



postcolonial
contraventions
cultural readings
of race, imperialism
and transnationalism

LAURA CHRISMAN

Postcolonial
contraventions



For my parents, Gale and Robert Chrisman

Postcolonial contraventions

*Cultural readings of race,
imperialism and transnationalism*

LAURA CHRISMAN

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Introduction

This book has evolved over nine years. The year 1993 saw the publication of my co-edited *Colonial Discourse and Post-colonial Theory: A Reader*, which was the first anthology of postcolonial cultural studies to appear in print.¹ Since then the field has rapidly expanded into a major academic industry.² Diaspora studies, black Atlantic studies, transnational studies, globalisation studies, comparative empire studies have emerged alongside and within the original field. My responses to the field's developments are gathered here. These are a combination of literary, cultural and theoretical discussions, united by a number of critical concerns and by a desire to engage contemporary postcolonial thinkers in productive dialogue.

The goal of my *Post-colonial Theory Reader* was to diversify the field.³ This goal is continued in this book. I am not among those that call for an absolute rejection of the field on the grounds that it is merely a reflex of late capitalism, the self-aggrandising formation of a few metropolitan academics. My approach has been rather to emphasise the broader contexts of anti-colonial nationalism as antecedents and legitimate elements of the field. And to conceive of the field as the provenance of materialist, historicist critics as much as it is of textualist and culturalist critics. If we look at the publication trajectory of postcolonial studies since 1978, and confine the glance only to metropolitan Anglophone academic publications within cultural studies, we find that materialist contributions have been a significant and persistent element throughout this period.

The year 1989, for example, saw the publication of the textualist *The Empire Writes Back*, but it was also the year of Timothy Brennan's sociological *Salman Rushdie and the Third World*.⁴ 1990 saw Robert Young's anti-Marxist *White Mythologies* into print, but it also saw Neil Lazarus's Marxist *Resistance in Postcolonial African Fiction*.⁵ Anthologies of essays such as Francis Barker, Peter Hulme and Margaret Iversen's *Colonial Discourse/Postcolonial Theory*, or Padmini Mongia's *Contemporary Postcolonial Theory*, contain as many self-designated materialist as culturalist or textualist contributions.⁶ It can furthermore be argued that

culturalist hegemony has diminished, and that thinkers such as Robert Young have arguably shifted to registers that are more materialist.⁷ It is not only Fanon that, among earlier generations of anti-colonial thinkers, now receives wide metropolitan critical respect and disciplinary inclusion. Individual thinkers such as C.L.R. James have begun to enjoy considerable postcolonial attention.⁸ And Elleke Boehmer's *Empire Writing. An Anthology of Colonial Literature 1870-1918* contains a range of anti-colonial voices that includes J.J. Thomas, Sri Aurobindo, Joseph Casely Hayford, Claude McKay, Rabindranath Tagore and Sol Plaatje.⁹

I emphasise these elements and shifts in order to underscore my contention that postcolonial studies has always been a field of divergent orientations, and that Marxist and anti-colonial perspectives have acquired more popular currency than was theirs in the 1980s and early 1990s. But this is not to suggest that there is now no need for a collection of 'contraventions': the critical tendencies that I engage with in this book remain influential, and continue, I fear, to eclipse other kinds of enquiry. I have chosen to include several chapters that deploy a polemical tone. My goal in writing and publishing these was to further academic debate by utilising the conventions of critique. Critique is a long-standing tradition within both Marxism and deconstructionism. Gayatri Spivak's 'Can the Subaltern Speak?' is one example; Benita Parry's 'Problems in Current Theories of Colonial Discourse' is another.¹⁰ These writings work to evaluate another thinker's ideas critically, foregrounding the underlying assumptions and the implications of the reasoning contained, and to suggest (directly or indirectly) alternative ways to conceptualise the issues. There is always a risk that critique will be construed as an ad hominem attack, and indeed several critiques (Aijaz Ahmad on Edward Said, Terry Eagleton on Gayatri Spivak, or Robert Young on Benita Parry, which I discuss in this book) stand guilty of such personal orientation.¹¹ I have been very stimulated by the works I have chosen to critique here, by Paul Gilroy, Fredric Jameson, David Lloyd, Anne McClintock, Edward Said, and Gayatri Spivak. It is their profound intellectual substance, as much as their canonical power, or their typicality, that has prompted my critical engagement.

