorable time and homeland journeys, is a fitting introduction to the novel's suggested idea that Western modernity, colonialism and their legacies bring about them a greater sense of loss and inequality than the assurance or sentiment that something has been gained in the process. As Mishra rightly notes, "what binds these seemingly disparate characters is a shared historical legacy and a common experience of impotence and humiliation... referring to centuries of subjection by the economic and cultural power of the West."^{vii}

Indeed, being borne across the world Kiran Desai's post-colonial identities are in Salman Rusdhie's sense "translated men," whose refracted and complex identities are "at once plural and partial."^{viii} All of them longing for desperate narratives, be they mimic, romantic, filial, amicable or pet-loving, which eventually culminate in lack and desolation. The protagonist's personal sadness is reverberated as "all the sadness in the world" as she eventually unlearns her privileged existence, allowing for and opening up to multiplicity and disparity: "Never again could she think there was but one narrative and that this narrative belonged only to herself, that she might create her own tiny happiness and live safely within it" (323). Such modernity-induced sadness and desperation, together with a sense of emptiness and an often angered and reversed hybridity permeates both place and characters. "This is the invisible emotional reality Desai uncovers as she describes the lives of people fated to experience modern life as a continuous affront to their notions of order, dignity and justice."^{ix}

The Inheritance of Loss is voiced mainly by a third person narrator and its story proceeds in between flashbacks and parallel experiences narrated in the present tense. Set in between the "growing

political discontent" (107) of 1980-90s, against the backdrop of Congress's post-liberalization politics fomenting regional social unrest throughout India (the novel focuses around the Nepalese nationalist insurgency in 1986, but also touches upon Indira and Rajiv Gandhi's assassinations (269) in 1984 and 1991 respectively), this semi-tragic tale unfolds around the stunning north-eastern Himalayan setting of rural Kalimpong, which attracts all sorts of immigrants and tourists. Hints to pre-1980s politics can also be found in the brief account of the 1971 twenty-year treaty of friendship signed with the Soviet Union or in several of Nehru's failed attempts to foster a modern Indian state: "'This state-making,' Lola continued, 'biggest mistake that fool Nehru made. Under his rules any group of idiots can stand up demanding a new state and get it, too'" (128).

Besides its biographical connections, as she lived in this area when she was about fourteen (hence only a few years younger than her homonymous sounding character "Sai") Kiran Desai's choice of Kalimpong is more relevantly justified by its much disputed border-location, as she herself explained during an interview: "It's an interesting part of the country because its border is the North Eastern border which has always been contested and has shifted through the years before the time of the British in India and during and after."x Here, in a dilapidated ex-colonial mansion called Cho Oyu, live the protagonists: an indignant and agnostic retired Indian judge whose education was formed in Cambridge, his subservient and clichéd cook who desperately clings on the always-delayed news about his son Biju's emigrated and allegedly prosperous, American life and the judge's young, cultivated and strong-willed granddaughter, Sai, whom he has reluctantly taken responsibility for after her parents' death. Their lives get entwined with a local Nepalese uprising through Sai's love relationship with her young Nepali math tutor, Gyan, who convinces himself temporarily to be "the hero for the homeland" (260). He will be directly responsible for the novel-opening gun-robbery incident at Cho Oyu as he becomes, though unconvincingly, more and more enraged and involved with nationalist politics and discourse ("Gorkhaland to Gorkhas. We are the liberation army" 250). To these vicissitudes other significant characters become connected through Sai, such as her friends and private tutors Noni and Lola, two highly educated and upper-caste Indian sisters with a tragi-comic veneration for all things English ("Every two years Lola would visit London, come back with Knorr soup packets and Marks and Spencer underwear," "the essence, quintessence, of Englishness as she understood it" 322, 47) as well as their loyal and Westernised friends Uncle Potty and Father Booty, with whom they share impeccable English tea-parties, cultured conversations, and whiskey-tasting sessions. Following the insurrection, both the social, economic and political life of Kalimpong, an "area of high sensitivity" (221), is irremediably shaken: under duress its inhabitants become increasingly suspicious of each other, their staple food more and more scarce and unaffordable, GNLF militants themselves uninterested in the suffering of local people.

In Benjaminian mode, the novel does not miss to reinforce the idea that history is inevitably tied up with episodes of tremendous and recurring violence: "This was how history moved, the slow build, the quick burn, and in an incoherence, the leaping both backward and forward, swallowing the young into old hate" (276). As a foreign national Father Booty is sent back home to Switzerland to everyone's surprise, his long-owned property and land undersold. This abuse of power, be it colonial or revolutionary, reinforces the novel's take on the idea of justice, which while functioning oftentimes as a parody of British "colonial justice," appears mostly as a "false ideal" bringing disillusion (308) to each character, and especially the very person who represents it in the novel, judge Jemubhai P. Patel: "The universe wasn't in the business of justice. That had simply been his own human conceit - until he learned better" (302).

