

1: Postcolonialism – Literary Theory and Criticism

ROBERT SPENCER is Lecturer in Postcolonial Literature and Culture at the University of Manchester, UK. He is the author of numerous articles on African fiction, Palestinian literature, postcolonial theory and the work of Edward Said.

Focussing on the omnipresent power struggles between cultures and the intersection of cultures which results in multiculturalism and poly-valency of culture, Postcolonialism analyses the metaphysical, ethical and political concerns about cultural identity, gender, nationality, race, ethnicity, subjectivity, language and power. Influenced by the poststructuralist and postmodern idea of decentering, postcolonial literary criticism undermines the universalist claims of literature, identifies colonial sympathies in the canon, and replaces the colonial metanarratives with counter-narratives of resistance, by rewriting history and asserting cultural identities through strategies such as separatism, nativism, cultural syncretism, hybridity, mimicry, active participation and assimilation. Backed by an anti-essentialist notion of identity and culture, it critiques cultural hierarchies and the Eurocentrism of modernity. In literature, indigenous people from previously colonised and marginalised countries have increasingly found their voices, attempting to assert their own visions, tell their own stories and reclaim their experiences and histories. With the objective of locating the modes of representation where Europeans constructed natives in politically prejudiced ways, post colonial criticism intends to unveil such literary figures, themes and representatives that have enforced imperial ideology, colonial domination and continuing Western hegemony. Postcolonial critics reinterpret and examine the values of literary texts, by focussing on the contexts in which they were produced, and reveal the colonial ideologies that are concealed within. They seek to identify the gaps and fissures within the discourse that provide the native with means of resistance and subversion, and the dissenting colonial with means of articulating opposition. Key concepts in Postcolonialism Othering: The central theme in postcolonial diasporic literature is the negotiation of two identities – the split consciousness of being both, yet neither completely; the multiple identities or solidarities; or in extreme cases, reassertion of native cultural identity as manifest in cultural fundamentalism. A major concept formulated by W. Mimicry demonstrates an ambivalent relationship between the colonizer and the colonized. In doing so, he mocks and parodies the colonizer. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized. Anti-colonial writing of the first phase is thus of the culturalist nationalist variety – embodied in movements like Negritude , Africanite, and African Aesthetic. These struggles were aimed at liberating themselves at the individual as well as the colonial level, from colonial attitudes and forms of thinking. Retrieving history for a postcolonial culture invariably includes an intense awareness that native history without colonial contamination is not possible. The Subaltern Studies project seeks to discover, beneath the layers of colonial historiography , the local resistance to colonialism. It is a history from below, utilizing resources in native languages and non-colonial forms of history-recording such as folksongs, ballads etc. The postcolonial writers are conscious of their role in nation-building. However, the postcolonial methodologies and epistemologies are almost always mediated and manipulated by Western ones, and the native realizes that the destiny of the postcolony is not as ideal as had been dreamt of earlier. Literature of postcoloniality that constitutes nationhood emphasizes the modes of constructing, imagining and representing the nation, the role of locality, space, community, religion, Oiritality, cultural identity and the politics of nativism in the making of a national identity. According to Michael Banton , race is a concept that has been the basis of discrimination and disempowerment. Race has become a central category in social, political and cultural theory. Issues of race and ethnicity lead to collective, communal identities and have a larger political and social significance. The race turn has also been instrumental in the development of cultural movements like Black Arts and Harlem Renaissance. Postcolonial gender discourse discusses the double colonization of women by both imperialism and patriarchy. In postcolonial literature, gender and sexuality have become prominent themes in the last decades of the 20th century. Gender and the role of women in the postcolonial countries have been the focus in the writings of Anita Desai , Ama Ata Aidoo . The domination of the black male in the civil rights movement and the white woman in the feminist propaganda necessitated the emergence

of Black Feminism detailing the inextricable connection between sexism and racism. Neocolonialism is most often achieved not merely through state control by Euro-American powers, but by a nexus between politicians, bankers, generals, and the Chief Executive officers. International aid and developmental initiatives are very often aligned with economic policy diktats that disable Third World economies. Neocolonialism, therefore, is a more dangerous form of colonialism.