In a fascinating analysis of late nineteenth-century imperialism and the Benin bronzes Annie Coombes remarks that

immediately after Benin forces ambushed and killed the Acting Consul-General Phillips and some of his entourage, the *Illustrated*

London News ... published an article denouncing Benin society as having a 'native population of grovelling superstition and ignorance' entitled 'A native chief and his followers'.¹²

In other words, African *political* relations with Britain influenced metropolitan accounts of African *cultural* identity. The impact of organised political resistance on imperialism has been a persistent interest of mine. So has the elision of the political within colonial discourse and critical empire studies. I explore this elision in a number of chapters here, and argue for a critical methodology premised on the distinctiveness of the political as a category of identity, activity and analysis. It is not only its distinctiveness that needs further attention, but also its ability to mediate operations of culture, subjectivity and the economy; its complex relationship to imperialist constructions of race, gender, class and nation.¹³

In this book I also address the disparagement of formal oppositional political activity within black diaspora, transnational and nationalist studies. Such disparagement takes a number of forms, but frequently involves the suggestion that these organised mobilisations necessarily work against the interest of subaltern masses and share the repressive values of patriarchal, racist and capitalist bourgeois society. My findings suggest otherwise. I find, for example, that early black South African political nationalism is considerably more variegated than this model can allow for, and contains both liberal-constitutional and radical utopian elements, sexist and pro-feminist strains. I also find that the re-routing of 'legitimate' politics to the spheres of culture and epistemology, or to the practices of suicide and literary production (to name only a few of many such re-routings, is something that postcolonial studies shares with conservative and even reactionary ideologues.

I am far from alone in my findings. A large number of postcolonial scholars, critics and thinkers are currently involved in restoring the emancipatory elements of the political sphere against its detractors. Discussing the national liberationism of Frantz Fanon, for instance, Gautam Premnath avers that Fanon's political programme, and vision, is dialectical rather than linear or vanguardist:

Rather than glorifying an elite cadre of vanguardist intellectuals, leading the mass of the population to 'catch up' with it along a unilinear developmental path of revolutionary consciousness, Fanon emphasizes the 'mutual current' between leaders and people. Rather

than occulting the pedagogical dimension of intellectual labor, he conceives of a mode of pedagogical leadership premised on the principle of mutual recognition being realized in the new national community, in which the roles of leaders and led are interchangeable. Thus is elaborated an organizational framework in which nationalist leadership and the activity of a nation-people continually bring each other in line – or, more precisely, *in rhythm*.¹⁴

Discussing other anti-colonial thinkers, Vilashini Cooppan emphasises that:

like Fanon and like Marti, Du Bois was both intellectual and an activist, both a theoretician and a revolutionary. Such an overlapping of identities, in its troubling of powerful dichotomies and in its boundary-crossing creation of new political formations and new politics, may in fact serve contemporary scholars of postcoloniality both as an investigative object and as a model for our own praxis.¹⁵

And another kind of political rehabilitation issues from Robin Kelley in his discussion of black diasporic identity-formations:

Too frequently we think of identities as cultural matters, when in fact some of the most dynamic (transnational) identities are created in the realm of politics, in the way people of African descent sought alliances and political identifications across oceans and national boundaries.¹⁶

The roots of much postcolonial delegitimation of the political lie in an absolute opposition to the state, and a corollary scepticism towards the liberatory properties of the public sphere and rationality. These are frequently associated with the Enlightenment, taken to be both an historical period and a philosophical disposition. The Enlightenment is then construed as the instrument or origin of racial and colonial domination. I am interested to present other ways, here, of thinking about the relations of racism, colonialism, and the public sphere. A persuasive alternative is suggested in Madhu Dubey's account of contemporary black representation in the USA:

even in the most difference-sensitive postmodern contexts, black intellectuals are still expected to speak for the entire race. Such demands for racial representation prove difficult to dismantle at the level of discourse because their roots lie in the structural conditions

of African-American access to public culture ... as long as institutional racism curtails wider black access to cultural and political discourse, the part will continue to stand in for the whole, and, in fact, the high visibility of a few token figures will serve to disguise and perpetuate a structure that excludes the many.¹⁷

It is not public culture that is the source of racial inequality, but institutional racism, which restricts black access to the public sphere and thus creates a metonymic form of black representation. Rather than seeing representation itself as 'always already' inescapably violent, Dubey directs our attention to those coercive structures that control representation. By focusing on public culture as the central agent of racial and colonial domination, postcolonial thinkers do more than overlook the extra-cultural processes that create and perpetuate this domination. They also come close to endorsing an ethos of privatisation. How to contest and expand, rather than abandon, the public sphere is a concern that informs this book.

