

## Postcolonial Literature African Caribbean And Latin

*While the inclusion of a hybrid perspective to highlight local dynamics has become increasingly common in the analysis of both colonial and postcolonial literature, the dominant intercontinental connection in the analysis of this literature has remained with the (former) motherland. The lack of attention to intercontinental connections is particularly deplorable when it comes to the analysis of literature written in the language of a former colonial empire that consisted of a global network of possessions. One of these languages is Dutch. While the seventeenth-century Dutch were relative latecomers in the European colonial expansion, they were able to build a network that achieved global dimensions. With West India Company (WIC) operations in New Netherland on the American East Coast, the Caribbean, Northeastern Brazil and the African West Coast, and East India Company (VOC) operations in South Africa, the Malabar, Coromandel and the Bengal coast in India, Ceylon (Sri Lanka), Malacca in Malaysia, Ayutthaya in Siam (Thailand), Tainan in Formosa (Taiwan), Deshima in Japan and the islands of the Southeast Asian archipelago, the Dutch achieved dominion over global trade for more than a century. Paraphrasing Paul Gilroy, one could argue that there was not just a “Dutch Atlantic” in the seventeenth century but rather a “Dutch Oceanus.” Despite its global scale, the intercultural dynamics in the literature that developed in this transoceanic network have traditionally been studied from a Dutch and/or a local perspective but rarely from a multi-continental one. This collection of articles presents new perspectives on Dutch colonial and postcolonial literature by shifting the compass of analysis. Naturally, an important point of the compass continues to point in the direction of Amsterdam, The Hague and Leiden, be it due to the use of the Dutch language, the importance of Dutch publishers, readers, media and research centers, the memory of Dutch heritage in libraries and archives or the large number of Dutch citizens with roots in the former colonial world. Other points of the compass, however, indicate different directions. They highlight the importance of pluricontinental contacts within the Dutch global colonial network and pay specific attention to groups in the Dutch colonial and postcolonial context that have operated through a network of contacts in the diaspora such as the Afro-Caribbean, the Sephardic Jewish and the Indo-European communities.*

*Examines the cultural significance of the North American trickster figure Brer Rabbit.*

*This book explores how writers such as Amos Tutuola, George Lamming, Samuel Selvon, VS Naipaul, Chinua Achebe, Derek Walcott, Kamau Brathwaite, and Wole Soyinka came to be published in London in important educational series such as the Three Crown Series and African Writers Series. Low takes account of recent debates in the discipline of book history, especially issues that deal with social, cultural, and economic questions of authorship, publishing histories, canon formation, and the production, distribution and reception of texts in the literary market place. Searching publishing archives for readers reports, editorial correspondence, and interventions, this book represents a necessary exploration of postwar publishing contexts and the dissemination of texts from London that is crucial to literary histories of the postcolonial book. Taken together as a postwar generation, this cohort of now canonical writers helped “imagine” their respective national communities, yet their intellectual labors entered an elite transnational literary circuit, and correspondingly, were transformed into textual commodities by the economic, social, cultural, and institutional transactions that were part of an expanding print capitalism.*

*This bold study traces the processes by which a ‘history’ and canon of Caribbean literature and criticism have been constructed. It offers a supplement to that history by presenting new writers, texts and critical moments that help to reconfigure the Caribbean tradition. Focusing on Anglophone or Anglocreole writings from across the twentieth century, Alison Donnell asks what it is that we read when we approach ‘Caribbean Literature’, how it is that we read it and what critical, ideological and historical pressures may have influenced our choices and approaches. In particular, the book: \* addresses the exclusions that have resulted from the construction of a Caribbean canon \* rethinks the dominant paradigms of Caribbean literary criticism, which have brought issues of anti-colonialism and nationalism, migration and diaspora, ‘double-colonial’ women, and the marginalization of sexuality and homosexuality to the foreground \* seeks to put new issues and writings into critical circulation by exploring lesser-known authors and texts, including Indian Caribbean women’s writings and Caribbean queer writings. Identifying alternative critical approaches and critical moments, Twentieth-Century Caribbean Literature allows us to re-examine the way in which we read not only Caribbean writings, but also the literary history and criticism that surround them.*

