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“The Transition of Postcolonial Literary theory 2000-2007: An Annotated Bibliography ”

Introduction

The aim in this bibliography is to collect the majority of materials available and present a transition of postcolonial theory related to the English language literature. The resources for this project are MLAIB, Project MUSE, ProQuest, Humanities Abstracts and Global Books in Print. The keywords used are “Postcolonial literary theory and English literature” and “Postcolonial literary theory and English language literature.” The range covers the years from 2000 to 2007 because Dieter Riemenschneider’s Postcolonial Theory: The Emergence of a Critical Discourse: A Selected and Annotated Bibliography (2006) already covered many items that had been published between 1936 and 2000.

It was in the 1970s that the postcolonial literary theory first saw the light of day and urged us to examine the relationship between colonialism, imperialism and literature. But there have been many changes before the present form was settled on. The theory has constantly changed its form in order to meet contemporary issues. This project should be used to grasp the transition of postcolonial literary theory because there is no annotated bibliography that focuses on this subject.

The contents of this paper are introduction of post-colonial critics, along with annotations and index. A breakdown of materials is explanations of postcolonial literary theory, comments for specific works and prospects of that. All items are arranged in

chronological order so as to make the readers easily understand the transition and the materials' index is alphabetically arranged for the same reason. I'm compelled to exclude some materials mainly in French, German because of my shortage of ability in them and delete a part of materials that are less connected with postcolonial literary theory.

Originally, it is needless to say, the Postcolonial theory has been criticized as a symbol of elitism, double bind, just being a branch of Postmodernism and only proposing a binary oppositional theory. But, my bibliography shows, the theory has been updated continuously to deal with new problems and challenges, e.g. globalization and neo-colonialism. Because of that, the main targets of the theory as well as the disputed points became diffused and ambiguous. Strictly speaking, no longer is this theory's target "Post-Colonial," that is to say, the scope of the theory surpasses geographical settlement. It is not too much to say that the early attention of this theory was only directed toward ex-colonies and authors dealing with them. Like Franz Fanon's study that considered the relationship between the black and immigrants at colony, and like Edward Said's works that made a study of Joseph Conrad, the theory explained the mutual relation of the postcolonial influence. The primitive characteristics of this theory are not any longer a majority position.

So, what can we say today about the relationship between the postcolonialism criticism and the literature? The trends of the theory are to consider the influence of colonial power. It can be found in this bibliography, the theory which considers the influence of a big wave of globalization toward modern literature, a way of using the ex-colony's own position as a resistible tool, as a satire and so on. Recent target of this theory is not "what is postcolonial?" but "what is the post-postcolonial and what is its the influence on the colonialism." In such a way, it is expected to expand move. In a word, the Postcolonial theory has been changing and has potentiality to expand.

2000

[1] AbdelRahman, Fadwa Kamal. "Hybridity and Assimilation: The Effect of the Racial Encounter on V. S. Naipaul and Chinua Achebe." Diss. Georgia State U, 2000.

Discusses the multifaceted issues of fluid identities in the works of the postcolonial authors such as V. S. Naipaul and Chinua Achebe. AbdelRahman considers the novels; Naipaul's A Bend in the River (1979) represents mimicry and hybridity. Achebe's No Longer at Ease (1960) represents the hybridity and the cultural encounters with West. Moreover, AbdelRahman explains the critiques of contemporary theories of hybridity, language, genre and the relation to the canon, and the political affiliations.

[DAI 61 (2001): DA 9993416]

[2] Akbari, Suzanne Jerome. "From Due East to True North: Orientalism and Orientation." The Postcolonial Middle Ages. Ed. Jeffrey Jerome Cohen. New York: Palgrave, 2000. 19-34.

Insists that the difference between Orient and East, Otherness and Us is apt to consider the religious difference. But Akbari points out the "difference" is based on not only religious difference but also area, moreover, the West did not mean modern West. Instead, medieval geography was divided up not into two parts but three parts: Asia, Europe and Africa. Finally, Akbari spills out the otherness from the texts of the contemporary medieval discourse.

- [3] Allen, Richard, and Harish Trivedi, eds. Literature and Nation: Britain and India 1800-1990. London; Routledge, 2000.

Contains eleven essays about the relation between English language literature and colonial India, for example, Jane Austen's Mansfield Park, Rudyard Kipling's Kim, W. B. Yeats's poems and Salman Rushdie's Midnight's Children. The other parts are the table of specifications, a map of the Republic of India, the details of the transition to the English language in India, the Indian postcolonial world and the postcolonial hybridity. These materials are very useful to reconfirm the influence of the imperial policy in India.

- [4] Braziel, Jana Evans. "Nomadism, Diaspora and Deracination in Contemporary Migrant Literature." Diss. U of Massachusetts, 2000.

Discusses the contemporary migrant writers. Their hybridity includes postcolonialism, poststructuralism and feminism theories. In this thesis, the migrant writers inquire into the contemporary Haitian and Vietnamese literature writers in France, Quebec and the United States. Their texts can be read as a transmuting impulses, multicultural and border crossings. Braziel focuses on the normative writers whose writings are kinds of persisting nomadism.

[DAI 61 (2000): DA 9978478]

- [5] Chakladar, Arnab. "The Postcolonial Bazaar: Marketing/Teaching Indian Literature." ARIEL. 31.1-2 (2000): 183-201.

Argues that the Poststructuralist postcolonial critics' guilt is to fade concrete political and historical issues. Originally, that critic is elitism from comfortable metropolis. In addition, they set forth the problems and struggles without compulsion. Chakladar explains the origin of the literature in English: in a word, Indian literature is a literary commodity rather than expressing ones resistance. So, we may be able to consider the possibility of conceiving of Indian literature outside the postcolonial literature.

- [6] Fuchs, Jacob. "Postcolonial Mock-Epic: Abrogation and Appropriation." SLitl. 33.2 (2000): 23-43.

Discusses about "universal" in postcolonial literature. Fuchas, quoting from Achebe, insists the notion of "universal" is shaped with the notion of "western" or "like us." He adds that when the African writers write in English, they don't hope to assimilate with the "western." Rather than that, they imitate the western ancient forms and styles while longing for authentic "universal." So, it is beneficial to consider the mock-epics when you read the postcolonial literature.

[7] Hardt, Michael, and Antonio Negri. Empire. Cambridge: Harvard UP, 2000.

Advocates the new dominant world order. Hardt and Negri call it “Empire,” which moves productions, exchanges, money, technology, people and goods all over the world as it pleases with increasing ease over national boundaries. Moreover, that can control and rule the politics, economy and production through globalization. But the “Empire” is different from “imperialism” and, now, the United States has the authority to control the new world order through the process of globalization.

[8] Henthorne, Tom. “An end to imperialism: Lord Jim and the postcolonial Conrad.” Conradiana. 32.2 (2000): 203-27.

Discusses Joseph Conrad, who used to be seen as an imperialist was an author who was aware of the end of imperialism but imagined “the formation of a national consciousness” and the arriving of the revolution. Henthorne insists that these points can be seen in Lord Jim (1900) and Nostromo (1904). He considers the transition of the critique about Conrad from Chinua Achebe to Edward Said. He argues that Lord Jim is a story that is destroyed by imperialism.

[9] Kraid, Haifa. "Translation and Empire." Diss. State U of New York at Binghamton, 2000.

Focuses on the relation of the role of translation in colonial and postcolonial contexts.