Young GNLF armed rebels "taking their style from Rambo" and "living the movies" start "sleeping in the homes of the wealthier people in town" (294). They eventually occupy Lola and Noni's Mon Ami cottage and proclaim the validity of their newly-affirmed nation by means of purposely designed flags: "on the ledge below Mon Ami, among the row of illegal huts, the sisters had noticed a small temple flying a red and gold flag, ensuring that no matter what, into eternity, no official - police, government, nobody - would dare dispute the legitimacy of the landgrab" (280). Denunciations of narrow nationalism abound in this novel and attempt to discourage the idea that nations are at all tied up to their existence on a map. In a similar fashion as anti-colonial pioneering works from India, such as Raja

Rao's *Kanthapura* (1938) and *The Serpent and the Rope* (1960) for instance, but also linking in with works such as Edward Said's *Orientalism* (1978) and Benedict Anderson's *Imagined Communities* (1983), Desai suggests an idea of India as an imagined country mapping itself not onto paper or territory but onto the mind: "What was a country but the idea of it? She thought of India as a concept, a hope, or a desire. How often could you attack it before it crumbled?" (236).

It is significant that stylistically, nationalist views are strongly criticised through the narrative's ubiquitous and poignant irony. An instance is Sai's amusement at Gyan's anticipated seriousness, the most striking feature of his later involvement with nationalist politics: "This seriousness combined with the comic she found compelling" (73). Irony also doubles as a means for the writer to distance herself from a painful historical past, as Kiran Desai observes: "I tried to maintain a sort of distance between the past and the present, drawing the lines back and thinking, maybe this isn't such a brave new world, maybe there are a lot of old things going on but with different names attached to them. ... I concentrated on a lot of funny bits and humour because I think you need jokes to survive - you know, often the best jokes come from the worst places."^{xi} Think for instance of the cleverly ironic re-significations of the term "colonial" in this sentence in the novel: "Biju at Le Colonial for the authentic colonial experience" (21).

Irony can also be said to define Biju's experience of immigration in New York, himself part of this "shadow class ... condemned to movement" (102) for whom subaltern life "was terribly, terribly hard. Millions risked death, were humiliated, hated, lost their families - YET there were so many here" (189). Desai is attentive to the multiplicity of cultural responses to immigration in general. Equally offended and abused by European immigrants or naturalised Indians permanently residing in the US, Biju's humanity, such as the judge's, is stripped to its barest core. If for the judge "solitude became a habit, the habit became the man, and it crashed into a shadow," for Biju the feeling is more of "emptying out. Year by year, his life wasn't amounting to anything at all; in a space that should have included family, friends, he was the only one displacing the air" (268). Mishra poignantly remarks that the novel's exploration of immigration however, is not only a "Western problem" but something which also affects Desai's Indian characters, such as the judge for instance, an immigrant arriving to the "Land of Hope and Glory" whose solitary confinement is a direct result of the abuse and racism experienced in 1940s England: "For entire days nobody spoke to him at all, his throat jammed with words unuttered, his heart and mind turned into blunt aching things, and elderly ladies ... moved over when he sat next to them in the bus, so he knew that whatever they had, they were secure in their conviction that it wasn't even remotely as bad as what *he* had" (39). This knowledge of the subject in the third person is strongly evocative of Fanon's description of the émigré's self-recognition as culturally different from the English "in third person" i.e. "through others eyes". "Consciousness of the body," Fanon reminds us "is solely a negating activity. It is a third-person consciousness."^{xii} Indeed, the novel shows how the judge "had learned to take refuge in the third person and to keep everyone at bay, to keep even himself away from himself like the Queen" (111). Yet at the same time, Jemubhai's Westernization appears complicated by a reversed mimicry as suggested by his envy and hatred towards both English and Indians in the novel: "He envied the English. He loathed Indians. He worked at being English with the passion of hatred and for what he would become, he would be despised by absolutely everyone, English and Indians, both" (119).

This conflict-ridden novel is also notable for its attention to gender inequality, not least formally, by its portrayal of extremely strong female characters such as Sai, Noni and Lola who are determined to always express their minds and who are willing to sacrifice stereotyped emotional attachments to love or domesticity. In fact all main characters can be called adversarial in their struggle towards the numerous representatives of injustice and inequality in this story: the Nepalis clash against their Indian fellows because "in our own country, the country we fight for, we are treated like slaves" (159); Gyan positions himself against Sai's "Westernization" ("Don't you have any pride? Trying to be so Westernized. They don't want you!!! Go there and see if they will welcome you with open arms. You will be trying to clean their toilets and even then they don't want you," 174); and Biju becomes enraged against resident Indian employers in America such as Harish-Harry: "Without us living like pigs, ... what business would you have?" 188.