*Strategies and Sources*

*Postcolonial Ecologies*

*A Comparative Study of Political and Critical Works by Minority Writers*

*Critical Essays on Edwidge Danticat*

*Publishing the Postcolonial*

*The African American Journey to the Power Dome*

*Literature and Culture in the Black Atlantic*

*Postcolonial Perspectives on Women Writers from Africa, the Caribbean, and the USAfrica World Press*

*Bringing together the most exciting recent archival work in anglophone, francophone, and hispanophone Caribbean studies, Raphael Dalleo constructs a new literary history of the region that is both comprehensive and innovative. He examines how changes in political, economic, and social structures have produced different sets of possibilities for writers to imagine their relationship to the institutions of the public sphere. In the process, he provides a new context for rereading such major writers as Mary Seale, José Martí, Jacques Roumain, Claude McKay, Marie Chauvet, and George Lamming, while also drawing lesser-known figures into the story. Dalleo’s comparative approach will be important to Caribbeanists from all of the region’s linguistic traditions, and his book contributes even more broadly to debates in Latin American and postcolonial studies about postmodernity and globalization.*

*The book reveals how mid-twentieth-century African, Caribbean, Irish, and British poets profoundly affected each other in person and in print.*

*Key Concepts in Postcolonial Literature provides an overview of the main themes, issues and critical perspectives that have had the greatest effect on postcolonial literatures. Discussing historical, cultural and contextual background, it contains selected work of some of the major writers from this period.*

*Canonization, Colonization, Decolonization*

*Wright, Ellison, Baldwin*

*Literatures of the Environment*

*Post-Colonial and African American Women's Writing*

*The Bloomsbury Introduction to Postcolonial Writing*

*Loss and Mourning in the Writings of Caribbean Women Writers*

*Trauma, Tradition and Brer Rabbit*

*This reference book surveys the richness of postcolonial African literature. The volume begins with an introductory essay on postcolonial criticism and African writing, then presents alphabetically arranged profiles of some 60 writers, including Chinua Achebe, Nadine Gordimer, Bessie Head, Doris Lessing, Tsitsi Dangarembga, Tabbar Ben Jelloun, among others. Each entry includes a brief biography, a discussion of major works and themes that appear in the author’s writings, an overview of the critical response to the author’s work, and a bibliography of primary and secondary sources. These profiles are written by expert contributors and reflect many different perspectives. The volume concludes with a selected general bibliography of the most important critical works on postcolonial African literature.*

*This is an important and multi-disciplinary approach to literature from 1947 to the present day, this concise companion is an indispensable guide for anyone seeking an authoritative understanding of the intellectual contexts of postcolonial literature and culture. An indispensable guide for anyone seeking an authoritative understanding of the intellectual contexts of Postcolonialism, bringing together 10 original essays from leading international scholars including C. L. Innes and Susan Bassnett Explains the ideas and practices that emerged from the dismantling of European empires Explores the ways in which these ideas and practices influenced the period’s keynote concerns, such as race, culture, and identity; literary and cultural translations; and the politics of resistance Chapters cover the fields of identity studies, orality and literacy, nationalism, feminism, anthropology and cultural criticism, the politics of rewriting, new geographies, publishing and marketing, translation studies. Features a useful Chronology of the period, thorough general bibliography, and guides to further reading*

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

*“Situating Caribbean Literature and Criticism in Multicultural and Postcolonial Studies is a pioneer in advancing the difficult but necessary argument of situating and centering Caribbean literature and criticism at the foundation of multicultural and postcolonial studies through an interdisciplinary, international, and intercultural manner, made possible by the author’s unique multicultural and transnational interest and experience. Situating Caribbean Literature and Criticism in Multicultural and Postcolonial Studies argues that Caribbean criticism – shaped by the region’s socio-economic, political, and historical phenomenahas a more complex and significant marriage with postcolonial and multicultural studies than acknowledged by the international community. Caribbean scholars should not only seek to legitimize and publicize the marriage and its depth, but also expand the borders of its scholarship and protest its “disneyfication” and prostitution.”--BOOK JACKET.*