Kraid examines translations about the politics of constructed meaning and the politics of new "original about the target language, by using the Foucauldian discourse and the postcolonial theories." Considering the two translation of One Thousand and One Nights and a translation of the travel novel The Desert and the Sown.

Kraid considers the relationship between translation and colonialism.

[DAI 61 (2000): DA 9970000]

[10] Lennon, Joseph Allen. "The Celt and the Oriental: The Narratives of Irish Orientalism."

Diss. The U of Connecticut, 2000.

Points out that Ireland's Celtic revival nationalist Y. B. Yeats emphasized Ireland's Celtic original history and mythology. But many of these revived editions were not original to Ireland but had been borrowed from not only the Orient, West Asia and African culture, but also those of Europe that resemble them. Lennon focuses on the Celtic Orientalist and the relationship between Celtic and Oriental. Concerning the Irish Orientalist, his targets are not only literature but also drama and so on.

[61 (2001): DA 9984075]

[11] McCombe, John P. “The Voyage Out: No Tempest in a Teapot: Woolf’s Revision of Shakespeare and Critique of Female Education.” ARIEL. 31.1-2 (2000): 275-306.

Discusses that Shakespeare’s The Tempest and Virginia Woolf’s The Voyage Out have in common with each other. McCombe points out there are similarities between the education of Shakespeare’s Miranda and Woolf’s Rachel, and they are sheltered from the opposite sex. Moreover, the similarities between the Cariban and Rachel. Having its basis in, McCombe considers from postcolonial viewpoint and, at last, proposes the way in which Woolf’s novel may be novel as a revision of Shakespeare.

[12] Pat, Scorer. “The Tempest.” Shakespeare: Texts and Contexts. Ed. Kiernan Ryan. New York: Macmillan, 2000. 277-304.

Discusses the main concerns in The Tempest in two parts. Provides the many views on the play and its historical sources. In part 1, by careful reading, Scorer locates the play of The Tempest in a historical point of view. In part 2, Scorer introduces many concerns and critiques of the work. Many critical essays look at this story from different points of view, for example, postcolonial literary theory, a literary genre, language and gender.

- [13] Olson, Gary A. Foreword. Words in the Wilderness: Critical Literary in the Borderlands. Ed. Stephen Gilbert Brown. New York: State U of New York P, 2000.

Considers postcolonial discourses as an analytical tool to assess current scholarship in the field of Rhetoric and Composition and to reinforce and revise traditional literature pedagogy in order to analyze and combine it with radical composition theory. This book aims to focus on the disjunction between radical composition theory and practice by concretizing theory in this localized, politicized, and colonized pedagogical territory, especially, in the “contact zone.”

- [14] Osborne, John. “Postmodernism and Postcolonialism in the Poetry of Philip Larkin.” New Larkins for the Old: Critical Essays. Ed. James Booth. Basingstoke: Macmillan, 2000. 144-65.

Discusses the relation between Philip Larkin, modernism, jazz, poetry, existentialism and postcolonialism. Osborne points out Larkin influenced the younger writers like Paul Muldoon, Craig Raine, Selima Hill and Peter Didsbury. Its influence produced the stream of modernism, hybrid, cosmopolitan and postcolonialism to his dearest jazz. Osborne concludes Larkin’s achievements led the postmodernist and his poems are protests against postcolonialism.

[15] Plasa, Carl. Textual Politics from Slavery to Postcolonialism. Hampshire: Macmillan, 2000.

Deals with Olaudah Equiano's The Interesting Narrative (1789), Jane Austen's Mansfield Park (1814), Charlotte Brontë's Jane Eyre (1847), Jean Rhys's Wide Sargasso Sea (1966), Toni Morrison's The Bluest Eye (1970). For containing racial confusion, these works are, so to speak, cross-cultural dialogues. Plasa pays attention to an intersection point of the relation between the white self and the black other or the black self and white other.

[16] Prentice, Christine. "Out of the Pre-Texts of Imperialism into 'A Future They Must Learn': Decolonizing the Allegorical Subject." ARIEL. 32.1-2 (2000): 203-29.

Insists the Postcolonial discourse and texts can't be read simply as indices of the imposition of English, but also to show the uses of English against its own imperial mission. On top of that, Prentice argues that the colonial education produces the allegorized subjects, which are shaped by western geography and history to transmit for transmitting colonial authority. As a result, imperialism can be seen on the allegorical texts on the colonial subject.

[17] Quayson, Ato. Postcolonialism: Theory, Practice or Process? Cambridge: Polity P, 2000.

Discusses the literature as a politically symbolic act and the relation between postcolonialism and postmodernism. instrumental and synoptic dimensions of interdisciplinary. Quayson approaches the English language canon as Shakespeare, moreover he indicates the relation between feminine sexuality, otherness and subordinate. He deals with works such as, Salman Rushdie, Chinua Achebe, Wole Soyinka and so on.

[18] Schatteman, Renee Therese. "Caryl Phillips, J. M. Coetzee, and Michael Ondaatje: Writing at the Intersection of the Postmodern and the Postcolonial." Diss. U of Massachusetts, 2000.

Focuses on the colonial writers' ambivalences and complexities. Considering the postcolonial original writers such as Caryl Phillips, J. M. Coetzee and Michael Ondaatje. Schatteman points out these writers don't intend to collude with one-dimensional understanding but transcend the binaries of colonizer and colonized. Deals with Coetzee's Dusklands, Waiting for the Barbarians and Life and Time of Michael K, and Ondaatje's In the Skin of a Lion and The English Patient. Their works shows the various postcolonial experiences.

[DAI 61 (2000): DA 9960787]

[19] Weinaum, Alys Eve, and Brent Hayes Edwards. "On Critical Globality." ARIEL. 31.1-2 (2000): 255-74.

Discusses the notion of "global culture." Moreover, Weinaum points out that it is found in a host of recent popular publications. Weinaum and Edwards examine how "global culture" is influenced by complex legacies of US imperialism. They explain that through looking closely into the process and meanings of "globalization" and "culture." At last, they carry the postcolonial theory and subaltern studies in globalization and conclude that "critical globality" is an effective option for subverting the notion of "globality" from the inside.

2001

[20] Hassan, Salah D. "Canons after 'Postcolonial Studies'." Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture. 1.2 (2001): 297-304.

Explains the trend of the field of literary studies. That recognizes the time being works by women, minorities, commonwealth writers, and gays and lesbians in recent years. On the other hand, the old canon has always been exposed to the political contestation and the parameters of the English literary canons used to be redefined. To set that free from the noise, Hassan tries to get rid of the stigmas of canonical disorders on a large scale.

[21] Hawthorne, Evelyn. “‘Persistence of (Colonial) Memory’: Jean Rhy’s Carib Texts and Imperial Historiography.” ARIEL. 32.3 (2001): 91-112.

Insists that Creole novelist Rhy’s “Carib Text” is important because her critics enable us to overlook its powerful intervention in colonizing historical discourses. At the same time, her texts stand for the colonial politics of the British Empire. Hawthorne points out Rhy’s text in the Carib is deployed as a metaphor for her alienation and her text re-examines the texts that have produced the “real ” Carib which was fabricated by the imperial authority and exposes their self-serving functionality.

[22] Holmes, Frederick M. “The Postcolonial Subject Divided between East and West: Kureishi’s The Black Album as an Intertext of Rushdie’s The Satanic Verses.” PLL: A Journal for Scholars and Critics of Language and Literature. 37.3 (2001): 296-313.