I have throughout this book argued against static conceptions of 'empire', and placed the emphasis instead on the dynamic processes of imperialism as a project of capitalist expansion and political domination. I am interested in the heterogeneity of its cultural and ideological expressions; the diversity of its geographical articulations. The vast transcontinental range of British imperialism generated significantly different modes of 'othering'. 'Orientalism's ongoing hegemony as an academic template for the entire colonised world suggests that this truism bears reiteration.¹⁸ As I have suggested elsewhere,

Perhaps it was inevitable that 'The Orient' should have been privileged, given the sheer longevity of European colonial relations with it. But this argues for the highly *unrepresentative* nature of the colonialism that developed there. Nineteenth-century British India, so central to the theoretical work of Spivak and Bhabha, was distinguished by a large, complex administration, necessitating the development of a sizeable 'native' civil service and educational system. Add to that a massive European industry devoted to the codified production of knowledge about the 'other', prompted in part by that 'other's' long-standing written traditions of self-representation, and it is unsurprising that this geo-cultural terrain should correspond so neatly with Foucauldian theoretical priorities of epistemology and governmentality.¹⁹

Other parts of the colonised world necessitate other analytic priorities and paradigms, as I suggest here.

Imperial and colonial cultural studies are witnessing an exciting expansion of coverage that includes the Americas, North Africa, Oceania and the Pacific.²⁰ I am concerned, however, that Southern Africa continues to be marginalised within the field, and some of that concern is reflected in this book. Southern Africa was of paramount importance within British 'new imperialism' of the late nineteenth and early twentieth centuries. Postcolonial studies of empire's impact on modernist and realist writing, or imperialism's relationship to socialist and conservative metropolitan cultures, may need radical revision to take account of South Africa's significance. That the Anglo-Boer war occasioned a British national identity crisis has long been recognised by cultural historians. But the war's literary impact upon imperialists such as Rudyard Kipling and Arthur Conan Doyle, or socialists George Bernard Shaw and H.G. Wells, has yet to receive due critical recognition. The aesthetic and ideological effects of the much-publicised Zulu War, the explosion of South African mineral wealth, the empire building of 'colossus' Cecil Rhodes also await future research.

Though I touch on the political and ideological tensions between colonial and metropolitan authorities, and populations, my primary interest in these chapters has been with the British metropolis itself, in its historical imperial and contemporary neo-imperial formations. The recent 'spatial turn' in postcolonial studies has been helpful in broadening the study of the metropole beyond imperial subject-positioning, the production and management of raced, gendered and classed beings (important though such approaches are).²¹ The spatial analyses of Edward Said and Fredric Jameson that I focus on here are important enquiries into the cognitive repercussions for metropolitan populations of imperial expansion overseas; they are profoundly insightful into the ways that the reorganisation of space itself had an impact on metropolitan concepts of imperialism. But there are risks that attend these spatial explorations. The conceptualisation of the metropolitan as a spatial unit leads rather easily into the problematic notion that this unit has a unitary consciousness. And, on occasion, this analysis creates an aestheticisation of space that obscures as much as it illuminates the operations of imperial cultures.

That there were many material and figurative spaces within the imperial metropole needs further attention, and so does analysis of the features

that different European metropolises shared and did not share.²² In this light I foreground here the *metropolitan* narrative given by Conrad's *Heart of Darkness*. Critical attention has almost fetishised the spectacular Kurtz, and 'his' Africa, minimising their systemic relations with European capitalist bureaucracy in Europe. It is important to extend criticism by examining how overseas domination is rendered in the textures of ordinary European metropolitan life, labour and leisure in the novella. And equally important is the way metropolitan political power, consumerism and fantasy are seen to control the Company's African employment structures, just as they control Kurtz up to his death. When viewed from this angle, Conrad's critique strongly implicates not only the Belgian but also the British metropole in the atrocities of the Congo. Further scrutiny of Conrad's reification theme additionally involves looking at how market values and reasoning inform idealism itself.