2: Cosmopolitan Criticism and Postcolonial Literature by Robert Spencer

Cosmopolitan Criticism and Postcolonial Literature has 3 ratings and 0 reviews. Via readings of novels by J.M. Coetzee, Timothy Mo and Salman Rushdie and.

Index Acknowledgements Thanks are due to friends who have read sections of the book at various stages: I am grateful to those who gave me the opportunity to present my ideas at the Universities of Bern, Central Lancashire, Newcastle, Northampton, Princeton and Southampton. Far too numerous to mention by name are those friends, students, innocent bystanders and others with whom I have discussed these ideas and from whom I have learnt a great deal. I owe a special debt to my colleagues and students at Manchester. And I am much obliged to Barbara Slater for her meticulous copy-editing of the manuscript. Earlier versions of some sections were published in the following journals: Chapters 6 and 7 in volumes *Thank you to the publishers for permission to reprint. Finally, I am more grateful than I can possibly express to my parents, Paul and Susan Spencer, for their aid, faith and gentle forbearance over the years. To them this book is dedicated. Sound upon Silence* The pages that follow were born of a conviction that the 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. Another way of saying this would be to state that postcolonial literature is literature concerned with those conflicts, whether in a direct or oblique manner, and also with the no less fascinating and sometimes rather auspicious forms of contact and communication that have sometimes resulted from them. I am not apologising for imperialism of course or implying that we should be grateful to it for mixing cultures together. Even a cursory survey of the vast critical literature on the idea of cosmopolitanism will suffice to remind us of the diverse and often contradictory meanings attached to the term. What form this adherence takes is a question with many answers. In its colloquial usage cosmopolitanism still means roughly what it meant to the Cynics of the fourth century BC and later to the Stoics, to Christian intellectuals such as Saint Paul and to Enlightenment thinkers like Voltaire and Kant: Generally it contains something of the political utopianism of later proposals for world government such as those set out in the early twentieth century by Bertrand Russell in *Has Man a Future?* Cosmopolitanism still calls to mind images of Wellsian castles in the sky: Not entirely unfairly, cosmopolitanism remains tainted by the pejorative connotations of utopianism, escapism and condescension. Cosmopolites are viewed as free-floating and ethereal creatures: Hence in postcolonial theory cosmopolitanism is usually understood to denote either a principled eschewal of the Introduction: *Sound upon Silence* 3 nation state or a thoughtless neglect of its continuing importance in the lives of the rich who rely on it to facilitate their returns and in those of the poor who must petition it to redress their grievances. It is the purpose of this book to locate common ground between these positions by theorising cosmopolitanism as an intellectual, moral and political process, one in which acts of literary reading can play an integral part. The contacts, conflicts and convergences between different peoples and cultures have left their mark on the very forms of literary texts. Some works register this better than others of course; *Mansfield Park* with greater insistence and complexity than *Frankenstein*, *The Tempest* more effectively than, say, *The Merchant of Venice* and *The Merry Wives of Windsor* not at all. This study discusses four such works, novels by J. It aims to stress the way in which these works respond in both their content and their form to the turbulent milieus in which they are composed and in which we encounter them. All of these works strive to galvanise their readers, to provoke them into purposeful introspection, and potentially to interpellate them as more self-conscious, more critical and more broad-minded citizens of the world. This study is therefore a defence of the moral and political efficacy of postcolonial writing. Works of postcolonial literature potentially engender the kind of negotiation and interaction that for the American sociologist Craig Calhoun can succeed in fostering a sense of mutual obligation and even cosmopolitan solidarity: Social solidarity can result not just from our inherited identities and 4 *Cosmopolitan Criticism and Postcolonial Literature* interests but also, more auspiciously, from our shared participation in the public sphere. In other words, solidarity can be a process as well as a fact. My claim is that there is nothing facile or inconsequential about the best products of postcolonial writing. Far from