Asserts that Salman Rushdie’s The Satanic Verses (1988) had a great impact on Hanif Kureishi’s The Black Album (1995). That is clear that there are some traces between these two novels. One of these is that Kureishi’s characters refer to Rushdie’s book in his novel. Kureishi considers that Rushdie celebrates the hybridity and impurity, which symbolize the mixed culture and Kureishi makes readers to understand Rushdie’s notions.

- [23] Huggan, Graham. The Postcolonial Exotic: Marketing the Margins. New York: Routledge, 2001.

Discusses how the postcolonial writer and literature sell themselves as Western production and consumption. He focuses on the inquiry into Western construction of African literature, Western consumption of 'non-Western' products. He illustrates with Salman Rushdie and V. S. Naipaul. He explains how they utilized 'postcolonial exotic' as consumption. Moreover, he reexamines whether cross-examines the Booker Company seems to favour postcolonial writers. However the company's background is high colonial in the Caribbean sugar trade.

- [24] Kalliney, Peter Joseph. "Cities of Affluence and Anger: Urbanism and Social Class in Twentieth Century British Literature." Diss. U of Michigan, 2001.

Explains the relation between literary forms and urban geography. By using the literary theories, cultural studies and human geography, Kalliney insists on the process, which the social space makes you understand the narrative form. Kalliney studies Salman Rushdie's The Satanic Verses and other postcolonial works. They explain what the "metropolitan postcolonialism" is. That may explain the role of urbanism among the modern fictions and authors.

[DAI 62 (2002): DA3029356]

[25] Keen, Suzanne. "Postcolonial Rejoinders." Romances of the Archive in Contemporary British Fiction. Toronto: U of Toronto P, 2001. 208-233.

Points out that anglophone postcolonial writers redirect the legacy of literature in English with shifting the emphasis of its array of interests, themes, and forms in recent decades. Moreover, Keen considers the Booker Prize has an important role the new tendency that postcolonial award-winning writers, for example, Chinua Achebe, V. S. Naipaul, Nadine Gordimer, Salman Rushdie and J. M. Coetzee, has launched into the contemporary literary world.

[26] Kennedy, Kieran Francis. "Imperial Exposures: Empire, Homosexuality, and Anglo-Irish relations." Diss. Columbia U, 2001.

Explains the male sexuality scandals of the British citizenship during the late Victorian and British modernist periods. Argues that the British Empire had been shaped by the concepts of male homosexuality. That appeared between 1880s and 1920s. Among that ages, British Empire's colonial territories consisted of developing homophile passions. Kennedy points out homophile passions among the territories caused masculine anxiety and the relationship of linguistic and sexual politics.

[DAI 62 (2002): DA 3028542]

[27] Sauerberg, Lars Ole. Intercultural Voices in Contemporary British Literature. Hampshire: Palgrave, 2001.

Explains what has been happening in British literature; especially focuses on the late twentieth century after intermittent stimuli from cultures of the British Empire.

Sauerberg argues that the implosion of Empire brought forth a transitional culture, for which a past of wider spaces and unstable influences creates a complex legacy. He traces the relations between the literary effects of migration, globalization, imperialism and literary traditions through exploring the post imperial experience.

[28] Thompson, Theresa Mae. "Unlearning Europe: Postcolonial Questions for Teaching The Plumed Serpent." Approaches to Teaching the Works of D. H. Lawrence. Ed. M. Elizabeth Sargent. New York: MLA, 2001. 221-25.

Helps students to read D. H. Lawrence's The Plumed Serpent (1926). Introduces Lawrence's biographical data. Thompson insists, "the novel contemplates the hybridization of cultures, races, religions, and histories in Mexico and the Southwest and imagines indigenous populations regaining power and control over the Americans by a resurgence of tribal religion and practice" (222). At last, Thompson considers Lawrence's vision was able to deconstruct the dominance and submission models of cultural interaction.

2002

[29] Concha, Angeles de la. “‘Crossing the Lines, Crossing the Squares’: Marina Warner’s New Cartography of *The Tempest*.” Beyond Borders: Re-Defining Generic and Ontological Boundaries. Ed. Ramon Plo-Alastrue. Heidelberg: Carl Winter Universitätsverlag, 2002. 81-93.

Introduces various readings of The Tempest (1611). Concha recommends crossing the lines between two genres, history and literature. Concha examines The Tempest viewed from cultural impact and author’s aim through feminist criticism, postcolonial and psychoanalytical criticism. In addition to that, he analyzes each character, Prospero, Miranda and Cariban etc. By these means, he examines how texts are dynamised historically through rereading.

[30] Doring, Tobias. Caribbean-English Passages: Intertextuality in a Postcolonial Tradition. London: Routledge, 2002.

Explains the relation between the Caribbean literatures, English literature and poems. These works locate the Caribbean-English literature as an innovative and cross-cultural perspective. Doring discusses the influence of traditional English travelers, the practice of the colonial agriculture, English tales of adventures, postcolonial autobiographies, postcolonial ekphrasis and the postcolonial version of the genre, which offers strong affinities to the ideology of empire, for example, the classic epic.

[31] Innes, Lyn. A History of Black and Asian Writing in Britain: 1700-2000. Cambridge: Cambridge UP, 2002.

Introduces black and Asian writings in Britain. These works cover for about three centuries from the beginning of the British Empire to the present age. She argues the black and Asian writers influenced them. These writers had been immigrants and ex-slaves, who indicate their intentions among the text and the British Empire. She also proves the writers were known by contemporary readers and, as a result, that helped the contemporary English multi cultural society.

[32] Joshi, Priya. In Another Country: Colonialism, Culture, and the English Novel in India. New York: Columbia UP, 2002.

Focuses on the novels read in India. They which are composed and first published in Britain and elsewhere as a exemplification of shifting cultural trading. Joshi compares the sales in each country and area. He analyze the tendencies of the readers. Moreover, he researches library records and the reputations of the novels to study the influence of colonial education and the cultural climates. As a result, Joshi finds unique characteristics of sales and the liking of novels in English.

- [33] Lazarus, Neil. "The fetish 'the West' in postcolonial theory." Marxism, Modernity and Postcolonial Studies. Ed. Crystal Bartolovich and Neil Lazarus. New York: Cambridge UP, 2002. 43-64.

Explains the process and the conflicts of the West and East by recognizing the otherness. Through this process, the Orientalism has been constructed. He argues that "modernity" judges "the West" or "the non-West." That means a non-modern reminder of Marx's paradigmatic insistence on the globality of capitalism as a historical formation. That is an important point for Marxism to emphasize in their ongoing arguments in postcolonial studies.

- [34] Mijares, Loretta Marie. "Constructing Hybridity: Eurasians/ Anglo-Indians in British and Indian Fiction." Diss. New York U, 2002.

Explains the theories of hybridity and cultural studies in literary studies. The overlooking of the Eurasian reveals its Postcoloniality. That makes us understand British colonialism and Indian postcolonialism through valuable case study. Through the writers such as Paul Scott and John Masters, examines the anxiety in the state of decolonialization. Loretta argues that the postcolonial writers, e.g. Salman Rushdie, examine a metaphor of Eurasia for the universal cosmopolitan.

[DAI 63 (2002): DA 3048844]

- [35] McClure, John A. "Colonial and Postcolonial Contexts for Teaching Heart of Darkness." Approaches to Teaching Conrad's 'Heart of Darkness' and 'The Secret Sharer'. Ed. Hunt Hawkins and Brian W. Shaffer. New York: MLA, 2002. 40-47.