The 1993 publication of Paul Gilroy's *The Black Atlantic* was a landmark for metropolitan postcolonial studies.²³ The book initiated an expressly anti-nationalist form of diasporic cultural studies. This opposed the 'hybrid' formation of black Atlanticism to the 'essentialising' ideology of Afrocentrism, and argued the category of nation to be as unproductive a focus of academic analysis as it was a unit of social liberation. A number of chapters here engage with Gilroy's formulations, and attempt to forge alternative ways to think about the relationship of diaspora and nation. I find the binary opposition model to be conceptually restrictive, and historically inaccurate; we need to think of the dynamic between diasporic and nationalistic cultures as uneven, variable and at times symbiotic.

One of the more valuable contributions of Gilroy's book, within a postcolonial studies context, was the challenge it presented to the critical paradigm of the 'empire writes back to the centre'. Rather than being reduced to a response to imperial metropolitan power, colonised and postcolonial cultures could now be understood as dialogues with other (formerly) colonised and diasporic cultures. These multiple axes have long been recognised, and analysed, within political traditions of Third World internationalism, pan-Africanism, socialism (to name a few), and within disciplines other than literary and cultural studies.²⁴ But they were most welcome within postcolonial studies.

However, this productive intellectual expansion has been offset by a number of other developments which are also, arguably, by-products of

Gilroy's work. One is a new form of New World or diasporic vanguardism. The opening of African cultures to black Atlantic analysis has generated a critical methodology that positions diasporic African populations as a sovereign class, or icon, of modernity that African populations then uncritically model themselves upon. Such vanguardism at times uncomfortably resembles imperialistic attitudes that structured earlier African-American relations with Africans, as for example in nineteenth-century providentialism, through which as Jim Campbell explains black Americans 'claimed the right, indeed the obligation, to "redeem" Africans, to remake their "benighted" brethren in their own, higher image'.²⁵

This vanguardism is open to historical and conceptual contestation. In the case of South Africa, for instance, New World African leaders such as W.E.B. Du Bois, Marcus Garvey and Booker T. Washington wielded considerable influence over South African intellectuals. However, this influence was heavily mediated, modified and interrogated by local and national strains in South African political cultures. My book outlines a non-vanguardist approach, in which anti-colonial (and, by extension, postcolonial) cultures are to be seen as critical interlocutors, not imitators, of black diaspora.

The concept of the black Atlantic is inextricable, in Gilroy's book, from that of modernity. The latter is presented as a largely cultural and philosophical formation, against which black Atlanticism operates as a 'counterculture'. In suggesting that it is modernity that is the exclusive object of black Atlantic critique, Gilroy has made it difficult to consider how black Atlanticism articulates with imperialism and capitalism. My analysis of transnationalism here insists on addressing those elements, and integrating the study of modernisation with that of modernity.

Future work remains to be done on the ways in which commercial concerns and desires inform black Atlantic relations themselves; it is not only the imperialist or capitalist West that is economically coded within black Atlanticism. While Gilroy's model emphasises the anti-commercial, utopian elements of transnational connection, it is worth bearing in mind that early black Atlantic writings valorised commerce. It was promoted

not only as a pathway to individual and collective autonomy, but a means to rebut prevailing stereotypes about blacks' innate slavishness and inability to survive in a competitive market economy ...

Virtually every back-to-Africa venture, from Paul Cuffe's voyage to Marcus Garvey's ill-fated Black Star Line, included a substantial commercial component.²⁶

I am suggesting, then, that cultural study of black transnationalism could benefit from greater attention to the circuits of capital within and against which Africans and diasporic black peoples operated. Contemporary analysis of other diasporic communities and their transnational cultures – including Aihwa Ong's work – has significantly foregrounded these economic structures and diasporic agency within them.²⁷

Black Atlantic studies could also give greater attention to alliances that were primarily political rather than racial. As Robin Kelley points out:

neither Africa nor Pan-Africanism are necessarily the source of black transnational political identities; sometimes they live through or are integrally tied to other kinds of international movements – Socialism, Communism, Feminism, Surrealism ... Communist and socialist movements ... have long been harbingers of black internationalism that explicitly reaches out to all oppressed colonial subjects as well as to white workers.²⁸

Peniel Joseph underscores this when he argues for the centrality of Cuba to black American political cultures.²⁹ He further suggests that 'the story of Afro-Cuban solidarity is only one powerful example of the [black] worldliness that existed during the civil rights era' (p. 123).