*Critical Moments in Anglophone Literary History*

*Writing in Limbo*

*British Literary Culture and the Emergence of Postcolonial Aesthetics*

*Narrating History, Home, and Diaspora*

*The Collected Edition of Roger Dorsinville’s Postcolonial Literary Criticism in Africa: 1982–1986*

*Pluricontinental Connections in Dutch Colonial and Postcolonial Literature*

*Come Weep With Me*

The Columbia Guide to East African Literature in English Since 1945 challenges the conventional belief that the English-language literary traditions of East Africa are restricted to the former British colonies of Kenya, Uganda, and Tanzania. Instead, these traditions stretch far into such neighboring countries as Somalia and Ethiopia. Simon Gikandi and Evan Mwangi assemble a truly inclusive list of major writers and trends. They begin with a chronology of key historical events and an overview of the emergence and transformation of literary culture in the region. Then they provide an alphabetical list of major writers and brief descriptions of their concerns and achievements. Some of the writers discussed include the Kenyan novelists Grace Ogot and Ngugi wa Thiong'o, Ugandan poet and essayist Taban Lo Liyong, Ethiopian playwright and poet Tsegaye Gabre-Medhin, Tanzanian novelist and diplomat Peter Palangyo, Ethiopian novelist Berhane Mariam Sahle-Sellassie, and the novelist M. G. Vassanji, who portrays the Indian diaspora in Africa, Europe, and North America. Separate entries within this list describe thematic concerns, such as colonialism, decolonization, the black aesthetic, and the language question; the growth of genres like autobiography and popular literature; important movements like cultural nationalism and feminism; and the impact of major forces such as AIDS/HIV, Christian missions, and urbanization. Comprehensive and richly detailed, this guide offers a fresh perspective on the role of East Africa in the development of African and world literature in English and a new understanding of the historical, cultural, and geopolitical boundaries of the region.

Contributions by Cécile Acilien, Maria Rice Bellamy, Gwen Bergner, Olga Blomgren, Maia L. Butler, Isabel Caldeira, Nadège T. Citandre, Thadious M. Davis, Joanna Davis-McElligatt, Laura Dawkins, Megan Feifer, Delphine Gras, Akia Jackson, Tammie Jenkins, Shewonda Leger, Jennifer M. Lozano, Marion Christina Rohrlleitner, Thomás Rothe, Erika V. Serrato, Lucia Stecher, and Joyce White Narrating History, Home, and Diaspora: Critical Essays on Edwidge Danticat contains fifteen essays addressing how Edwidge Danticat ‘ s writing, anthropologizing, and storytelling trace, (re)construct, and develop alternate histories, narratives of nation building, and conceptions of home and belonging. The prolific Danticat is renowned for novels, collections of short fiction, nonfiction, and editorial writing. As her experimentation in form expands, so does her force as a public intellectual. Danticat ‘ s literary representations, political commentary, and personal activism have proven vital to classroom and community work imagining radical futures. Among increasing anti-immigrant sentiment and containment and rampant ecological volatility, Danticat ‘ s contributions to public discourse, art, and culture deserve sustained critical attention. These essays offer essential perspectives to scholars, public intellectuals, and students interested in African diasporic, Haitian, Caribbean, and transnational American literary studies. This collection frames Danticat ‘ s work as an indictment of statelessness, racialized and gendered state violence, and the persistence of political and economic margins. The first section of this volume, “ The Other Side of the Water, ” engages with Danticat ‘ s construction and negotiation of nation, both in Haiti and the United States; the broader diaspora; and her own, her family ‘ s, and her fictional characters ‘ places within them. The second section, “ Welcoming Ghosts, ” delves into the ever-present specter of history and memory, prominent themes found throughout Danticat ‘ s work. From origin stories to broader Haitian histories, this section addresses the underlying traumas involved when remembering the past and its relationship to the present. The third section, “ I Speak Out, ” explores the imperative to speak, paying particular attention to the narrative form with which such telling occurs. The fourth and final section, “ Create Dangerously, ” contends with Haitians ‘ activism, community building, and the political and ecological climate of Haiti and its diaspora.