Explains the change of critiques and evaluation about Joseph Conrad. Normally, his works had been seen as a colonialist novel. But that evaluation has been changed recently. McClure considers that Marlow rather suggests the need for civilizing Europe more than a colonialist. McClure insists that when you teach "Heart of Darkness," "to emphasize the audibility of dissent and amplify metropolitan challenges to colonial legitimacy" is an important point.

- [36] Ndiaye, Serigne. "The Ambiguity of the Sign: Modes of Imaging Africa in Francophone African and Caribbean Literatures." Diss. Emory U, 2002.

Explains the Francophone sub-Saharan African and the Caribbean with their hybridity and reasonable texts. Ndiaye focuses on "the 1956 congress of Black writers and Artists held in Paris." The characterized Africa was inserted into the "self/ other paradigm." That made the simplified difference. Through the relation between Africa and its Diaspora, Ndiaye explains that the critical responses can take it down the Eurocentric biases.

[DAI 63 (2002): DA3050128]

- [37] Parameswaran, Radhika. "Reading Fictions of Romance: Gender, Sexuality, and Nationalism in Postcolonial India." Journal of Communication, 52.4 (2002): 832-851.

Explains the reception of the reading of Western romance fiction among young women in South India. They accept this Western material culture for their desire to experience their identities as cosmopolitan and global consumers. They read the Western romance fiction as a textbook of modern sexuality and escape the convention of women. Parameswaran points out that the relation between Western romance fiction, postcolonial factors and affection for global culture.

- [38] Rastogi, Pallavi. "Indianizing England: Cosmopolitanism in Colonial and Post-Colonial Narratives of Travel." Diss. Tufts U, 2002.

Discusses how the tropes of the travels and cosmopolitanism influenced novels. Points out that the encounter of Indians traveling to Victorian England and Imperial England brought the synergistic effect. Rastogi explains the narratives of Anglophone Indians such as Behramji Malabari, R. C. Dutt, Cornelia Sorabji and Olive Christina Mayvery. They lived in Victorian England and impacted the metropolitan language. Discussing the contemporary writer such as V. S. Naipaul, Rastogi argues for the influence of postcolonial cosmopolitan writings.

[DAI 63 (2002): DA 33057853]

2003

- [39] Alessandrini, Anthony C. "Reading Bharati Mukherjee, Reading Globalization." World Bank Literature. Ed. Amitava Kumar et al. Minneapolis: U of Minnesota P, 2003. 265-79.

Explains the literary critic about postcolonial texts. They would fill the desire. That is to find texts with many kinds of opposition toward political power and suppression inscribed on the texts. But she insists that these texts keep us from doing the work of political resistance. That was already inscribed within them. At this point, the work of Bharati Mukherjee is a perfect example. Mukherjee is one of the Asian-American writers and her writing style gives us multiple readings.

- [40] Ball, John Clement. Satire & the Postcolonial Novel: V.S. Naipaul, Chinua Achebe, and Salman Rushdie. New York: Routledge, 2003.

Explains the postcolonial writer, e.g. Salman Rushdie, V. S. Naipaul, Chinua Achebe, Wole Soyinka, Margaret Atwood. He insists that the satire has not been studied in the field of postcolonial text. Through referring to the above writers, Ball explains that the postcolonial writers use the imposed language to express their resistance to the settlements. He recognizes the postcolonial satire as a subversion, counter-discourse and writing-back.

- [41] Bixby, Patrick William. "Unmapping Ireland: Samuel Beckett and the Postcolonial Novel." Diss. Emory U, 2003.

Points out that the postcolonial literary theory only focuses on the fate of modernist writing. Beckett's early novels show the postcolonial identity, its interpretation into the normative discourse of the national community. Beckett's novels introduce "Other space." That forms revised literary discourse. Bixby reads the later novels as against the contemporary artistic and anthropological representation of Ireland. He reads them through the criticisms of minorities, cultural space and postcolonial subjectivity.

[DAI 64 (2004): DA 3103778]

- [42] Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." October 28 (1984): 125-33. Rpt in Deconstruction: Critical Concepts in Literary and Cultural Studies. Ed. Jonathan Culler et al. 4 vols. New York. Routledge, 2003. 211-19.

Explains the colonial mimicry. That is the desire for a reformed, recognizable Other as a subject of difference. They are almost the same, but not quite. Bhabha calls it the desire of colonial mimicry. So, mimicry is like camouflage, not a harmonization or repression of difference, but a form of resemblance. Under the camouflage, mimicry is an object. That revalues the knowledges of the priority of race, writing, and history. As a result, the ambivalence of mimicry, almost but not quite, suggests the fetishized colonial culture. It is potentially an insurgent counter appeal.

[43] Brantlinger, Patrick. "Let's Post-Post 'Victorientalism': A Response to Erin O'Connor." Victorian Studies. 46.1 (2003): 97-105.

Expounds on and opposes Erin O'Connor's "Preface for a Post-Postcolonial Criticism." Brantlinger argues that there are no connections between the postcolonial novels and discourses and social phenomenon. Brantlinger insists that especially Victorian novels have no relationships with postcolonial criticism. So, postcolonial criticism is unavailable as a text to read as a social phenomenon and postcolonial criticism is a single text.

[44] Chakvarti, Paromita. "Modernity, Postcoloniality and Othello: The Case of Saptapadi." Remaking Shakespeare: Performance across Media, Genres and Cultures. Ed. Nigel Wheale et al. Basingstoke: Macmillan, 2003. 39-55.

Discusses a performance of Othello (1604) and its impact on the racial politics of a colonized nation. Discusses how Othello influences in a postcolonial cinematic negotiation of the play in a specific Indian, Bengali context. The colonial government made use of Shakespeare for a part of the modernizing mission. As a result, the young native got English as a potent tool. They could articulate their concerns. Chakravarti argues that this modernity remains essentially western. But it does provide a space for a dialogue between cultures unavailable elsewhere.

- [45] Dubey, Mandakini. "Esotericism and Orientalism: Nineteenth-Century Narrative Initiation." Diss. Duke U, 2003.

Explains the Victorian representations of Oriental religion in literary, occultist, and academic texts. They are the useful tools to understand the Orientalist study of religion. Dubey insists that esotericism played important parts in the nineteenth-century Orientalist. They encountered tradition. In the texts and contents of Orientalism, Dubey Esotericism has many ways of concluding the religion with race, sexuality, language and nationalism.

[DAI 64 (2004): DA 3114963]

- [46] Ellis, Markman. "'The cane-lands isles': commerce and empire in late eighteenth-century georgic and pastoral poetry." Islands in History and Representation. Ed. Rod Edmond and Vanessa Smith. London. Routledge, 2003. 43-62.

Argues that the British idea of the nation as an island increased in fervour in the latter half of the eighteenth century because an island's coast works as both its boundary and defense. That seems to give the English autonomy, self-reliance and liberty. On the other hand, in Empire and in commerce, English are brought into relations of dependence, connection and association. In this way the islands got sucked into the paradox at that time. The poetry written in or about West Indian island colonies indicates these paradoxes clearly.

[47] Harrison, Nicholas. Postcolonial Criticism: History, Theory, and the Work of Fiction. London: Polity P, 2002.

Explains the diversity of the postcolonial literary theory. Harrison insists that this theory may be an effective way to understand alternative paradigms, e. g. multiculturalism, transnationalism and globalization. His anxiety about the theory is that it is not made effective use of. He argues that we should make this theory applied to various texts. Also, he studies Joseph Conrad's Heart of Darkness and other minor literature in order to confirm its worldliness.