In recent years the study of contemporary Englishness has claimed considerable academic attention.³⁰ The 1980s have become a focal point. It was indeed a significant decade in the production of white and black British post-imperial identities, including as it did the Falklands War; the 'race riots' of 1981 and 1984; the miners' strike; consolidation of the 'new racism'; the 1989 publication of Salman Rushdie's *Satanic Verses* and the subsequent 'Rushdie Affair'. Postcolonial discussion of the decade has, however, focused only on the last item. Both Simon Gikandi's *Maps of Englishness* (1996) and Ian Baucom's *Out of Place: Englishness, Empire, and the Locations of Identity* (1999), for example, culminate in a chapter devoted to Rushdie's novel.³¹ The Rushdie Affair, in short, currently risks obscuring other important dynamics of 1980s Englishness, some of which were recognised by Rushdie himself in a 1984 critical essay, 'Outside the Whale'.³² This drew attention to the operations of white post-imperial

nostalgia during the 1980s: specifically, the reinvention of the historical British Raj, or the 'Raj Effect'.

It was not only India that was subjected to this metropolitan nostalgia: in a rather different way, South Africa was too. Its apartheid regime was pushed into acute and terminal crisis during this decade, and became the subject of considerable media interest in the UK. The resulting mass commodification of South Africa contributed to the moral aggrandisement of a white metropolitan consuming subject. My book re-examines one example of this, namely the metropolitan marketing of South African literature. This was strikingly gendered as well as raced, and provided a comforting anti-racist self-image to the prospective white reader. This might appear to corroborate Rosemary Jolly's arguments concerning Western constructions of South African apartheid. Discussing Jacques Derrida's 'identification of South Africa as the most spectacular criminal in a broad array of racist activity', she suggests that the risk is that of rendering 'South Africa ... the atavistic other in a neocolonialist gesture that ... disguises colonialist imperatives'.³³

As I have already pointed out, however, Southern Africa has played a prominent, if academically underrecognised, role in British self-imaging, or 'worlding'.³⁴ And so the operations are simply not a demonic othering, the casting of the country as the racist embodiment of all that 'liberal' Britain is not. Instead they combine British nostalgia for its own early twentieth-century domination in Southern Africa together with a striking disavowal of its own agency in the subsequent racist apartheid dispensation.³⁵ The example of South Africa suggests that postcolonial studies of contemporary Englishness need to broaden their regional range.

And scholars of diasporic and postcolonial cultures also need to disaggregate 'the West' in their studies of international reception, neo-colonial commodification and institutionalisation.³⁶ Through notions such as 'World Bank Literature', 'Cosmopolitanism' and 'Postcolonial Exoticism', critics including Amitava Kumar, Tim Brennan and Graham Huggan explore how, in Huggan's words:

Exoticist spectacle, commodity fetishism and the aesthetics of decontextualisation are all at work ... in the production, transmission and consumption of postcolonial literary/cultural texts. They are also at work in the metropolitan marketing of marginal products and in their attempted assimilation to mainstream discourses of cross-cultural representation.³⁷

I argue in this book that the national particularities of metropolises, as they exoticise, consume and canonise different cultures of the world, bear further critical exploration. Both the mechanisms for, and functions of, cross-cultural commodification depend upon the history of a particular metropolis and its current relationship to global hegemony. There are significant differences, for example, in the way that Arundhati Roy's 1997 *The God of Small Things* – and the image of the author herself – were commodified within the UK and the USA.³⁸ If metropolises require differentiation, so do the postcolonial countries over which they exercise power. Huggan's important analysis of general postcolonial exoticism in the Booker Prize industry opens the way for research into the particular functions of different Commonwealth countries within this arena.

The postcolonial dynamics of global electronic media is another area now receiving critical attention.³⁹ It is not only contemporary mass communication, however, that demand our analysis, as Chinua Achebe points out in his recent *Home and Exile*.⁴⁰ His discussion highlights the British institution of the post office in colonial Nigeria. A seemingly benign medium for the creation and furtherment of a global culture, the post office instead was perceived as 'the killer that doesn't pay back' by the community it 'served'. For Achebe there is a direct link between the historical operations of the Post Office and the ideologies of contemporary cosmopolitanism that emanate from various metropolises.