Vernacular discourse from major to minor -- The impossibility of synthetic Scots; or, Hugh MacDiarmid’s nationalist internationalism -- A dialect writer in the spelling of the capital: Basil Bunting goes home -- Tradition and the postcolonial talent: T.S. Eliot versus E.K. Brathwaite -- Transnational anthems and the ship of state: Haryette Mullen, Melvin B. Tolson and the politics of afro-modernism -- Epilogue denationalizing Mina Loy.

Commonwealth of Letters examines midcentury literary institutions integral to modernism and postcolonial writing. Several organizations central to interwar modernism, such as the BBC, influential publishers, and university English departments, became important sites in the emergence of postcolonial literature after the war. How did some of modernism’s leading figures of the 1930s—such as T.S. Eliot, Louis MacNeice, and Stephen Spender—come to admire late colonial and early postcolonial literature in the 1950s? Similarly,

why did late colonial and early postcolonial writers—including Chinua Achebe, Kamau Brathwaite, Claude McKay, and Ngugi wa Thiong'o—actively seek alliances with metropolitan intellectuals? Peter Kalliney’s original and extensive archival work on modernist cultural institutions demonstrates that this disparate group of intellectuals had strong professional incentives to treat one another more as fellow literary professionals, and less as political or cultural antagonists. Surprisingly, metropolitan intellectuals and their late colonial counterparts leaned heavily on modernist theories of aesthetic autonomy to facilitate their collaborative ventures. For white, metropolitan writers, T.S. Eliot’s notion of impersonality could help recruit new audiences and conspirators from colonized regions of the world. For black, colonial writers, aesthetic autonomy could be used to imagine a literary sphere uniquely resistant to the forms of racial prejudice endemic to the colonial system. This strategic collaboration did not last forever, but as Commonwealth of Letters shows, it

left a lasting imprint on the ultimate disposition of modernism and the evolution of postcolonial literature.

New Contexts, New Narratives, New Debates

Commonwealth of Letters

Intertextuality in a Postcolonial Tradition

Essays on Hispanic Caribbean and Lusophone African Fiction

Modernism and Caribbean Literature

Postcolonial Archipelagos

Confluences

Bringing together contributions from various disciplines and academic fields, this collection engages in interdisciplinary dialogue on postcolonial issues. Covering African, anglophone, Romance, and New-World themes, linguistic, literary, and cultural studies, and historiography, music, art history, and textile studies, the volume raises questions of (inter)disciplinarity, methodology, and entangled histories. The essays focus on the representation of slavery in the transatlantic world (the USA, Jamaica, Haiti, and the wider Caribbean, West Africa, and the UK). Drawing on a range of historical sources, material objects, and representations, they study Jamaican Creole, African masks, knitted objects, patchwork sculpture, newspapers, films, popular music, and literature of different genres from the Caribbean, West and South Africa, India, and Britain. At the same time, they reflect on theoretical problems such as intertextuality, intermediality, and cultural exchange, and on intersections - postcolonial literature and transatlantic history; postcolonial and African-American studies; postcolonial literary and cultural studies. The final section keys in with the overall aim of challenging established disciplinary modes of knowledge production: exploring schools and universities as locations of postcolonial studies. Teachers investigate the possibilities and limits of their respective institutions and probe new ways of engaging with postcolonial concerns. With its integrative, interdisciplinary focus, this collection addresses readers interested in understanding how colonization and globalization have influenced societies and cultures around the world. Contributors: Anja Bandau, Sabine Broeck, Sarah Fekadu, Matthias Galer, Janou Glencross, Jana Gohrisch, Ellen Grunkeimer, Jessica Hemmings, Jan Hüsgen, Johannes Salim Ismaiel-Wendt, Ursula Kluwick, Henning Marquardt, Dennis Mischke, Timo Müller, Mala Pandurang, Carl Plasa, Elinor Jane Pohl, Brigitte Reinwald, Steffen Runkel, Andrea Sand, Cecile Sandert, Frank Schulze-Unger, Melanie Ulz, Reinhold Wandel, Tim Watson Jana Gohrisch and Ellen Grunkeimer are based in the English Department of Leibniz University, Hannover (Germany), where they research and lecture in British studies with a focus on (post)colonial literatures and cultures.