[48] Hasseler, Terri A, and Paula M. Krebs. "Losing Our Way after the Imperial Turn: Charting Academic Uses of the Postcolonial." After the Imperial Turn: Thinking with and Though the Nation. Durham: Duke UP, 2003. 90-101.

Describes the process of bringing the postcolonial studies to the field of English literature. In that process, the theory focuses on the imperial/colonial relation and technical terms, for example, diaspora, migration and hybridity. Hasseler points out that the flourishing of the studies and scholars are like a fashion in the educational community. Hasseler concludes that the theory not only corresponds to the English field but also transforms the politics of constitution.

[49] Maley, Willy. “‘This Ripping of Auncestors’: The Ethnographic Present in Spenser’s A View of the State of Ireland.” Textures of Renaissance Knowledge. Ed. Philippa Berry and Margaret Tudeau-Clayton. Manchester: Manchester UP, 2003. 117-34.

Elaborates on the conventional critiques of Edmund Spenser’s A View of the State of Ireland (1596); that is a favorable interpretation but one-sided. Maley insists that a Spenser’s intent wasn’t to look down on the Irish but to be conscious of the expelling of the Irish and that it was racially motivated. For Spenser, Irish identity was a matter of no importance. On the other hand, Spenser was interested in English and other European identities. His actual aim was to eliminate the native.

[50] O’Connor, Erin. “Preface for a post-postcolonial criticism.” Victorian Studies. 45.2 (2003): 217-246.

Describes the theory of “Globalizing literature.” It looks at the global relations of production, dissemination and consumption of literature. Edward Said and Gayatri Spivak have explained that. However O’Connor considers deeply about the roles of history, publication, assumption, empire and the study of literature. She argued that the postcolonial literary history depends on the globalizing literature history and the relation of imperialism.

[51] Singh, Jyotsna. "Post-Colonial Criticism." An Oxford Guide to Shakespeare. Ed. Stanley Wells and Lena Cowlin Orlin. Oxford: Oxford UP, 2003. 492-507.

Explains the relation between Shakespeare's works and postcolonial criticisms. Singh insists that the postcolonial critique focuses on race, religion, discovery and trade. Singh considers that The Tempest is the most symbolic work as a postcolonial story. This theory permeates other criticism, and feminist and materialist critique. By using that, Shakespeare's works enables us to appearance of the early modern English society right before our eyes.

[52] Spivak, Gayatri Chakravorty. Death of a Discipline. New York: Columbia UP, 2003.

Explains the urgency of her call for "a new comparative literature" that esteems linguistic diversity as the political consequence of reading and the aesthetic effect of literature and writing about the works of culture. Spivak works her way to "comparative literature" and deals with, for example, J. M. Coetzee's Waiting for the Barbarians (1980). She advocates a new theory one, that gives a planetary vision as a countermeasure against globalization. She argues that the comparative literature with area studies "allows us to rethink mere national-origin collectivities"(53).

[53] Szeman, Imre. Zones of Instability: Literature, Postcolonialism, and the Nation. Baltimore: Johns Hopkins UP, 2003.

Explains the relationship between literature and domination by dealing with works in the former British Empire. Szeman focuses on the literature that was created in the former colonies and commonwealth. He argues that in this instable zone there were nationalist literatures. We can read their works and insistence on reuniting “nation” with literature. In this book, he mainly pays attention to the regions of the British Caribbean, Nigeria, and Canada.

[54] Wiltshire, John. “Decolonising Mansfield Park.” Essays in Criticism. 53.4 (2003): 303-322.

Reevaluates Jane Austen’s Mansfield Park. Indicates the conventional critiques for the novels; they focus upon the abolition of the slave trade, the French revolution, and political upheaval in the Caribbean. However, Wiltshire insists that the income from sugar is small in Mansfield Park. In a word, the importance of the plantations of sugar and slavery trade is comparatively low in Austen’s novel. At last, Wiltshire tries to do decolonising. Wiltshire argues for a political reading of Mansfield Park, and as a result, chips away at Austen’s artistic achievements.

2004

- [55] Bahri, Deepika “Feminism in/and postcolonialism.” Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 199-220.

Elaborates on the relationship between feminism and postcolonialism. Focuses on woman as a subaltern. Quoting Gayatri Chakravorty Spivak’s “Can the Subaltern speak?” Bahri focuses on the third world women and feminist movements around the world. For postcolonial feminism, key concepts are minorities, migration and identity. Moreover, the third world women in the West and globalization are important problems when we study postcolonial women. At the end, Bahri insists that we need to read the world not as a united one but as belonging together.

- [56] Basu, Lopamundra. “The Postcolonial Migrant Intellectual: The Novel as Public Intervention.” Diss. City U of New York, 2004.

Focuses on the postcolonial writers such as Salman Rushdie, Bapsi Sidhwa, Buchi Emecheta and Ngugi wa Thiongo. Basu deals with the three writers, explaining the relationship between the literary theory form of the novel and events in the public sphere. At last, Basu proposes the use of gender as an image of constitution of the national community and aesthetic images in novels. They produce the hybridity space between metropolitan and postcolonial.

[DAI 65 (2005): DA 3144079]

[57] Bowles, Emily S. “‘Empire Lost’: Unstable Terms in the Language of Female Sexuality, Political Conquest, and Literary Authority, 1660 to 1765.” Diss. Emory U, 2004.

Elaborates on the function of the language, that is, a “metaphoric interlocking deployment of the language of politics and sexuality.” Bowles focuses on the authors such as Aphra Behn, Lady Mary Wortley Montagu, Charlotte Lexon and Frances Sneridan. Considers the relationship between these authors and Horace Walpole, Samuel Johnson and so on. Bowles establishes the self-conscious relationship between “generic choice, gender conventions, political ideology, and authorial ambition.”

[DAI 65 (2005): DA 3144079]

[58] Chrisman, Laura. “Nationalism and postcolonial studies.” Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 183-198.

Argues that the postcolonial courtiers decolonize themselves to use nationalism as a beginning. But now, Chrisman insists, the countries are exposed under globalization and capitalism. As a result, socialist nationalism started up. He argues that postcolonial critics have to provide alternative national visions of collective identity, culture and power. At the same time, it is important to know the important role of nationalist struggles. That helps to recognize the political difference through postcolonial critiques.

[59] Chrisman, Laura. "Nationalism and postcolonial studies." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 183-198.

Suggests that "the postcolonial studies" and "globalization theory" are mutually related. They can link each other with the notion of economics. Capitalism seeks after the market and development, and as a result globalization has been expanding. The twin effect of low growth of developing countries and economical differences are related to globalization and colonialism.

[60] Ganguly, Keya. "Temporality and postcolonial critique." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 162-182.

Discusses what are the temporality and postcolonial critiques. Ganguly argues that these critiques and subjects have to be treated as occurrences in a series in history. Referring to Walter Benjamin, Ganguly insists on the importance of disclosing the history. He concludes that, at first, you need to understand the diversity and ambiguity of time, history and experience. As a result, you can understand that the social existence has been transformed and approach vague "postcolonial" futures.

[61] Gikandi, Simon. "Poststructuralism and postcolonial discourse." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 97-119.