Though the craving for modernity is strongly felt in the novel ("... the cook's desire was for modernity...He dreamed at night not in the Freudian symbols that still enmeshed others but in modern codes" 55), *The Inheritance of Loss* chiefly concentrates on the failings of modernity and globalization to provide individuals with happiness, justice or prosperity. Indeed, "profit could only be harvested in the gap between nations, working one against the other" (205). The only option for Desai's post-colonial identities is that of a tattered modernity, "a sad state for the civilized man" (116). Modernity is also the "lie" lived by its most fooled interpreter, the judge, who "... had been recruited to bring his countrymen into the modern age, but ... could only make it himself by cutting them off entirely, or they would show up reproachful, pointing out to him the lie he had become" (306). A lie pointing to inequality, as Lola and Noni realise themselves at the end of the story: "they amid extreme poverty, were baldly richer, and the statistics of difference were being broadcast over loudspeakers, written loudly across the walls" (242).

Most significantly, *The Inheritance of Loss* is remarkable in its recognition that, to recall Franco Moretti's words, "international capitalism is a system that is simultaneously *one*, and *unequal*: with a core, and a periphery (and a semiperiphery) that are bound together in a relationship of growing inequality."^{xiii} Its final chapters are particularly insightful in their perhaps gloomy yet sagacious acknowledgment that this is "still a world ... where one side travels to be a servant, and the other side travels to be treated like a king." (269)

Source: Alterno, Letizia. *The Inheritance of Loss*. *The Literary Encyclopedia*. First published 03 April 2015 [<http://www.litencyc.com/php/sworks.php?rec=true&UID=24329>]

Notes

¹ Maggie Gee, "Anita and Kiran Desai in Conversation: Writing Across the Generations," *Wasafiri* 25.3 (2010): 33, 35.

² John Ezard, "First-timer Beats the Odds to Take Booker Prize that Eluded her Mother," *Guardian* 11 Oct 2006, <http://www.theguardian.com/uk/2006/oct/11/books.bookerprize2006>.

³Ezard, *Guardian*.

⁴ Pankaj Mishra, "Wounded by the West," Review of *The Inheritance of Loss*, *New York Times* 12 Feb 2006, http://www.nytimes.com/2006/02/12/books/review/12mishra.html?_r=0&pagewanted=print.

⁵ Ezard, *Guardian*.

⁶ Ezard, *Guardian*.

⁷ Mishra, "Wounded by the West."

⁸ See Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, (London: Granta, 1991).

⁹ Pankaj Mishra, "Wounded by the West."

¹⁰ Gee, 36.

¹¹ Gee, 35.

¹² Frantz Fanon, *Black Skin, White Masks*, trans. Charles Lam Markmann, (1968; MacGibbon & Kee, London: Pluto Press, 1986) 109-10.

¹³ Moretti, Franco (2000) "Conjectures on World Literature." *New Left Review*, Vol. 1.1: 55-56.

4. About Linton Kwesi Johnson - [from *The Poetry Archive* online]

Linton Kwesi Johnson was born on 24 August, 1952 in Chapelton, a small town in the rural parish of Clarendon, Jamaica. He came to London in 1963, attended Tulse Hill secondary school, and later studied Sociology at Goldsmiths' College, University of London (graduating in 1973), which currently holds his personal papers in its archives. While still at school he joined the Black Panthers, helping to organise a poetry workshop within the movement. In 1977 he was awarded a C. Day Lewis Fellowship, and was the writer-in-residence for the London Borough of Lambeth for that year. He went on to work as the Library Resources and Education Officer at the Keskidee Centre, the first home of Black theatre and art.

Much of Johnson's poetry is political, dealing primarily with the experiences of being an African-Caribbean in Britain. "Writing was a political act and poetry was a cultural weapon", he told an interviewer in 2008. He has also written about issues such as British foreign policy, and the death of anti-racist marcher Blair Peach. His most striking and celebrated work was arguably produced in the 1980's, with Johnson's spirit of anger and protest finding its ideal subject and opposite under Margaret Thatcher's Conservative government. Poems such as 'Sonny's Lettah' and 'Di Great Insohreckshan' (both featured here) contain accounts of police brutality upon young black men, and capture the period's unwritten attitude of resistance and antagonism in their empathic descriptions of rioting and imprisonment. Told via the uncompromising, yet generous and inventive use of unstandardised Jamaican patois, the poems are alive with Johnson's relish of the tics and rhythms of spoken language.