The present volume contains general essays on: unequal African/Western academic exchange; the state and structure of postcolonial studies; representing male violence in Zimbabwe’s wars; parihaka in the poetic imagination of Aotearoa New Zealand; Middle Eastern, Nigerian, Moroccan, and diasporic Indian women’s writing; community in post-Independence Maltese poetry in English; key novels of the Portuguese colonies; the TV series The Kumars at No. 42; fictional representative of India; the North in western Canadian writing; and a pedagogy of African-Canadian literature. As well as these, there is a selection of poems from Malta by Daniel Massa, Adrian Grima, Norbert Bugeja, Immanuel Mifsud, and Maria Grech Ganado, and essays providing close readings of works by the following authors and filmmakers: Thea Astley, George Elliott Clarke, Alan Duff, Francis Ebejer, Lorena Gale, Romesh Gunesekera, Sahar Khal’fah, Anthony Minghella, Michael Ondaatje, Caryll Phillips, Edgar Allan Poe, Salman Rushdie, Gh’dah al-Samm?n, Meera Sul, Lee Tamahori. Contributors: Leila Abouzied, Hoda Barakat, Amrit Biswas, Thomas Bonnici, Stella Borg Barthet, Ivan Callus, Devon Campbell/Hall, Saviour Catania, George Elliott Clarke, Brian Crow, Pilar Cuder\_Dominguez, Barbel Czennia, Hilary P. Dannenberg, Pauline Dodgson\_Katjyo, Bernadette Falzon, Daphne Grace, Adrian Grima, Kifrah Hanna, Janne Korhka, T. Vijay Kumar, Chantal Kwast\_Greff, Maureen Lynch Percopo, Merlin Stephen Magri, Isabel Moutinho, Melanie A. Murray, Taiwo Olorunbobaj\_Oju, Gerhard Stilz, Jesús Varela Zapata, Christine Vogt\_William. Stella Borg Barthet is Senior Lecturer in the Department of English at the University of Malta. She is the author of papers and book chapters, mostly on Maltese, Australian, and African fiction. Her current research interests include North African and African-American writing.

This book applies critical concepts developed within postcolonial theory to American texts written between the national emergence of the United States and the Civil War.

This book extends our understanding of the Black Atlantic, a term coined by Paul Gilroy to describe the political, cultural and creative interrelations among blacks living in Africa, the Americas, and Europe. Gilroy famously locates the beginning of Black Atlantic history in the Middle Passage, the mass transportation of slaves from Africa to the African fiction. Campbell argues that that history in fact predates the Middle Passage and focuses on pre-colonial (i.e. Medieval and early Renaissance)

English literary constructions of blacks, Africa and the Caribbean, and the effects of those constructions on post-Independence Caribbean literature. In this way, the book situates the Middle Passage within larger historical and cultural processes, rather than as the centre and origin of Black Atlantic history.

Caribbean Literature and the Public Sphere

The Cambridge History of African and Caribbean Literature

The Columbia Guide to East African Literature in English Since 1945

Postcolonial African Writers

Post Colonial Identities

Modernism, Transnationalism, and Synthetic Vernacular Writing

From Pre- to Postcolonial

In Simon Gikandi’s view, Caribbean literature (and postcolonial literature more generally) negotiate an uneasy relationship with the concepts of modernism and modernity—a relationship in which the Caribbean writer, unable to escape a history encoded by Europe, accepts the challenge of rewriting it. On the one hand, Gikandi says, the Caribbean was central to Europe’s conceptions of its own modernity, and Caribbean writers, in turn, borrowed European modernist techniques to define their own decolonized identity. On the other hand, even though many texts from the Caribbean use narrative techniques and discursive practices that seem modern or postmodern, the ideology underlying their use is strongly revisionist. According to Gikandi, Caribbean literature simultaneously appropriates and subverts European notions of modernism and modernity. Drawing on contemporary deconstructionist theory, Gikandi looks at how such Caribbean writers as George Lamming, Samuel Selvon, Alejo Carpentier, C. L. R. James, Paule Marshall, Merle Hodge, Zee Edgell, and Michelle Cliff have attempted to confront European modernism. Gikandi also calls into question the universal claims of European modernism and modernity by examining the unique sets of problems these concepts generate once they have been transferred to the “margins” of the modern world. Because modernity, Gikandi asserts, is a colonial legacy, the concept of modernism in the Caribbean is invariably linked to the cultures and ideologies of colonialism and nationalism. Writing in Limbo reveals how postcolonial literature and theory compel us to revise the protocols that govern the reading of modern literature. It will be welcomed by scholars in the fields of literary theory, postcolonial literature, cultural studies, and Caribbean studies.