Discusses the process of postcolonial theory and its history. This theory has been recognized as a kind of the post structuralism. Gikandi points out that the post structuralism critics influenced the postcolonial critics, e.g. Edward Said and Gayatri Chakravorty Spivak. Debating the process of postcolonial theory, Gikandi explains the notion of "history," e.g. the relationship between Franz Fanon, Jean-Paul Sartre and history. After its movements, he argues that post structuralism was born, and it influenced postcolonial theory.

[62] Gopal, Priyamvada. "Reading subaltern history." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 139-161.

Introduces the transition of the subaltern studies and its structure. Discusses this study in relation to the postcolonial and cultural studies. Gopal explains the notion of the subaltern, power, the literary subaltern, nation, history, community and modernity. Moreover, he insists that the subaltern works might show the colonial society and influence. Through dealing with many scholars, e.g. Gayatri Chakravorty Spivak, Franz Fanon and Edward Said, he considers these topics, including cultural communities and imperialism.

[63] Halloway, Nada. "Engendering War: Colonial War and the Post-Colonial Identity." Diss. State U of New York at Stony Brook, 2004.

Explains a relationship between nineteenth century Victorian history, literature, and colonialism. Introduces the postcolonialism resistance novels and the postcolonial writings. Halloway points out that the language that "are embodied in the literary production of the nineteenth century is the language of power." That is a flexible tool to dominate and occupy other races. Against its effect, postcolonial writers' works can be seen in the re-interpretation of the civilization missions. They are "no longer an altruistic endeavor but an act of warfare."

[DAI 65 (2005): DA 3148929]

[64] Karim, Aisha. "Text Without a People: Globalization and the third World Novel." Diss. Duke U, 2004.

Considers the process of the postcolonial resistance from entering the world market to the sustenance of global capitalism. On the other hand, these resistances contain a paradox within it. Focusing on the contemporary writers from Nigeria and India, both ex-colonies and diaspora, Karim explains the process of the third world novels' germination. Introduces the postcolonial nationalism as a double-bind struggle. Explains the struggle through Marx Lukacs and Franz Fanon.

[DAI 66 (2005): DA 3179326]

- [65] Marx, John. "Postcolonial literature and the Western literary canon." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 83-96.

Elaborates on the influence and mutual relation of the Western literary canon. Argues that the relationship between the canon and the postcolonial literature. Marx points out that this kind of literature can be understood as national product. He argues that the postcolonial literature is a very useful tool to recognize the local culture and the British Empire. At the end, he proposes the reevaluation of the canon as a representation of the mood of the times.

- [66] Sivanandan, Tamara. "Anticolonialism, national liberation, and postcolonial nation formation ." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 41-65.

Examines the present state of postcolonial area. Sivanandan points out that these zones have been decolonized from ex-suzerain states after struggle. They, however, cannot slough off the aftereffects. Their struggles have been extended around the world for a long time. Now, national liberation progresses but the influence of colonialism and imperialism becomes an issue of third world problems. Sivanandan insists that these problems will develop as a neo-colonialism.

[67] Smith, Andrew. "Migrancy, hybridity, and postcolonial literary studies." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 241-261.

Demonstrates a link between migration, hybridity, diaspora and postcolonial literary studies. Smith insists that the migration and the outward expansion of capitalism influence the global order. Its movement brought birth the postcolonial literature.

Moreover, hybridity spurs on the movements and represents the globalization.

Although this notion is a symbol of Postcoloniality, it is inserted into capitalist system.

Smith points out that the notion of "Diaspora" that means the conditions of exile and movement are important when we discuss postcolonialism.

[68] Parry, Benita. "The institutionalization of postcolonial studies." Postcolonial Literary Studies. Ed. Neil Lazarus. Cambridge: Cambridge UP, 2004. 66-82.

Introduces the transition and targets of the postcolonial literary theory. This thesis provides valuable information about scholars studying this category such as Homi Bhabha, Gayatri Chakravorty Spivak, Aijaz Ahmad, Edward Said, etc. Parry points out that this theory has an ability to be a platform of many criticisms. However it has controversial issues. Moreover he criticizes that the criticism, although, should focus on the political, economic and cultural power, a traditional critique has overlooked these problems. As a result, this theory ignores the resistance to the postcolonial around the world.

[69] Parry, Benita. Postcolonial Studies: A Materialist Critique. Oxford: Routledge, 2004.

Contends the degeneration and end of the postcolonial theory. The reason is that this theory is a metropolitan and materialist theory in the end. Moreover, that does work as a reconciliatory theory rather than a counter-theory. As a result, this theory has no means to solve many problems. Sooner or later, that will leave the center stage of critique. For supporting these claims, she re-reads so called postcolonial writer's works, for example, Joseph Conrad, Rudyard Kipling, E. M. Forster.

[70] Oh, Eunyoung. "D. H. Lawrence's Border Crossing and Colonialism in his Travel Writing and 'Leadership' Novels." Diss. The U of Tulsa, 2004.

Suggests the reconsideration of the concept of "spirit of place." Points out that the Lawrence's travel and "leadership novels" record his various encounters with the racial and geographical "others." Considering that, Oh insists that Lawrence's spirit belongs to three disparate place, where enables him to over the boundaries between metropolis and colony. Through many Lawrence's novels, Oh explains the relationship of Lawrence and colonialism.

[DAI 65 (2004): DA 3120654]

- [71] Ponzanesi, Sandra. “*Beyond Postcolonial Theory? Paradoxes and Potentialities of a Necessary Paradigm.*” Towards a Transcultural Future: Literature and Society in a ‘Post-Colonial World.’ Ed. Delrez Marc et al. Amsterdam: Rodopi, 2004. 37-47.

Explains the transition of the postcolonial theory. That covers a wide area. Ponzanesi points out that the theories are at the crossroad. That should address the literature as a main part of the postcolonial studies or the postcolonial politics. They contain with global capitalism. And now, the theory gets a driving force with Marxist critics and feminism. He insists that the theory will be required to deal with the issues of globalization and cosmopolitanism.

- [72] Vaidya, Sunanda Chaudhury. “Myths of Intersection: Reading between the Politics and Ethics in the Works of E. M. Forster, Salman Rushdie, Bharati Mukherjee and Mahasweta Devi.” Diss. Fordham U, 2004.

Elaborates on the political use of myth, and social, political and cultural interactions between among Western and postcolonial interests through exploring the practice of re-reading colonial and postcolonial texts. Moreover, argues the relationship the poststructural, postmodern and feminist paradigms. Postcolonial groups utilize the narrativizing of apocalypse and mix the Western “it” and regional “it” to combine with the Western tropes, and as a result, make hybridized forms.

[DAI 64 (2004): DA 3116868]

[73] Yelin, Lousie. "In Another Place: Postcolonial Perspective on Reading." Reading Sites: Socioal Difference and Reader Response. Ed. Patrocinio P. Schweickart and Elizabeth A. Flynn. New York: MLA, 2004. 83-107.

Introduces Peter Carey's Jack Maggs, describing it as described as a rereading of Charles Dickens's Great Expectations. Carey's work is modeled after Dickens's work and develops in colonial Australia as the main stage. Yelin considers that Carey "suggests that Australia and Australians must free themselves from the metropolitan culture that holds them in thrall"(87). Including other authors, Yelin considers the relation between the states and colony from postcolonial writers' points of view.

2005

[74] Ali, Barish. "The Postcolonial Gothic: Haunting and Historicity in the Literature after Empire." Diss. State U of New York at Buffalo, 2005.