permitting a weak and superficial internationalisation of tastes they can actually give rise in their readers to self-reflection and to the moral and ultimately political convictions associated with cosmopolitanism. Defining cosmopolitanism There are four questions that we need to ask about cosmopolitanism. The first and most obvious is: And cosmopolitanism is not the same thing as globalisation. If globalisation seeks to homogenise the planet from above economically and culturally, then cosmopolitanism is a reaction or counter to this process, one that seeks to make general not exploitation or culture but democracy, rights and the rule of law: Nineteenth-century imperialism and contemporary neo-liberalism are examples of globalisation. The protests that preceded the war in Iraq are an example of cosmopolitanism. The possibility of global community presupposes a belief that wealth and resources can be distributed more equitably and that the exclusionary and violent designs of powerful states and classes Introduction: Sound upon Silence 5 can be quelled. The second crucial question to be asked about cosmopolitanism is: It must suffice to say that cosmopolitanism is called into being by the global reach of problems that require both democratic global institutions and, in order to make these legitimate and effective, global allegiances and solidarities. To express a wish for a democratic and cosmopolitan settlement is now less to sign up to any grandiose blueprints for world government than, more modestly, to propose political mechanisms that are capable of keeping pace with the global character of the various problems currently facing humanity. The third question is: What unites such movements in the global South with those in the North is a common appreciation of the need for the divisive and exploitative demands of capitalism and imperialism to be rolled back by newer forms of solidarity and democratic participation. Like Robert Young, I see this kind of cosmopolitanism as 6 Cosmopolitan Criticism and Postcolonial Literature a continuation of the abortive aspirations of anti-colonial and socialist movements for political and economic integration in the decades after the Second World War: By cosmopolitanism therefore I mean not so much an outlook or a form of conduct, let alone a lifestyle, but something more concrete than these: Why call this cosmopolitan? My concern here, however, is less with the institutional forms that such cosmopolitan arrangements will take though I believe it is crucial to spell out the ways in which democracy, human rights and respect for cultural diversity can be established than with a fourth question, which I hope postcolonial literary critics might be qualified to answer and on which I endeavour to offer some suggestions: How, in other words, are we to move from the unc cosmopolitan present to the cosmopolitan future? What I wish to explore in this book are the ways in which postcolonial writing, largely through the relationships that it engineers with its readers, can engender modes of being that deserve to be called cosmopolitan. By advocating the use of this adjective to describe such work I want not to replace postcolonial literary criticism but to spell Introduction: Several critics have discussed the potential of literary texts to embody or encourage a cosmopolitan ethos. Modernism Beyond the Nation But when it comes to assessing the cosmopolitan effects of reading and analysing literary texts what matters is not just which texts we read but also how we choose to read them. It is the effect of these texts on their readers – specifically, their capacity to instil self-consciousness and to compel attention to the moral and political dimensions of the postcolonial situation – and not really their ability to embody or achieve a cosmopolitan outlook that makes these texts worth reading. They are less cosmopolitan in themselves in other words, than susceptible to cosmopolitan interpretations. Ultimately, I am advocating a versatile literary critical method, and not – in the manner of Schoene, Berman, Stanton and Walkowitz – identifying a select corpus of texts that deserve to be called cosmopolitan. I am interested less in cosmopolitan texts than in cosmopolitan readings. It is much closer to the truth, I think, to argue that what Esty interprets as the preoccupation of post-war British intellectuals and writers with a national rather than a trans-national culture meant not the wrapping up of modernism and literary cosmopolitanism but rather something like their migration to other climes, and in the first world itself the passing of the modernist baton to immigrant writers who possess an oblique perspective on the national culture. For Jameson, modernist works are to some extent responses to imperialism. This is primarily because European imperialism, particularly in its late phase after around 1900, was an experience that entailed an awareness of the existence of regions that were newly at hand, voluble and even threatening. Europe and the West, in short, were being asked to take the Other seriously. This, I think, is the fundamental historical problem of modernism. The subaltern and the constitutively different suddenly achieved disruptive articulation exactly