Debates about the meanings of cosmopolitanism have recently intensified and expanded within and alongside postcolonial studies. Homi Bhabha advocates what he terms 'the new cosmopolitanism', which 'has fundamentally changed our sense of the relationship between national tradition or territory, and the attribution of cultural values and social norms'.⁴¹ This, for Bhabha, is a 'vernacular' cosmopolitanism connected with 'survival' (p. 42); he considers himself 'only a conduit for the idea ... which has a long tradition of people who really struggled to make it happen in difficult and testing circumstances' (p. 40). Gayatri Spivak construes discourses of cosmopolitanism, and her relationship to them, in a strikingly different way:

As for the idea of any kind of cosmopolitanism, I almost can't use that word ... that is not what I am working in aid of. I don't want some kind of a specular humanist project where you have to construct the other as your ... structural image in a cracked mirror in

order to be able to engage that other and to develop that other into something like yourself because you were the fittest and you survived and that specular other must now be helped to survive ... I do really find that to be a part of the ... humanist, universalist backlash ... a kind of scandal of the US imaginary, the longing for the specular subject in order to be cosmopolitan.⁴²

Achebe's contribution to the debate is enormously suggestive, as I argue in this book; it asks us to ask more questions about the relation of imperialism, neo-imperialism, violence, and the project of 'cosmopolitics'.⁴³

These chapters have emerged from a number of professional institutional contexts and occasions. Most of them were produced within Britain, while I was lecturer in English at the School of African and Asian Studies, University of Sussex. Since 1999 I have worked as Associate Professor in the USA, at Brown University's departments of Modern Culture/Media and English; at The Ohio State University's department of African American and African Studies. Born in the USA of black, Jewish and white parentage, brought up initially in San Francisco, then the Highlands of Scotland, educated at Oxford, my racial and national experiences and identifications have directly fed my intellectual concerns and writing. So has my familial political environment, a combination of black nationalism, feminism and Marxism.

I have been fortunate to live in a place and time that allowed me to pursue easily the disciplinary training that enabled me to become a professional academic, and make a living through ideas. It is by those ideas that I would like my writing contributions to be judged, and it is the writing, not personal origins, of the thinkers I consider here that is paramount to my analysis. I welcome the debates about location, authority and the representational politics of speaking for, as and on behalf of others, that postcolonial studies has generated, and the intellectual and political insights that have emerged from them. Equally I am concerned by the authoritarianism that has also, on occasion, emerged from these debates, as I discuss in my chapter here on Robert Young. I resist, too, the pessimism that can result from an emphasis on location as determinant of knowledge. All of us who work from within metropolitan academies profit from disempowered 'others'. This does not preclude our also being able to learn positively from and about those others, and to share

knowledge of those others. Pessimism may deter us from the urgent tasks and responsibilities that our locations create: the task of, as Gayatri Spivak puts it, 'learning to learn from below'.⁴⁴ As Aimé Césaire observes, 'there is room for all at the rendez-vous of conquest'.⁴⁵