Proposes reading colonial and postcolonial literatures as a Gothic because "they harbor within themselves themes of spectrality, repressed trauma, and the out of joint of time." This thesis explains the powerful and the universal figure of human experience, and how it recurs in the colonial and postcolonial relationship. Ali explains Defoe's Robinson Crusoe, J. M. Coetzee, Derek Wallcott and Toni Morrison. Among these postcolonial novels, Ali can see the ghost of Gothic images.

[DAI 66 (2006): DA 3185296]

[75] Brouillette, Sarah. "Postcolonial Authorship in the Global Literary Marketplace." Diss. U of Toronto, 2005.

Focuses on the postcolonial writers' authorships in the global literary marketplace.

Introduces postcolonial writers and works such as Salman Rushdie's Fury (2001), J.

M. Coetzee, Robert McLiam Wilson's Eureka Street (1996) and Zulfikar Ghose's The

Triple Mirror of the Self (1992). Brouillette indicates that their authorships are

threatened by not commercial expansions but recognized as forms of politicization.

That is encouraged by the Anglo-American market.

[DAI 66 (2005): DANR02776]

[76] Boehmer, Elleke. Colonial & Postcolonial Literature. 2nd ed. New York: Oxford UP, 2005.

Introduces the postcolonial literary theory and literature. Including the explanations of

basic terms and theory, Boehmer explains the birth of the postcolonial theory and its

details. Boehmer notes writers, for example, Rudyard Kipling, Joseph Conrad, V.S.

Naipaul and E. M. Forster. Moreover, she indicates imperialism and textuality,

colonialist concerns, metropolitans and mimics. Interprets key critical words such as

'otherness,' 'subaltern,' 'hybridity,' 'colonial nationalism,' and so on.

[77] Brennan, Timothy. "Edward Said: American Theory and the Politics of Knowledge."

Atlantic Studies: Literary, Cultural, and Historical Perspective. 2.1 (2005): 93-103.

Introduces the footprints of Edward Said. Examines his book and the contents of Orientalism(1978) in order to express what a big impact Said's Orientalism have.

Brennan claims that Orientalism seems to be a balancing act between Gramsci and Foucault, and this book seeks to show the "oppositional" content of literature.

Moreover, he argues for the relation between power and knowledge, which Said raised at several points in his book.

[78] Caminero-Santangelo, Byron. African Fiction and Joseph Conrad: Reading Postcolonial

Intertextuality. New York: State U of New York P, 2005.

Attempts to identify the point of similarity between African writers and Joseph Conrad. Caminero-Santangelo insists that postcolonial writers write novels to change the recognition of postcolonial worlds. He points out that Conrad, who has been recognized as a colonialist, has the same trend. Through the African writers, for example, Chinua Achebe, Nadine Gordimer and so on, he tries to inspect these tendencies and postcolonial revisions of the canons.

[79] Castillo, Rafael C. "Cultural Studies and the borderlands: Hegemony, Pedagogy, and Postcolonial Literature." Diss. Capella U, 2005.

Elaborates on the development of American southwestern cultural studies; that studies and critiques are useful tools to consider the postcolonial theory, voices and the relation to the Texas borderlands. Including the historical issues, explains early process of the American hegemony. That forms the colonial voices of early Mexican American literature. In this way, Castillo focuses on the American borderland identity issues and literature.

[DAI 66 (2006): DA 3179074]

[80] Hulme, Peter. "Beyond the Straits: Postcolonial Allegories of the Globe." Postcolonial Studies and Beyond. Ed. Ania Loomba et al. Durham: Duke UP, 2005. 41-61.

Suggests that the Postcolonial studies have a possibility and diversity to make sure of actual problems. Europeans crossed the ocean like Shakespeare's The Tempest (1611) and established a colony. Through their Cartography, Europeans produced an image of a powerful West. That is usually associated with domination of a literal kind, imperial eyes. These viewpoints encourage unthinking about the globalization that caused East's poverty, which has become a border between East and West.

[81] Jussawalla, Feroza. "Postcolonial Novels and Theories." A Companion to the British and Irish Novel, 1945-2000. Ed. Brian W. Shaffer. Malden: Blackwell, 2005. 96-111.

Introduces the postcolonial literature and theory. Contains its early background, main object, area, authors and main critics. Jussawalla insists that this theory is a cross-sectional study and contains inconsistencies. The chief ground of this theory is in Indian and Caribbean writing, and African literature in English. Presents its expansion and main critics, Chinua Achebe, Edward Said, Franz Fanon and Gayatri Chakravorty Spivak. Points out the relation between postcolonial writers and famous prizes, Booker and other novel prizes.

[82] Lazarus, Neil. "Representations of the Intellectual in Representations of the Intellectual." Research in African Literature. 36.3 (2005): 112-24.

Interprets how Edward Said considered his intellectual politics. Lazarus notes that Said's Orientalism (1978) is irregular among Said's works. He emphasizes that the known notion of Orientalism in postcolonial studies became divorced from Said's original notion. Lazarus argues that Said's Orientalism is a clearly intellectual work. At last, he points out the weak-point of Said's intellectualism: he indicates that Said was an elite and a dominant fraction of the dominant class.

[83] Panichas, George A. Joseph Conrad: His Moral Vision. Macon: Mercer UP, 2005.

Points out Conrad's good is "to disabuses us of our beliefs in men's natural goodness or in any romanticist, sentimental, or Utopian notion of human existence." Panichas insists that moral problems of Conrad's works cannot be solved by politics and any other theories and criticism. He insists that Nostromo have nothing to do with political ideologies; Conrad might try to change the moral vision and moral imagination through his novels.

[84] Roy, Anindyo. Civility and Empire: Literature and Culture in British India, 1822-1922.

New York: Routledge, 2005.

Explains "civility" claimed to change historical and material contexts by making them as normative subjects of race, class, and nation and, especially, the relationship of civility and gender. The discourse of civility was useful to perform the supplementary boundaries of conduct. Roy insists how "civility" worked in India through nineteenth and twenty-century literature and writers, for example, John Trelaeny, Rudyard Kipling, E. M. Forster and Leonard Woolf.

[85] Waddington, George Roland. "‘Something More Than Fantasy’: Fathering Postcolonial Identities Through Shakespeare." Diss. The U of Texas at Austin, 2005.

Examines the structural presence of "Shakespeare" in the life story of Joseph Conrad (A Personal Record), Michael Ondaatje (Running in the Family) and Edward Said (Out of Place). Waddington does emphasize their autobiographies have strong connection with "Shakespeare," which has evoked political and national. Analyzes the relationship among Shakespeare's play's modern and contemporary autobiography, and postcolonial theories.

[DAI 67 (2006): DA3216262]

[86] Wumi, Raji. "Africanizing Antigone: Postcolonial Discourse and Strategies of Indigenizing a Western Classic." Research in African Literature. 36.4 (2005): 135-54.

Points out the postcolonial criticism has prevented and marginalized works in African language literatures and the English language literature in Africa has been overestimated and received disproportionate attention from critics. Wumi insists the African adaptations of Sophocles Antigone symbolizes the African literature and considers that with Athol Fugard, John Kani and Winston Ntshona's The Island and Femi Osofisan's Tegonni: An African Antigone.

[87] Yacoubi, Youssef. “‘How much does it cost for reason to tell the truth?’ Salman Rushdie and his Confessional Critics.” *Culture, Theory & Critique*. 46.2 (2005): 115-129.