where in European culture silence and compliance could previously be depended on to quiet them down. But what Begam and Valdez Moses do not add is that texts written outside Europe and written after the period of European high modernism possess formal qualities similar to those of the canonical modernists and, what is more, contain noticeably cosmopolitan elements as a result. All of the works discussed in this study ought to be characterised as modernistic. They constitute evidence of the endurance and continued utility of the modernist style. They explore the hugely complex, convoluted and varied connections between the colonised subject and, for example, the culture and language as well as the daunting material presence of the colonisers. Because they are produced at the sharp end of imperialism and cultural conflict, they dramatise the deleterious effects of that system with particular acuteness and amplify alternatives to it with singular insistence. Postcolonial texts, in short, have a great capacity to explore cosmopolitan modes of being and are at least as susceptible to the sort of cosmopolitan analysis customarily reserved for the products of European modernism. Her point is that a peculiar posture of self-consciousness gives rise to the elaboration by writers such as Joyce and Conrad of unusual and experimental forms of relationship that transcend the hierarchies and divisions that underpin imperialism. There is an intimate link, in other 10 *Cosmopolitan Criticism and Postcolonial Literature* words, between self-conscious style and the experience of cultural displacement or, put differently, between the manifest diffidence of modernist narrators and their conversance with multiple cultural perspectives. He or she is thus able to inject that dominant way of seeing the world with the powerful vaccines of uncertainty and self-doubt and to contrast it with alternative perspectives. The modernist style is ironic and sceptical of authority as well as receptive to the amplifications in the text of numerous clashing perspectives and voices. It registers a critique of the high-handed attitudes associated with colonialism. It also explores, sometimes explicitly and at other times very tentatively, cosmopolitan forms of relationship. As Elleke Boehmer makes clear, it was largely those writers who by virtue of their nationality, class, gender or sexuality or because they hailed from outside the imperial metropolis and approached it from an oblique angle were exiles or outsiders in some way, who were the main figures of European high modernism: Migration to the metropolis, as Terry Eagleton and Raymond Williams both contend, was the principal catalyst of literary innovation in this period. At the level of Introduction: European modernism is thus, among other things, an early and tentative instance of something much more overt and consequential: We therefore require a method of reading more than we need a canon of texts, one that can be employed to analyse contemporary works of literature as well as those of canonical modernism. We should be looking for the ways in which literary works intimate or foretell the shape of a cosmopolitan future, not for particular texts that embody or achieve a cosmopolitan style. Since cosmopolitanism is not a lifestyle or ethos, but a political condition that is latent but unrealised, it is in fact not possible for literary texts to incarnate cosmopolitanism successfully any more than it is possible for them to incarnate, say, socialism or feminism. Quite apart from controversies about what such terms mean, we say, for example, that a text is written by a feminist, that it explores feminist ideas, that it has feminist implications, or that it is approachable with a method of reading inspired by feminism. We would not declare the task 12 *Cosmopolitan Criticism and Postcolonial Literature* of Marxist criticism to be the identification of socialist books, unless we wanted to restrict our students to celebrations of *The Ragged Trousered Philanthropists* and *The Iron Heel*. The same goes for cosmopolitanism. This study is not looking in literary texts for direct engagement with the problems that I have been outlining. Indeed, it would be difficult to assemble a group of writers less likely to call themselves cosmopolitan. Rather, I am looking in their work for thematic as well as formal expressions of the antagonisms and difficulties that plague the postcolonial world and of the latent possibilities that, no less insistently, are germinating within it. But my claim is not that these poems and novels are blueprints for cosmopolitan action, nor that they espouse the concept or even use the word, but that their dramatisations of cultural conflict and convergence foster habits of attention and self-scrutiny that deserve to be called cosmopolitan, habits that might further the aims of those thinkers and movements who are agitating for more expansive forms of citizenship and community. Not a lifestyle or a mindset but a system of relationships embedded in institutions, structures and forms of law, cosmopolitanism cannot by definition be realised in works of art; it can only be pointed to as a possibility. Indeed “to return to another modernist trope, one articulated most compellingly by that great philosopher of modernism

Theodor W. Adorno " it is important that texts lend emphasis to their own failure in this respect. Art-works of the highest rank are distinguished from the others not through their success " for in what have they succeeded? For the problems within them, both the immanent, aesthetic problems and the social ones and, in the dimension of depth, the two kinds coincide , are so posed that the attempt to solve them must fail, whereas the failure of lesser works is accidental, a matter of mere subjective incapacity. A work of art is great when it registers a failed attempt to reconcile objective antinomies.