Johnson's poems first appeared in the journal *Race Today*, who published his debut collection, *Voices of the Living and the Dead*, in 1974. His second collection, *Dread Beat An' Blood*, was published in 1975 by Bogle-L'Ouverture, and shares its title with his first LP, released by Virgin in 1978. That year also saw the release of a documentary film about Johnson's work of the same name. *Inglan Is A Bitch*, his third book, came out in 1980. Johnson's record label, LKJ Records, was launched in 1981 and has released work by some of the most prominent Jamaican dub poets. His own recordings are amongst the top-selling reggae albums in the world. In 2005 he was awarded a silver Musgrave medal from the Institute of Jamaica for distinguished eminence in the field of poetry. Johnson is the second living poet, and the only black poet, to be published in the Penguin Classics series: *Mi Revalueshanary Fren* in 2002, with *Selected* following in 2006.

Linton Kwesi Johnson has generously given the Poetry Archive permission to use these recordings taken from his CD *LKJ A Cappella Live*, which includes previously unpublished works. The energy of his live recitals gives the recordings a unique electricity, interspersed with the laughter and applause of audiences around Europe. While his work is unremittingly hostile towards the situations of oppression it pits itself against, and his performance style is sometimes confrontational, Johnson's readings are always firstly inclusive, insisting that his audience see events from what 20 years ago was the 'other side' of the traditional view of social history, but has overwhelmingly come to be shared as the just and appropriate one. Such a shift in our cultural perspective is at least partly a testament to the power and influence of Johnson's work, openly and unashamedly political, which seeks constantly to defy the adage that 'poetry makes nothing happen'. As a poet unusually and refreshingly aware of the function and responsibility of that role, Johnson's readings of his poems range from incendiary, to lamenting, to the intelligence and good humour of 'If I Was a Tap-Natch Poet', which appraises and embraces his position as a spokesperson for social justice and for joyful celebration, while displaying his gifts as an inimitable poet who always speaks with his 'own sense of time'.

Source:

<http://www.poetryarchive.org/poet/linton-kwesi-johnson?gclid=CIP7yJPz8swCFdYy0wodkLQljg#sthash.larzkT7m.dpuf>

5. Excerpts from Kiran Desai's *The Inheritance of Loss* (2006)

From *Chapter Thirty-one* (198-201):

[...] In order to accommodate the population boom, the government had recently passed legislation that allowed an extra story to be built on each home in Darjeeling; the weight of more concrete pressing downward had spurred the town's lopsided descent and caused more landslides than ever. As you approached it, it looked like a garbage heap rearing above and sliding below, so it seemed caught in a photostill, a frozen moment of its tumble. "Darjeeling has really gone downhill," the ladies said with satisfaction, and meant it not just literally. "Remember how lovely it used to be?"

By the time they found a parking space half in a drain behind the bazaar, the point had been too well proven and their smugness had changed to sourness as they dismounted between cows quaffing fruit peels, made their way past nefarious liquid pouring down the streets, and through traffic jams on the market road. To add to the confusion and noise, monkeys loped over the tin roofs overhead, making a crashing sound. But then, just as Lola was going to make another remark about Darjeeling's demise, suddenly the clouds broke and Kanchenjunga came looming - it was astonishing; it was *right there*; close enough to lick: 28,168 feet high. In the distance, you could see Mt. Everest, a coy triangle.

A tourist began generously to scream as if she had caught sight of a pop star.

Uncle Potty departed. He wasn't in Darjeeling for the sake of books but to procure enough alcohol to last him through civil unrest. He'd already bought up the entire supply of rum in the Kalimpong shops and with the addition of a few more cartons here, he would be prepared for curfew and a disruption of liquor supplies during strikes and roadblocks.

"Not a reader," said Lola, disapproving.

"Comics," corrected Sai. He was an appreciative consumer of *Asterix*, *Tin Tin*, and also *Believe It or Not* in the loo, didn't consider himself above such literature though he had studied languages at Oxford. Because of his education, the ladies put up with him, and also because he came from a well-known Lucknow family and had called his parents Mater and Pater. Mater had been such the belle in her day that a mango was named for her: Haseena. "She was a notorious flirt," said Lola who had heard from someone who had heard from someone of a sari slipping off the shoulder, low-cut blouse and all... After packing in as much fun as she possibly could, she'd married a diplomat named Alphonso (also, of course, the name of a distinguished mango). Haseena and Alphonso, they celebrated their wedding with the purchase of two racehorses, Chengiz Khan and Tamerlane, who once made front page of the *Times of India*. They had been sold along with a home off Marble Arch in London, and defeated by bad luck and changing times, Mater and Pater finally became reconciled to India, went like mice into an ashram, but this sad end to their fabulous spirit their son refused to accept.

"What kind of ashram?" Lola and Noni asked him. "What are their teachings?"

"Starvation, sleep deprivation," mourned Uncle Potty, "followed by donation. Proper dampening of the spirits so you howl out to God to save you." He likes to tell the story of when, into strict vegetarian surroundings - no garlic or onions, even, to heat the blood - he'd smuggled a portion of roast *jungli* boar that he had caught rooting in his garlic field and shot. The meat was redolent with the creature's last meal. "Licked up every scrap, they did, Mater and Pater!"