The first edited collection to bring ecocritical studies to a necessary dialogue with postcolonial literature, this volume offers rich and suggestive ways to explore the relationship between humans and nature around the globe, drawing from texts from Africa and the Caribbean, as well as the Pacific Islands and South Asia. Turning to contemporary works by both well- and little-known postcolonial writers, the diverse contributors highlight the literary imagination as crucial to representing what Edouard Glissant calls the “aesthetics of the earth.” The essays are organized around a group of thematic concerns that engage culture and cultivation, arboriculture and deforestation, the lives of animals, and the relationship between the military and the tourist industry. With chapters that address works by J. M. Coetzee, Kiran Desai, Derek Walcott, Alejo Carpentier, Zakes Mda, and many others, Postcolonial Ecologies makes a remarkable contribution to rethinking the role of the humanities in addressing global environmental issues.

Covering a wide range of textual forms and geographical locations, The Bloomsbury Introduction to Postcolonial Writing: New Contexts, New Narratives, New Debates is an advanced introduction to prominent issues in contemporary postcolonial literary studies. With chapters written by leading scholars in the field, The Bloomsbury Introduction to Postcolonial Writing includes: · Explorations of key contemporary topics, from ecocriticism, refugeesim, economics, faith and secularism, and gender and sexuality, to the impact of digital humanities on postcolonial studies · Introductions to a wide range of genres, from the novel, theatre and poetry to life-writing, graphic novels, film and games · In-depth analysis of writing from many postcolonial regions including Africa, South Asia, the Caribbean and Latin America, and African American writing Covering Anglophone and Francophone texts and contexts, and tackling the relationship between postcolonial studies and world literature, with a glossary of key critical terms, this is an essential text for all students and scholars of contemporary postcolonial studies.

Post Colonial Identities revisits issues regarding the newer literature within the expansive African heritage of diverse regional and national groupings. It is poised at substantiating the uniformity of Africa in terms of literary and cultural movements, and lending some inter-disciplinary insights on the whole body of literature through twentieth century history.

Historical Memory, Imaginary Identities, and Postcolonial Geography in Caribbean Culture and Literature

A Bio-bibliographical Critical Sourcebook

A Concise Companion to Postcolonial Literature

Postcolonialism, African American Literary Studies, and the Black Atlantic

Postcolonial Perspectives on Women Writers from Africa, the Caribbean, and the US

Postcolonial Literature and the Impact of Literacy

This comparative study of theory and literature illustrates the complexity of colonial and canonical marginalization on the bases of race, class, and gender. Through the use of cultural criticism and selected British, African, African American, Native American, and Caribbean texts, Canonization, Colonization, Decolonization demonstrates how colonialism and the traditional literary canon exploit and oppress, how writers of color have turned « stumbling blocks » into « stepping stones, » how subtleties of literary and cultural imperialism can undermine the process of decolonization, and how prosperity succeeds where adversity has failed to trap writers of color into compromise and complacency. It advocates that works by writers of color reflect a multiplicity of interdisciplinarity, intertextuality, and multiculturalism - the hallmark of a new, discovering, and creative literature.

Combining postcolonial perspectives with race and culture based studies, which have merged the fields of African and black American studies, this volume concentrates on women writers, exploring how the (post) colonial condition is reflected in women’s literature. The essays are united by their focus on attempts to create alternative value systems through the rewriting of history or the reclassification of the woman’s position in society. By examining such strategies these essays illuminate the diversity and coherence of the postcolonial project.