3: Cosmopolitan Criticism and Postcolonial Literature eBook: R. Spencer: www.enganchecubano.com: Kin

Cosmopolitan Criticism and Postcolonial Literature Robert Spencer Lecturer in Postcolonial Literature and Culture, University of Manchester, UK.

African writers have always moved about, studied and lived away from their places of birth, even while the subjects of their fiction involved topics close to home: How does this most recent literary movement differ from the writing of earlier African writers? What, if any, relation does this Francophone fiction bear to that of Anglophone authors such as Chimamanda Adichie, Chris Abani, Noviolet Bulawayo, and others who have immigrated to the U. Are future directions in African fiction in English and French fundamentally different? His teaching and research interest is in racialized modernity and the way creative writers imagine and articulate slavery, freedom, the nation, being, and gender. *Transatlantic Musings* Routledge He is also the editor, most recently, of *Black Writing, Culture and the State in Latin America* Vanderbilt , and of other collections. His current book project studies freedom narratives from the Caribbean, Latin America and Africa, before and after the attainment of Independence. Chancy, Scripps College Myriam J. Her academic publications include: *From Sugar to Revolution: I assert that such artists practice anchoring their works in mobile, indigenous African cultures and those of their diasporas, while also assuming the universal practice of seeking freedom in the constitution of personhood. Most recent studies dealing with subjects of African descent seek inclusivity in the discourse of dominant narratives see Wright, Edwards, Gilroy, Hartman, Appiah, among others. I would contend that such protracted efforts only serve to continue to position people of African descent as marginal, even when their works are produced out of national identifications and locales where African or African-descended people, and their culture s , form a majority. Such studies also fail to take into consideration that a transnational African diasporic culture and identity has emerged over several centuries. He has edited two volumes addressing the issue of race in early modernity in the works of Cervantes Annals of Scholarship and co-edited with Benita Sampedro a monographic issue on Equatorial Guinea for Afro-Hispanic Review fall of The astonishing number of Black men and women processed by the Spanish Inquisition of the Canary Islands covers almost the entire history of this religious institution, the first in a European empire that had a global reach. Through the written records of hundreds of cases, the bureaucratically mediated voices of Black men and women, free and enslaved, speak about their travels, their religious beliefs, their medical practices, their family ties, and their relationship with the institution of slavery. These men and women came from western Africa but also from Boston or Barbados. A formerly enslaved Black man is accused of believing that Christ suffered from temptations of the flesh. An enslaved Black woman publically affirms that she would rather be a Muslim and free in her own land than an enslaved captive in a Christian land. Black women defend themselves against accusations of sorcery and witchcraft by describing in exact terms what they consider harmless medical practices. Enslaved Black men and women born in the English seafaring empire voluntarily approach the Holy Office to declare their wish to become Catholic, even if they do not speak Spanish. Her research interest is in early modern Spanish notions of human diversity, religion, slavery and ethnic prejudice, and the ways visual artists articulate subjectivity, slavery, freedom and hybridity. Her work has received considerable international recognition through papers given in international conferences and publications in journals and edited collections in Spain, Holland, the UK, the USA, Argentina, and, Chile. Fracchia has been a researcher in three international projects on different aspects of Slavery and Abolitionism in Spain at the University of Granada, Spain , all sponsored by the Spanish government. *Slavery and Art in Imperial Spain*, explores the emergence of the slave and freed slave subjects in the visual form of Imperial Spain. She explores the links between visual regimes and early modern Spanish discourses on slavery and human diversity. *Picturing the Afro-Hispanic struggle for freedom in early modern Spain* My paper will concentrate on the shift from slavery to freedom and the ways in which enslaved and freed Afro-Hispanics tried to forge their collective identity in early modern Spain. My work will argue that the marginalization and the invisibilization of Afro-Hispanics even in the Spanish visual form did not completely prevent the contribution made by Afro-Hispanics in the visual field, as documentary material shows. Cary*