They made a plan to meet for lunch, and Uncle Potty, with the dregs of his family fortune in his pocket, went to the liquor shop while the rest continued to the library.

The Gymkhana library was a dim morguelike room suffused with the musk, almost too sweet and potent to bear, of aging book. The books had titles long faded into the buckled covers; some of them had not been touched in fifty years and they broke apart in one's hands, shedding glue like chitinous

bits of insect. Their pages were stenciled with the shapes of long disintegrated fern collections and bored by termites into what looked like maps of plumbing. The yellowed paper imparted a faint acidic tingle and fell easily into mosaic pieces, barely perceptible between the fingers - moth wings at the brink of eternity and dust.

There were bound copies of the *Himalayan Times*, "the only English weekly serving Tibet, Bhutan, Sikkim, the Darjeeling tea gardens, and Dooars," and the *Illustrated Weekly*, which had once printed a poem on a cow by Father Booty.

Of course they had *The Far Pavilions* and *The Raj Quartet* - but Lola, Noni, Sai, and Father Booty were unanimous in the opinion that they didn't like English writers writing about India; it turned the stomach; delirium and fever somehow went with temples and snakes and perverse romance, spilled blood, and miscarriage; it didn't correspond to the truth. English writers writing of England was what was nice: P. G. Wodehouse, Agatha Christie, countryside England where they remarked on the crocuses being early that year and best of all, the manor house novels. Reading them you felt as if you were watching those movies in the air-conditioned British Council in Calcutta where Lola and Noni had often been taken as girls, the liquid violin music swimming you up the driveway; the door of the manor opening and a butler coming out with an umbrella, for, of course, it was always raining; and the first sight you got of the lady of the manor was her shoe, stuck out of the open door; from the look of the food you could already delightedly foresee the snooty nature of her expression.

There were endless accounts of travel in India and over and over, in book after book, there was the scene of late arrival at a *dak* bungalow, the cook cooking in a black kitchen, and Sai realized that her own delivery to Kalimpong in such a manner was merely part of the monotony, not the original. The repetition had willed her, anticipated her, cursed her, and certain moves made long ago had produced all of them: Sai, judge, Mutt, cook, and even the mashed-potato car.

Browsing the shelves, Sai had not only located herself but read *My Vanishing Tribe*, revealing to her that she meanwhile knew nothing of the people who had belonged here first. Lepchas, the Rong pa, people of the ravine who followed Bon and believed the original Lepchas, Fodongthing, and Nuzongnyue were created from sacred Kanchenjunga snow.

There was also James Herriot that funny vet, Gerard Durrell, Sam Pig and Ann Pig, Paddington Bear, and Scratchkin Patchkin who lived like a leaf in the apple tree.

And:

The Indian gentleman, with all self-respect to himself, should not enter into a compartment reserved for Europeans, any more than he should enter a carriage set apart for ladies. Although you may have acquired the habits and manners of the European, have the courage to show that you are not ashamed of being an Indian, and in all such cases, identify yourself with the race to which you belong.

---H. Hardless, *The Indian Gentleman's Guide to Etiquette*

A rush of anger surprised her. It was unwise to read old books; the fury they ignited wasn't old; it was new. If she couldn't get the pompous fart himself, she wanted to search out the descendants of H. Hardless and stab the life out of them. But the child shouldn't be blamed for a father's crime, she tried to reason with herself, then. But should the child therefore also enjoy the father's illicit gain?

Sai eavesdropped instead on Noni talking to the librarian about *Crime and Punishment*: "Half awed I was by the writing, but half I was bewildered," said Noni, "by these Christian ideas of confession and forgiveness - they place the burden of the crime on the victim! If nothing can undo the misdeed, then why should sin be undone?"

The whole system seemed to favor, in fact, the criminal over the righteous. You could behave badly, say you were sorry, you would get extra fun and be reinstated in the same position as the one who had done nothing, who now had both to suffer the crime and the difficulty of forgiving, with no

goodies in addition at all. And, of course, you would feel freer than ever to sin if you were aware of such a safety net: sorry, sorry, oh so so sorry.

Like soft birds flying you could let the words free.

The librarian who was the sister-in-law of the doctor they all went to in Kalimpong, said: "We Hindus have a better system. You get what you deserve and you cannot escape your deeds. And at least our gods look like gods, no? Like Raja Rani. Not like this Buddha, Jesus - beggar types."

Noni: "But we, too, have wriggled out! Not in this lifetime, we say, in others, perhaps..."

Added Sai: "Worst are those who think the poor should starve because it's their own misdeeds in past lives that are causing problems for them..."