Focuses on Salman Rushdie’s The Satanic Verses and a couple of critiques by which two influential postcolonial confessional Muslim, Ahmed Akbar and Ziauddin Sardar, reviewers in Britain wrote. Yacoubi discusses the ethical limitations of the confessional critiques of reading of The Satanic Verses. Also, he suggests that Rushdie’s fiction might read as not only the perception of metaphysic as origin, but also as a strategic reconstruction.

2006

[88] Erney, Hans-Georg. “Modernity and Globalization in Contemporary Literature: A Postcolonial-Ecocritical Approach.” Diss. Emory U, 2006.

Points out the postcolonial literature can be seen as reflection of the third world and former colonies. So, this thesis focuses on the texts of the South Asian, South African and Native American authors. Their works symbolize the critiques of the modernity and the globalization. In addition to that, Earney discusses the “postcolonial ecocriticism,” which can argue both postcolonial globalizations. This hybrid relation produces the synergic effect to the literary criticism.

[DAI 67 (2006): DA 3212351]

[89] Habib, Imtiaz. "Indians in Shakespeare's England as 'the First-Fruits of India': Colonial Effacement and Postcolonial Reinscription." JNT. 36.1 (2006): 1-20.

Insists the modern English documentary record of the black. Including Africans and East Indians, that shows the construction of racial other and imperial-colonial. Furthermore, that is useful as a material to understand the formation of racial/colonial in 16th and 17th century England. Habib points out that these materials help us to realize and visualize the unthinkable and unknown subjects, East Indians in Shakespeare's England.

[90] Procter, James, and Stephen Morton. "Colonial Discourse, Postcolonial Theory." The Year's Work in Critical and Cultural Theory. 14 (2006): 245-74.

Introduces many books and journals about colonial discourse and postcolonial theory. The trend of these materials are "after" and "beyond" of postcolonial theory, and the relationship between postcolonial and globalization. Running parallel with introducing the theory and materials, Procter refers to the scholars taking upon him the responsibility of next postcolonial theory and the issues that the theory has to grapple with from now on.

2007

[91] Brouillette, Sarah. Postcolonial Writers in the Global Literary Marketplace. Hampshire: Macmillan, 2007.

Argues the English language postcolonial literature is incorporated into a consumption structure, in other words, the postcolonial writers bear a globalization on their shoulders. She mainly pays attention to the writers of Salman Rushdie, J.M. Coetzee and Derek Walcott through connecting the publishing industry and the self-consciousness of postcolonial writers. In this process, she discloses the postcolonial writers consolidation in the publishing business.

[92] Clendinnen, Inga. "Preempting Postcolonial Critique: Europeans in the Heart of Darkness." Common Knowledge. 13.1 (2007): 1-17.

Introduces the transition of the critique about Joseph Conrad. There are so many kinds of critiques of him and Clendinnen refers to the Nigerian novelist Chinua Achebe who realizes Conrad as a vanguard of imperialism. Clendinnen reads the Conrad's work carefully and considers the characters in that. At last, he concludes "the multithemed Heart of Darkness is that exert power over others, especially alien others, brings disaster to all" and he insists the denunciation like Achebe is not good response.

[93] Shigeo, Kimura. "Postcolonialism no kadai: Postcolonialism and Globalization." EigoS. 153.1 (2007): 17-19.

Provides valuable information about the postcolonial criticism and critics: hybridity, multitude, diaspora, Edward Said, Homi K Bhabha, Arif Dirlik, Antonio Negri and Gayatri Chakravorty Spivak. Discusses the relation between postcolonial theory and globalization. Kimura introduces the recent opinions censuring that postcolonial theory should consider the globalization, politics and the fluidization of the borders. He points out that the theory should attach a great deal of importance to globalization and the critical approach without that is worthy of a better role.

[94] Wisker, Gina. Key Concepts in Postcolonial Literature. Hampshire: Macmillan, 2007.

Indicates the Postcolonial literary theory, words, and important writers criticism. Wisker explains important terms and key persons in three sections, for example, Canibalism, Colonialism and imperialism, Neocolonialism, Diaspora, Mimicry, Hybridity, Edward Said, Homi Bhabha and Frantz Fanon and Gayatri Chakravorty Spivak. Like this, this book covers a wide area of postcolonial literary theory and terms. Through these explains, he points out that the relation between the postcolonial world, history and literature.

- [95] Biddick, Kathleen. "Coming out of Exile: Dante on the Orient Express." The Postcolonial Middle Ages. Ed. Jeffrey Jerome Cohen. New York: Palgrave, 2000. 35-52.

Discusses the notion of "exile" in Edward Said's Orientalism. Biddick insists that there are many points in common between Edward Said, Auerbach and Dante as an exile. They escaped from their native place and had lived in foreign soil. He spotlights Said's Orientalism and Dante as an exile. Through his reading, the curious and strange life of Dante, the viewpoints of Said for Dante and their notion as an exile are emerged clearly.

- [96] Bowers, John M. "Chaucer after Smithfield: From Postcolonial Writer to Imperialist Author." The Postcolonial Middle Ages. Ed. Jeffrey Jerome Cohen. New York: Palgrave, 2000. 53-66.

Introduces Geoffrey Chaucer's great achievements as a nationalist; he felt like uniting England since French became a powerful nation at that time. Chaucer used native literature to create political circumstances, fictionalizes the national identity. Bowers argues, in Chaucer's Canterbury Tales, the Canterbury means the road to France and colonization. Bowers insists that Chaucer's poems were effective means as Lancastrian cultural imperialism and as surrogates for the land they ruled over.

- [97] Ganim, John M. "Native Studies: Orientalism and Medievalism." The Postcolonial Middle Ages. Ed. Jeffrey Jerome Cohen. New York: Palgrave, 2000. 123-134.

Discusses the idea of the Western Europe in the middle ages. Medieval literature at least medieval romances were influenced by the Eastern one. Like these effect, the Eastern and the Western were a hybrid and synergic relationship in a part of the medieval culture.

- [98] Tomasch, Sylvia. "Postcolonial Chaucer and the Virtual Jew." The Postcolonial Middle Ages. Ed. Jeffrey Jerome Cohen. New York: Palgrave, 2000. 243-260.

Points out Chaucer alluded to Jews very often; Tomasch observes "the virtual Jew" in Chaucer's Canterbury Tales. The Jew, at that time, had experienced the Expulsion of 1290 and became colonized people when the English/Christians realized them as a part of their fabrication of the national identity. Tomasch insists English artists, like Chaucer, described the relationship between English/Christians and the Jew vividly at that time.

[99] Landry, Donna. "Learning to ride at Mansfield Park." The Postcolonial Jane Austen. Ed. You-me Park and Rajeswari Sunder Rajan. London: Routledge, 2000. 56-73.

Points out that what women learned to ride is a masculine behavior at that time. There are many critics that fox hunting and horse-mad was recognized as colonial and imperial dimensions. But Landry insists these behaviors show masculine of female characters in the Jane Austen's novel like Mansfield Park. They determined "the Victorian notions of gender difference" and tell you "the fiction of feminism pathology."

[100] Mee, Jon. "Austen's treacherous ivory." The Postcolonial Jane Austen. Ed. You-me Park and Rajeswari Sunder Rajan. London: Routledge, 2000. 74-92.

Shows Jane Austen's novels, Mansfield Park, Emma and Persuasion, represent the English society at that time. To say nothing of slavery described as a virtual presence and a piece of ivory, her novel shows the imperialism and colonialism. But Mee insists female patriots like Austen's characters have anxiety that is a threat to domestic virtue for uncertain allies because colonial transaction made boundaries ambiguous and they always struggle with that.

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