Fraser, Appalachian State University Cary Fraser is a scholar of international relations in the 19th and 20th centuries and his publications have spanned the history and politics of the Cold War, religion and the international politics of the Middle East, race and politics in the Americas, and the history and politics of decolonization in global context. His career and his publications reflect a career that has spanned encompassed both academic and non-academic paths - a reflection of the breadth of his interests. Slavery, Racial Democracy, and Black Genocide. Hernandez, Fordham University Tanya K. Her most recent book is "Racial Subordination in Latin America: It will unpack the importance of his scholarship for revealing the reality of racial discrimination in Brazil and Latin America, and his central role in prompting the continued production of knowledge critical to couterdiscursive consciousness raising in the region. Ronald Judy, University of Pittsburgh R. Judy is Professor of Critical and Cultural Studies in the Department of English at the University of Pittsburgh, where he teaches course related to the fields of American literature and culture, African literature, Arab literature, contemporary Islamic thought, as well as world literature, and literary theory and criticism. He is a member of the Editorial Collective of boundary 2, an international journal of literature and culture. Professor Judy is the author of Dis forming the American Canon: The Vernacular of African American Slave Narrative , and has edited numerous special issues and dossiers for boundary 2, among which are: Tunisia Dossier , Ralph Ellison: Each of these issues have elaborated the work of critical theory and literary criticism across fields as diverse as Black studies, global English studies, modern Arabic literary studies, and comparative literature. He is currently completing the manuscript for a book project under contract with Fordham University Press, entitled Thinking in Disorder: Essays of Poetic Socialities, as well as working on a subsequent book project tentatively called Fanon, the Last Negro and the New Man. First, the events that occurred in Tunisia in December and January are an instance of what Zygmunt Bauman has called an aesthetic sociality, manifested in the spontaneity of subjective feeling erupting into volatile and unpredictable occasions of consensus. That interruption causes a defaillancy, a sort of system breakdown or momentary weakness of force, engendering a possibility for another kind of formation. Her research considers contemporary African writing in the context of transnational literary production. By exploring the contours of representation, in both its aesthetic and sociopolitical facets, her research considers the demarcations of the global and the local in the context of postcolonial writing. Her monograph, Contemporary African Literature in English: Global Locations, Postcolonial Identifications explores these issues, drawing on a broad range of African literary works published in Europe, North America and on the continent itself. She is currently in the early stages of a new project which considers the performance of space in Anglophone and Francophone West African literature written from to the present day. Re mapping Black Paris: If the project of French colonialism was to absorb the African continent into a Greater France, its legacy, Miller argues, is precisely an inversion of that same rendering. In this paper, I explore the development, performance and evolution of this Africanised France by examining three novels which centre around the migrant experience in Paris: In each of these works, Paris is presented as a striated space characterised by internal tensions and requiring constant negotiation for its migrant-citizens. Through the re-mapping of space, symbiotic entanglement of public and private spaces and gendering of space, each text presents a vision in which the Africanisation of the city remains an agonistic process mediated by the persistent legacies of imperialism and colonialism, mediated less by binary categories of domination and resistance than by what Mbembe characterises as a form of tormented conviviality. By reading the discrepant means through which a vernacular, Afro-Parisian spatiality emerges across time, this paper considers the often-conflictual modes of diasporic engagement which appear across these texts, as well as the tension which persists between the potentiality of Paris as a space of liberated self-expression and its reality as a space of abstract divisions and oppression. Arguably, Cuba and Colombia are the two spanish-speaking countries in the Americas with larger populations of African descent and hence holding vibrant histories of Black thought and politics. This paper will compare the histories and will focus on presenting a comparative cartography of Black politics and culture in the contemporary scene. A key question to be addressed will be what is the importance of Colombia been the closest friend of the U. He has published widely in areas such as gender, race, labor, globalization and culture. The Contradictions of Radical Liberalism. He is currently completing a book on Caribbean Meditations: Essays on Freedom, Democracy and