The fact was that one was left empty-handed. There was no system to soothe the unfairness of things; justice was without scope; it might snag the stealer of chickens, but great evasive crimes would have to be dismissed because, if identified and netted, they would bring down the entire structure of so-called civilization. For crimes that took place in the monstrous dealings between nations, for crimes that took place in those intimate spaces between two people without a witness, for these crimes the guilty would never pay. There was no religion and no government that would relieve the hell.

For a moment their conversation was drowned out by the sounds of a procession in the street. "What are they saying?" asked Noni. "They're shouting something in Nepali."

They watched from the window as a group of boys went by with signs.

"Must be the Gorkha lot again."

"But what are they saying?"

"It's not as if it's being said for anyone to understand. It's just noise, *tamasha*," said Lola.

"Ha, yes, they keep on going up and down, something or the other..." the librarian said. "It just takes a few degenerate people and they drum up the illiterates, all the no-gooders hanging about with nothing to do..." [...].

From *Chapter Thirty-two (202-209)*:

In this *Gymkhana dining hall*, in one of the corners slung about with antlers and moth eaten hides, hovered the ghost of the last conversation between the judge and his only friend, Bose.

It had been the last time they ever met. The last time the judge had ever driven his car out of the Cho Oyu gates.

They had not seen each other in thirty-three years.

Bose lifted his glass. "To old times," he had said, and drank. "Ahhh. Mother's milk."

He had brought a bottle of Talisker for them to share, and it was he, as was expected, who had instigated this meeting. It was a month before Sai had arrived in Kalimpong. He had written to the judge that he would stay at the Gymkhana. Why did the judge go? Out of some vain hope of putting his memories to sleep? Out of curiosity? He told himself he went because if he did not go to the Gymkhana, Bose would come to Cho Oyu instead.

"You have to say we have the best mountains in the world," said Bose.

"Have you ever trekked up Sandak Fu? That Micky went - remember him? Stupid fellow? Wore new shoes and by the time he arrived at the base, he had developed such blisters he had to sit at the bottom, and his wife Mithu - remember her? lot of spirit? great girl? - she ran all the way to the top in her Hawaii *chappals*.

"Remember Dickie, that one with a tweed coat and cherry pipe pretending to be an English lord, saying things like, 'Look upon this hoary... hoary...winter's... light... et cetera?' Had a retarded child and couldn't take it... he killed himself.

"Remember Subramaniam? Wife, a dumpy woman, four feet by four feet? Cheered himself up with the Anglo secretary, but that wife of his, she booted him out of the house and took all the money... and once the money vanished so did the Anglo. Found some other bugger..."

Bose threw back his head to laugh and his dentures came gnashing down. He hurriedly lowered his head and gobbled them up again. The judge was pained by the scene of them before they'd even properly embarked on the evening - two white-haired Fitzbillies in the corner of the club, water-stained *durries*, the grimacing head of a stuffed bear slipping low, half the stuffing fallen out. Wasps lived in the creature's teeth, and moths lived in its fur, which also fooled some ticks that had burrowed in, confident of finding blood, and died of hunger. Above the fireplace, where a portrait of the king and queen of England in coronation attire had once hung, there was now one of Gandhi, thin and with ribs showing. Hardly conducive to appetite or comfort in a club, the judge thought.

Still, you could imagine what it must have been like, planters in boiled shirts riding for miles through the mist, coattails in their pockets to meet for tomato soup. Had the contrast excited them, the playing of tiny tunes with fork and spoon, the dancing against a backdrop that celebrated blood-sports and brutality? In the guest registers, the volumes of which were kept in the library, massacres were recorded in handwriting that had a feminine delicacy and perfect balance, seeming to convey sensitivity and good sense. Fishing expeditions to the Teesta had brought back, just forty years ago, a hundred pounds of *mahaseer*. Twain had shot thirteen tigers on the road between Calcutta and Darjeeling. But the mice hadn't been shot out and they were chewing the matting and scurrying about as the two men talked.

"Remember how I took you to buy the coat in London? Remember that awful bloody thing you had? Looking like a real *gow wallah*? Remember how you used to pronounce *Jheelee* as *Giggly*? Remember? Ha ha."

The judge's heart filled with a surge of venomous emotion: how *dare* this man! Is this why he had made the journey, to raise himself up, put the judge down, establish a past position of power so as to be able to respect himself in the present?

"Remember Granchester? *And is there honey still for tea?*"

He and Bose in the boat, holding themselves apart in case they brush against the others and offend them with brown skin.

The judge looked for the waiter. They should order dinner, get this over with, make it an early night. He thought of Mutt waiting for him.

She would be at the window, her eyes hooked on the gate, tail uncurled between her legs, her body tense with waiting, her brows furrowed.

When he returned, he would pick up a stick.

"I could throw it? You could catch it? Should I?" he would ask her.

Yes yes yes yes - she would leap and jump, unable to bear the anticipation for a moment longer.

So he tried to ignore Bose, but hysterically, once he had begun, Bose accelerated the pace and tone of his invasiveness.