This book is the first collection on Indo-Caribbean women’s writing and the first work to offer a sustained analysis of the literature from a range of theoretical and critical perspectives, such as ecocriticism, feminist, queer, post-colonial and Caribbean cultural theories. The essays not only lay the framework of an emerging and growing field, but also critically situate internationally acclaimed writers such as Shani Mootoo, Lakshmi Persaud and Ramabai Espinet within this emerging tradition. Indo-Caribbean women writers provide a fresh new perspective in Caribbean literature, be it in their unique representations of ethnicity, anti-colonial movements, diasporic identities, postmodernism, ethnicity and race, or contemporary Caribbean societies and culture. The book offers a theoretical reading of the poetics, politics and cultural traditions that inform Indo-Caribbean women’s writing, arguing that while women writers work with and through postcolonial and Caribbean cultural theories, they also respond to a distinctive set of influences and realities specific to their positioning within the Indo-Caribbean community and the wider national, regional and global imaginary. Contributors visit the overlap between national and transnational engagements in Indo-Caribbean women’s literature, considering the writers’ response to local or nationally specific contexts, and the writers’ response to the diasporic and transnational modalities of Caribbean and Indo-Caribbean communities.

This groundbreaking anthology represents the critical inquiry of literary scholars into the trope of loss and mourning in the work of women writers from the Caribbean archipelago. There is a great deal of recent scholarly interest in the relationship of loss and mourning yet there are no books specifically devoted to an examination of this trope in the works of Caribbean women writers. To fill this gap, this collection of original essays examines subjects that encompass the brutality of slavery, oppressive dictatorships, AIDS, and the catastrophe of the Mount Pele volcano that appear in the writings of women from the English, Spanish and French speaking Caribbean. It is an important addition to the contemporary discourse on loss and mourning. The project is an exciting and vital one because it brings together a multiplicity of perspectives and critical approaches to examine the works of writers such as Jean Rhys, Jamaica Kincaid, Julia Alvarez and Maryse Cond é. What emerges is a complex portrait of loss, mourning and remembrance that both enriches and challenges customary discourses of loss, mourning and melancholia.

Postcolonial Studies Across the Disciplines

Nations of Nothing But Poetry

Fictions of the Black Atlantic in American Foundational Literature

Key Concepts in Postcolonial Literature

American Trickster

“This Shipwreck of Fragments”

Caribbean-English Passages

How far has the American Dream been accessible to black characters in African American literature? The answer to this question requires a deep probing of the emotional and ideological patterns delineated in Black American narratives. This book traces the African American Journey from the plantation to the power dome through multiple socio-artistic perspectives of Black American authorship. It captures numerous referential inventions ranging from the ‘colored’ to the ‘Black American,’ while throwing light on the transforming status of America’s Native Son.

Aspirations hovering Just Above My Head. This book highlights how these narratives—despite their authors being fundamentally different in their respective approaches—are connected to each other.

The contribution of this collection to scholarship is fourfold: it contributes to the expansion of knowledge about the African continent through a critic’s response to its many forms of representation by writers outside as well as inside Africa; the range of writings provides intertextual evidence supportive of Dorsinville’s own complex representation of Africa in his fiction and memoirs; it is a documented record of a broad paradigm concerned with a postcolonial representation of the dialectic of home and exile, memory and identity, and selfhood and otherness; a critic’s intellectual journey enlivened by his use of voice in the African tradition of oral exchange whereby he positions himself as the one speaking to and for the many. The volumes follow the original chronology of the publication of the individual texts. The contents range widely from books on (or by) many African and Caribbean writers, as well as Doris Lessing, David Halberstam, Idi Amin and Muhammad Ali.

In the light of, and in response to, the popular perception of the Caribbean as an epitome of cultural hybridity and improvisation, this book seeks to further examine Caribbean cultural identities along the lines of race, class, nationalism, and history. Drawing on a variety of genres of literature and popular music, the present volume includes not only essays that stress the shaping and reshaping of Afro-Caribbean cultural identities and the significance of hybridization, but also those that think against the grain and pursue questions which have not received enough cultural materials to treat and come from either the Hispanic or Francophone Caribbean.