Citizenship. Toward a Postcolonial Critique of Caribbean Epistemology The discourse on Caribbean epistemology has not been widespread, and has emerged, not so much in the social sciences but in philosophy and in the literary arts. Moving in the direction of critically examining the received colonial knowledge is one gesture toward understanding the conundrum of the postcolonial elite, its behavior, and its preoccupation with attaining certain Western standards. The essay is intended to read these and other Caribbean writers as providing the epistemological foundation for a new type of Caribbean reason, and of producing a new type theoretical schema for understand the Caribbean lived reality. A Reinvention of Maroonage: Post-Revolutionary Dialogues Between Angola and Cuba This presentation offers a reconstruction of the transatlantic dialogue between Cuba and Angola in the post-utopian context of the two nations. Given the ambiguous nature of these dystopias, I claim that such narratives recover the figure of the maroon not as the epic character of traditional official discourses, but as the trickster who cannot be reduced by the state. This resistance may establish the foundation of communities able to cope with the past and with the transition towards a capitalist model on both sides of the Atlantic. Narratives of Discovery and Empire , which studies figurations of empire, nation and revolution in Portuguese and Lusophone African literatures, and Cannibal Modernities , a reexamination of the Brazilian and Caribbean avant-gardes from a postcolonial perspective. He has published several articles on topics ranging from Luso-Brazilian literature and cinema to early modern travel narratives and postcolonial theory. His current research focuses on Mozambican theatre and the politics of time in contemporary Lusophone fiction. The Thousand Faces of Eva: It is a goal they appear tacitly to recognize as unattainable in the last instance. She has also completed a Graduate Certificate in African Studies. Her dissertation focuses on representations of prisons and incarceration in literature and historical documents and cultural productions from the decolonization period in Cape Verde, Equatorial Guinea and Mozambique. Iberian Cartographies of Discipline: Incomplete Decolonization examined through Prisons and Penitentiaries in Equatorial Guinea This paper examines the literary and historical representations of prisons during the autonomy and the post-independence period in Equatorial Guinea. Incarceration was a ubiquitous practice in colonial Africa as a means to ensure a manual labor force and to repress anti-colonial intellectuals. While the onset of the post-colonial period is widely understood as a rupture with colonialism, the perpetuation of colonial prison infrastructures and disciplinary tactics demonstrates striking colonial continuities in the post-colonial period. As theorist Achille Mbembe notes in "Necropolitics" "the death camps [are] the central metaphor for sovereign and destructive violence as the ultimate sign of absolute power of the negative. Adlai Murdoch, Tufts University H. His current research focuses on issues of diaspora, colonization, creolization and subjectivity in the French Caribbean and the New World broadly conceived. French Caribbean Departmentalization as Neocolonial Domination: For 44 days a mass general strike brought the French overseas territories of Guadeloupe and Martinique to a standstill. From one perspective, while almost 70 years have passed since the instantiation of the law of that made Guadeloupe, Martinique and French Guiana overseas departments of France, this moment also inaugurated the economic and political disaster of neocolonialism that is departmentalization. The protests centered on this cost of living, elevated to the point where it highlighted local patterns of economic exploitation and racial inequality. As we know, such issues have been of critical importance in the Caribbean in the twentieth and twenty-first centuries. And indeed, not only have the Caribbean French Overseas Departments been no exception to this rule, they have to a large extent actually embodied it to a striking degree. At the same time, the abiding presence in the Francophone Caribbean world of many such issues " and the extent to which they frame the double-edged sword of neo-colonial empire that French overseas departmentalization often represents " have remained invisible to a large proportion of the rest of the Caribbean even as their own experience replicates these patterns, flying under the radar of the linguistic and geopolitical barriers " themselves ineluctable and, perhaps, ineradicable traces of empire -- that continue to artificially divide and stratify the region as a whole. Increasingly, questions of ethnicity, immigration, integration, and citizenship are vital to political and cultural discourses in both metropole and DOM. If the instantiation of a new definitional praxis for the DOMs demands an alternative vision of postcolonial praxis, this form of resistance will be grounded in the practice of creolization that undergirds and defines these communities. The categories and characteristics of plurality, ambiguity and

nonlinear development that are the heritage of the colonial encounter can and should lead to a form of decolonization that especially embodies cultural independence, as well as its economic political corollaries. He has performed worldwide and is an experienced workshop leader and lecturer on poetry. His one-man shows are: He was chosen by Decibel as one of 50 writers who have influenced the black-British writing canon.