He had been one of the ICS men, the judge knew, who had mounted a court case to win a pension equal to that of a white ICS man, and they had lost, of course, and somehow the light had gone out of Bose.

Despite letter after letter typed on Bose's portable Olivetti, the judge had refused to become involved. He'd already learned his cynicism by then and how Bose had kept his *naïveté* alive - well, it was miraculous. Even stranger, his *naïveté* had clearly been inherited by his son, for years later, the judge heard that the son, too had fought a case against his employer, Shell Oil, and he, too, had lost. The son had reasoned that it was a different age with different rules, but it had turned out to be only a different version of the same old.

"It cost less to live in India," they responded.

But what if they wished to have a holiday in France? Buy a bottle at the duty-free? Send a child to college in America? Who could afford it? If they were paid less, how would India not keep being poor? How could Indians travel in the world and live in the world the same way Westerners did? These differences Bose found unbearable.

But profit could only be harvested in the gap between nations, working one against the other. They were damning the third world to being third-world. They were forcing Bose and his son into an inferior position - thus far and no further - and he couldn't take it. Not after believing he was their friend. He thought of how the English government and its civil servants had sailed away throwing their *topis* overboard, leaving behind those ridiculous Indians who couldn't rid themselves of what they had broken their souls to learn.

Again they went to court and again they would go to court with their unshakable belief in the system of justice. Again they lost. Again they would lose.

The man with the white curly wig and a dark face covered in powder, bringing down his hammer, always against the native, in a world that was still colonial.

In England they had a great good laugh, no doubt, but in India, too, everyone laughed with the joy of seeing people like Bose cheated. There they had thought they were superior, putting on airs, and they were just the same - weren't they? as the rest.

The more the judge's mouth tightened, the more Bose seemed determined to drive the conversation until it broke.

"Best days of my life," he said. "Remember? Punting by King's, Trinity, what a view, my God, and then what was it? Ah yes, Corpus Christi... No, I'm getting it wrong, aren't I? First Trinity, then St. John's. No. First Clare, then Trinity, then some ladies' thing, Primrose...Primrose?"

"No, that's not the order at all," the judge heard himself saying in tight-wound offended tones like an adolescent. "It was Trinity then Clare."

"No, no, what are you saying. King's, Corpus Christi, Clare, then St. John. Memory going, old chap..."

"I think *your* memory may be failing you!"

Bose was drinking peg after peg, desperate to wrangle something - a common memory, an establishment of truth that had, at least, a commitment from two people -

"No, no. King's! Trinity!" he pounded his glass on the table. "Jesus! Clare! Gonville! And then on to tea at Granchester!"

The judge could no longer bear it, he raised his hand into the air, counted fingers:

1. St John's!
2. Trinity!
3. Clare!
4. King's!

Bose fell silent. He seemed relieved by the challenge.

"Should we order some dinner?" asked the judge.

But Bose swung rapidly to another position - satisfaction either way - but depth, resolution. Still a question for Bose: should he damn the past or find some sense in it? Drunk, eyes aswim with tears, "Bastards!" he said with such bitterness. "What bastards they were!" raising his voice as if attempting to grant himself conviction. "Goras - get away with everything don't they? *Bloody white people*. They're responsible for all the crimes of the century!"

Silence.

"Well," he said then, to the disapproving silence, trying to reconcile with it, "one thing we're lucky for, *baap re*, is that they didn't stay, thank God. At least they left..."

Still nothing from the judge.

"Not like in Africa - still making trouble over there..."

Silence.

"Well, I suppose it doesn't matter too much - now they can just do their duty work from far away..."

Jaw clenched unclenched hands clenched unclenched clenched.

"Oh, they weren't all bad, I suppose... Not all..."

Jaw clenched unclenched hands clenched unclenched clenched unclenched -

Then the judge burst out, despite himself:

"YES" YES! YES! They were bad. They were part of it. And we were part of the problem, Bose, exactly as much as you could argue that we were part of the solution."

And:

"Waiter!"

"Waiter!"

"Waiter?"

"Waiter!!"

"WAITER!!" shouted the judge, in utter desperation.

"Probably gone chasing the hen," said Bose weakly. "I don't think they were expecting anyone."

The judge walked into the kitchen and found two green chilis looking ridiculous in a tin cup on a wooden stand that read "Best Potato Exhibit 1933."

Nothing else.

He went to the front desk. "Nobody in the kitchen."

The man at the reception was half asleep. "It is very late, sir. Go next door to Glenary's. They have a full restaurant and bar."

"We have come here for dinner. Should I report you to the management?" Resentfully the man went around to the back, and eventually a reluctant waiter arrived at their table; dried lentil scabs on his blue jacket made yellow dabs. He had been having a snooze in an empty room - ubiquitous old-fashioned waiter that he was, functioning like a communist employee, existing comfortably away from horrible capitalist ideas of serving monied people politely.