Notes

- 1 Patrick Williams and Laura Chrisman (eds.), *Colonial Discourse and Post-colonial Theory: A Reader* (Hemel Hempstead: Harvester Wheatsheaf Press, 1993).
- 2 John McLeod, *Beginning Postcolonialism* (Manchester: Manchester University Press, 2000), contains useful overviews and bibliographies of the academic field.
- 3 See Laura Chrisman, 'Inventing Post-colonial Theory: Polemical Observations', *Pretexts: Studies in Writing and Culture*, 5, 1–2 (1995), pp. 205–12, for an account of the editorial process of preparing the book.
- 4 Bill Ashcroft, Gareth Griffiths and Helen Tiffin, *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* (London: Methuen, 1989); Timothy Brennan, *Salman Rushdie and the Third World* (London: Macmillan, 1989).
- 5 Robert J.C. Young, *White Mythologies: Writing History and the West* (London: Routledge 1990); Neil Lazarus, *Resistance in Postcolonial African Fiction* (New Haven: Yale University Press, 1990).
- 6 Francis Barker, Peter Hulme and Margaret Iversen (eds.), *Colonial Discourse/Postcolonial Theory* (Manchester: Manchester University Press, 1994); Padmini Mongia (ed.), *Contemporary Postcolonial Theory: A Reader* (London: Arnold, 1996).
- 7 Robert J.C. Young, *Postcolonialism: An Historical Introduction* (Oxford: Blackwell, 2001).
- 8 Substantial discussions of C.L.R. James's work are contained in Timothy Brennan, *At Home in the World: Cosmopolitanism Now* (Cambridge, MA: Harvard University Press, 1997); Neil Lazarus, *Nationalism and Cultural Practice in the Postcolonial World* (Cambridge: Cambridge University Press, 1999); Edward Said, *Culture and Imperialism* (London: Chatto, 1993); E. San Juan Jr, *Beyond Postcolonial Theory* (New York: St Martin's Press, 1998); and Bill Schwarz, 'Black Metropolis, White England', in Mica Nava and Alan O'Shea (eds.), *Modern Times: Reflections on a Century of English Modernity* (London: Routledge, 1996), pp. 176–207. See also the discussions of Ham Mukasa in Simon Gikandi, *Maps of Englishness: Writing Identity in the Culture of Colonialism* (New York: Columbia University Press, 1996) and of Reverend Samuel Johnson in Ato Quayson, *Strategic Transformations in Nigerian Writing: Orality and History in the work of Reverend Samuel Johnson, Amos Tutuola, Wole Soyinka and Ben Okri* (Bloomington: Indiana University Press, 1997).

- 9 Elleke Boehmer (ed.), *Empire Writing: An Anthology of Colonial Literature 1870–1918* (Oxford: Oxford University Press, 1998). There is no room for premature optimism however. Many other early anti-colonial writers remain out of print and critically neglected within postcolonial studies. See for example, Edward Wilmot Blyden, *Christianity, Islam and the Negro Race* (London: W.B. Whittingham, 1887); Joseph Casely Hayford, *Ethiopia Unbound: Studies in Race Emancipation* (London: C.M. Phillips, 1911); James Africanus Horton, *West African Countries and Peoples, British and Native: with the Requirements Necessary for Establishing that Self-government Recommended by the Committee of the House of Commons, 1865; and a Vindication of the African Race* (London: W.J. Johnson, 1868); S.M. Molema, *The Bantu Past and Present: An Ethnographical and Historical Study of the Native Races of South Africa* (Edinburgh: W. Green and Son Ltd., 1920); Kwame Nkrumah, *Neo-colonialism: The Last Stage of Imperialism* (London: Heinemann, 1965); Julius Nyerere, *Ujamaa: Essays on Socialism* (Dar es Salaam: Oxford University Press, 1968); George Padmore, *How Britain Rules Africa* (London: Wishart Books, 1936); Leopold Sédar Senghor, *On African Socialism* (London: Pall Mall, 1964).
- 10 Gayatri C. Spivak, 'Can the Subaltern Speak? Speculations on Widow Sacrifice', in Patrick Williams and Laura Chrisman (eds.), *Colonial Discourse and Postcolonial Theory*, pp. 66–111. Benita Parry, 'Problems in Current Theories of Colonial Discourse', *Oxford Literary Review*, 9, 1–2 (1987), pp. 27–58.
- 11 Aijaz Ahmad, *In Theory: Classes, Nations, Literatures* (London: Verso, 1992); Terry Eagleton, 'In the Gaudy Supermarket: Review of Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason*', *London Review of Books*, 21, 10 (1999); Robert J.C. Young, 'Review of Gayatri Spivak's *Outside in the Teaching Machine*', *Textual Practice*, 10, 1 (1996), pp. 228–38.
- 12 Annie E. Coombes, 'The Recalcitrant Object: Culture Contact and the Question of Hybridity', in Francis Barker, Peter Hulme and Margaret Iversen (eds.), *Colonial Discourse/Postcolonial Theory*, p. 94.
- 13 For an example of recent literary analysis that explores the impact of political resistance on imperialist fiction see Tim Watson, 'Indian and Irish Unrest in Kipling's *Kim*', in Laura Chrisman and Benita Parry (eds.), *Postcolonial Theory and Criticism* (Cambridge: D.S. Brewer, 2000), pp. 95–114.
- 14 Gautam Premnath, 'Remembering Fanon, Decolonizing Diaspora', in Laura Chrisman and Benita Parry (eds.), *Postcolonial Theory and Criticism*, p. 66.
- 15 Vilashini Cooppan, 'W(h)ither Post-colonial Studies? Towards the Transnational Study of Race and Nation', in Laura Chrisman and Benita Parry (eds.), *Postcolonial Theory and Criticism*, pp. 26–7.
- 16 Robin Kelley, 'How the West was One: On the Uses and Limitations of Diaspora', *The Black Scholar: Journal of Black Studies and Research*, 30, 3–4 (2000), p. 32.
- 17 Madhu Dubey, 'Postmodernism as Postnationalism? Racial Representation in US Black Cultural Studies', *New Formations: A Journal of Culture/Theory/Politics*, 45 (2001), p. 165.