Confluences looks at the prospects for and the potential rewards of breaking down theoretical and disciplinary barriers that have tended to separate African American and postcolonial studies. John Cullen Gruesser’s study emphasizes the confluences among three major theories that have emerged in literary and cultural studies in the past twenty-five years: postcolonialism, Henry Louis Gates Jr.’s Signify(ng), and Paul Gilroy’s black Atlantic. For readers who may not be well acquainted with one or more of the three theories, Gruesser provides concise introductory chapters on each. Gruesser also examines the ways in which these theories have been used to interrogate the work of African American and postcolonial writers. Gruesser also examines the ways in which these theories have been used to conflate postcolonial and African American studies, Gruesser encourages critics to embrace the black Atlantic’s emphases on movement through space (routes rather than roots) and intercultural connections and to expand and where appropriate to emend Gilroy’s efforts to bridge the two fields.

Reading and Writing in African and Caribbean Fiction

From the Plantation to the Postcolonial

Poetry, Print, and the Making of Postcolonial Literature

An Annotated Bibliography

Travel and Exile  
Situating Caribbean Literature and Criticism in Multicultural and Postcolonial Studies  
Critical Perspectives on Indo-Caribbean Women's Literature

*This accessible and unusually wide-ranging book is essential reading for anyone interested in postcolonial and African American women's writing. It provides a valuable gender and culture inflected critical introduction to well established women writers: Toni Morrison, Alice Walker, Margaret Atwood, Suniti Namjoshi, Bessie Head, and others from the U.S.A., India, Africa, Britain, Australia, New Zealand and introduces emergent writers from South East Asia, Cyprus and Oceania. Engaging with and clarifying contested critical areas of feminism and the postcolonial; exploring historical background and cultural context, economic, political, and psychoanalytic influences on gendered experience, it provides a cohesive discussion of key issues such as cultural and gendered identity, motherhood, mother tongue, language, relationships, women's economic constraints and sexual politics.*

*Examining images of literacy in African and West Indian novels, Neil ten Kortenaar looks at how postcolonial authors have thought about the act of writing itself. Writing arrived in many parts of Africa as part of colonization in the twentieth century, and with it a whole world of book-learning and paper-pushing; of school and bureaucracy; newspapers, textbooks and letters; candles, hurricane lamps and electricity; pens, paper, typewriters and printed type; and orthography developed for formerly oral languages. Writing only penetrated many layers of West Indian society in the same era. The range of writers is wide, and includes Chinua Achebe, Wole Soyinka and V. S. Naipaul. The chapters rely on close reading of canonical novels, but discuss general themes and trends in African and Caribbean literature. Ten Kortenaar's sensitive and penetrating treatment of these themes makes this an important contribution to the growing field of postcolonial literary studies.*

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

*Writers from different postcolonial regions are usually classified according to their different nationalities or linguistic areas, and have rarely been brought together in one volume. Moving in a new direction, Postcolonial Archipelagos crosses not only geographical but also linguistic boundaries, by focusing on two contexts which seemingly have little or nothing in common with one another: the Hispanic Caribbean, and Lusophone Africa. Kristian Van Haesendonck thus opens new ground, in two ways: first, by making connections between contemporary Caribbean and African writers, moving beyond the topos of slavery and negritude in order to analyse the (im)possibility of conviviality in postcolonial cultures; and secondly, by exploring new ways of approaching these literatures as postcolonial archipelagic configurations with historical links to their respective metropolises, yet also as elements of what Glissant and Hanzerz have respectively called "Tout-Monde" and a "world in creolization." Although the focus is on writers from Lusophone Africa (Mia Couto, José Luis Mendonça and Guilherme Mendes da Silva) and the Hispanic Caribbean (Junot Díaz, Eduardo Lalo, Marta Aponte, James Stevens-Arce and Edgardo Rodríguez Juliá), connections are made with and within the broader global context of intensified globalization.*

*Postcolonial Perspectives*

*Anglophone West African and Caribbean Writing in the UK 1948-1968*

*Literary Research and Postcolonial Literatures in English*

*A Critical Introduction*

*Academic Discourses on African Postcolonial Literature in the Past 20 Years*

*Shifting the Compass*

*Twentieth-Century Caribbean Literature*

Postcolonialism is used as a backdrop to examine and question the traditional genres of travel writing, nature poetry, adventure tales, autobiography and the epic, assessing their relevance to the Caribbean experience.

Shared Waters

Soundings in Postcolonial Literatures