"Roast mutton with mint sauce. Is the mutton tender?" asked the judge imperiously.

The waiter remained unintimidated: "Who can get tender mutton?" he said scornfully.

"Tomato soup?"

He considered this option but lacked the conviction to break free of the considering. After several undecided minutes had passed, Bose broke the spell by asking, "Rissoles?" That might salvage the evening.

"Oh no," the waiter said, shaking his head and smiling insolently. "No, that you cannot get."

"Well, what do you have then?"

"Muttoncurrymuttonpulaovegetablecurryvegetablepulaoo..."

"But you said the mutton wasn't tender."

"Yes, I already told you, didn't I?"

The food arrived. Bose made a valiant effort to retract and start over: "Just found a new cook myself," he said. "That Sheru kicked the bucket after thirty years of service. The new one is untrained, but he came cheap because of that. I got out the recipe books and read them aloud as he copied it all down in Bengali. 'Look,' I told him, 'keep it basic, nothing fancy. Just learn a brown sauce and a white sauce - shove the bloody white sauce on the fish and shove the bloody brown sauce on the mutton.'"

But he couldn't manage to keep this up.

He now pleaded directly with the judge: "We're friends, aren't we?" "Aren't we? Aren't we friends?"

"Time passes, things change," said the judge, feeling claustrophobia and embarrassment.

"But what is in the past remain unchanged, doesn't it?"

"I think it does change. The present changes the past. Looking back you do not find what you left behind, Bose."

The judge knew that he would never communicate with Bose again. He wanted neither to pretend he had been the Englishman's friend (all those pathetic Indians who glorified a friendship that was later proclaimed by the other [white] party to be nonexistent!), nor did he wish to allow himself to be dragged through the dirt. He had kept up an immaculate silence and he wasn't about to have Bose destroy it. He wouldn't tumble his pride to melodrama at the end of his life and he knew the danger of confession - it would cancel any hope of dignity forever. People pounced on what you gave them like a raw heart and gobbled it up.

The judge called for the bill, once, twice, but even the bill was unimportant to the waiter. He was forced to walk back into the kitchen.

Bose and the judge shook a soggy handshake, and the judge wiped his hands on his pants when they were done, but still, Bose's eye on him was like mucous.

"Good night. Good-bye. So long" - not Indian sentences, English sentences. Perhaps that's why they had been so happy to learn a new tongue in the first place: the self-consciousness of it, the effort of it, the grammar of it, pulled you up; a new language provided distance and kept the heart intact.

The mist was hooked tightly into the tea bushes on either side of the road as he left Darjeeling, and the judge could barely see. He drove slowly, no other cars, nothing around, and then, damn it -

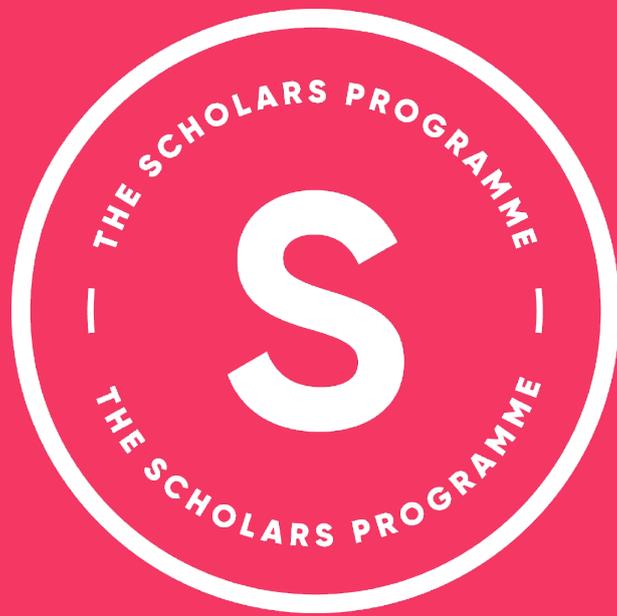
A memory of -

Six little boys at a bus stop.

"Why is the Chinaman yellow? He pees against the wind, HA HA. Why is the Indian brown? He shits upside down, HA HA HA."

Taunting him in the street, throwing stones, jeering, making monkey faces. How strange it was: he had feared children, been scared of these human beings half his size.

Then he remembered a worse incident. Another Indian, a boy he didn't know, but no doubt someone just like himself, just like Bose, was being kicked and beaten behind the pub at the corner. One of the boy's attackers had unzipped his pants and was pissing on him, surrounded by a crowd of jeering red-faced men. And the future judge, walking by, on his way home with a pork pie for his dinner - what had he done? He hadn't said anything. He hadn't done anything. He hadn't called for help. He'd turned and fled, run up to his rented room and sat there.



thebrilliantclub.org