4: Postcolonial Theory and Criticism (Essays and Studies) - PDF Free Download

'Cosmopolitan criticism' is the name I give to a literary critical approach which is alert to the ways in which postcolonial texts make available for scrutiny both the nature of colonial violence and the latency and desirability of cosmopolitan alternatives.

5: Cosmopolitan Criticism and Postcolonial Literature : R. Spencer :

It is this spirit of dialectical thinking that animates Robert Spencer's thought-provoking critical assessment of cosmopolitanism and postcolonial literature in his first book.

6: Editions of Cosmopolitan Criticism and Postcolonial Literature by Robert Spencer

Cosmopolitan Criticism and Postcolonial Literature. by Robert Spencer. Basingstoke: Palgrave Macmillan, pages "If we wish to spell out what it is that literature can give us," argues Robert Spencer, "then we ought to heed the description by the French philosopher of hermeneutics Paul Ricoeur of how the interpretative process helps reformulate us into beings capable of undertaking.

7: Cosmopolitan Criticism and Postcolonial Literature - PDF Free Download

Read "Cosmopolitan Criticism and Postcolonial Literature" by R. Spencer with Rakuten Kobo. Via readings of novels by J.M. Coetzee, Timothy Mo and Salman Rushdie and the later poetry of W.B. Yeats, this book reve.

8: Post/Colonialism and the Pursuit of Freedom in the Black Atlantic | Abstracts

Cosmopolitan criticism and postcolonial literature. [Robert Spencer; Palgrave Connect (Online service)] -- This book represents a new direction in postcolonial literary criticism that adds to the well-known narrative of what postcolonial criticism is, against an equally forceful account of what it is.

9: cosmopolitan criticism and postcolonial literature | Download eBook pdf, epub, tuebl, mobi

through readings of novels by way of J.M. Coetzee, Timothy Mo and Salman Rushdie and the later poetry of W.B. Yeats, this e-book unearths how postcolonial writing can motivate the enlarged experience of ethical and political accountability had to supplant ongoing sorts of imperial violence with cosmopolitan associations, relationships and methods of thinking.

Ann s masten ordinary magic resilience in development Fundamentals of investment management hirt Tibetan Traditions of Metal Sculptures A selection from the works of Alfred Tennyson. Invitation to book collecting Rainbow magic fairy books Troubleshooting and repairing consumer electronics without a schematic The way of sanchin kata Inside the stealth bomber The Khmer language An Anthology of I Ching (Arkana) Was George Washington Carver really one of Americas greatest scientific geniuses? Annual Editions: Mass Media 06/07 (Annual Editions : Mass Media) Supplementary Readings Counting Out The Scholars I went to the market Palo alto stories by james franco Non-state actors and the Cartagena protocol on biosafety The foreign policy of Europe Nebosh certificate in environmental management Detractors and defenders of censorship Artemis to Actoeon and other verse Thirde last part of conny-catching, with the new devised knauish art of foole-taking Ch. 35. Reconstructive head and neck surgery Poems on the Sabbath. The Works of Thomas Brooks volume 6 Brave heart and bad weather Organizing memos and orders Bunkai: Secrets of Karate Kata Volume 1 Seminar report gps file History of religion and Religiousness Jesus christ the real story Budget Masters Savings Guide I open my heart to others and celebrate our oneness Mari Gayatri Stein. Fiscal shenanigans, targeted federal health care funds, and patient mortality Radiology equipment and positioning techniques Ing interventions for ell The virtual community Piping stress analysis manual calculation Your body battles a stomachache