- 18 This is now extending to the analysis of neo-colonialism. As an example see Elleke Boehmer, 'Questions of Neo-Orientalism', *Interventions: International Journal of Postcolonial Studies*, 1, 1 (1998), pp. 18–21.
- 19 Chrisman, 'Inventing Post-colonial Theory', p. 206.
- 20 See for example Lawrence Phillips, 'The Canker of Empire. Colonialism, Autobiography and the Representation of Illness: Jack London and Robert Louis Stevenson in the Marquesas', in Laura Chrisman and Benita Parry (eds.), *Postcolonial Theory and Criticism*, pp. 115–32; the contributions to Henry Schwarz and Sangeeta Ray (eds.) *A Companion to Postcolonial Studies*, and to Amritjit Singh and Peter Schmidt (eds.), *Postcolonial Theory and the United States: Race, Ethnicity, and Literature* (Jackson: University Press of Mississippi, 2000).
- 21 Lawrence Phillips, 'Lost in Space: Siting/citing the In-between of Homi K. Bhabha's *The Location of Culture*', *Scrutiny2: Issues in English Studies in Southern Africa* [Pretoria, South Africa], 3, 1 (1998), pp. 16–25, supplies an illuminating analysis of spatiality in the work of Homi Bhabha.
- 22 The particularities of diasporic London are now receiving a lot of postcolonial cultural analysis. See Gautam Premnath, 'Lonely Londoner: V.S. Naipaul and "The God of the City"', in Pamela Gilbert (ed.), *Imagined Londons* (Albany: State University of New York Press, forthcoming), and Sukhdev Sandhu, 'Pop Goes the Centre: Hanif Kureishi's London', in Laura Chrisman and Benita Parry (eds.), *Postcolonial Theory and Criticism*, pp. 133–54, for interesting discussions.
- 23 Paul Gilroy, *The Black Atlantic: Modernity and Double Consciousness* (London: Verso, 1993).
- 24 See, for example, Sidney Lemelle and Robin D.G. Kelley (eds.), *Imagining Home: Class, Culture and Nationalism in the African Diaspora* (London: Verso, 1994) and William E. Nelson, Jr, *Black Atlantic Politics: Dilemmas of Political Empowerment in Boston and Liverpool* (Albany: State University of New York Press, 2000). See also Philippe Wamba, *Kinship: A Family's Journey in Africa and America* (New York: Penguin, 1999).
- 25 James T. Campbell, 'Redeeming the Race: Martin Delany and the Niger Valley Exploring Party, 1859–60', *New Formations: A Journal of Culture/Theory/Politics*, 45 (2001), p. 128.
- 26 Ibid.
- 27 See, for example, Arif Dirlik, 'Bringing History Back In: Of Diasporas, Hybridities, Places, and Histories', *The Review of Education/Pedagogy/Cultural Studies*, 21, 2 (1999), pp. 95–131, and Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (Durham: Duke University Press, 1998).
- 28 Robin Kelley, 'How the West was One', p. 32.
- 29 Peniel Joseph, 'Where Blackness is Bright? Cuba, Africa, and Black Liberation During the Age of Civil Rights', *New Formations: A Journal of Culture/Theory/Politics*, 45 (2001), p. 111–24. See also Penny M. Von Eschen, *Race Against Empire: Black Americans and Anticolonialism, 1937–1957* (Ithaca: Cornell University Press, 1997).

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