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The Empire Writes Back Chapter 4 Outline

I. Introduction

- A. All post-colonial countries once had or still have 'native' cultures of some kind.
 1. i.e. widespread indigenous literary cultures of India and Pakistan
 2. The creative development of post-colonial societies is determined by the influence of this pre-colonial, indigenous culture.
- B. Use of received English has been an issue with writers and the choice of language goes hand in hand with indigenous attitudes ...
 1. Emerge in diglossic oral cultures which stem in a direct way from the contrary pull of a native and an imported language.
 2. In text-based cultures, there is a body of traditional literary critical theory which provides hermeneutic concepts.
 3. The emergence of indigenous theories in monoglossic settler cultures also link the question of language.
 4. Theories developed in the polydialectal communities of the Caribbean are the most complex and display the greatest potential for Eurocentric concepts.

II. Indian Literary Theories

A. Traditional criticism and contemporary use

1. The dominant aesthetic modes of the colonizing culture and an indigenous critical tradition.
 - a. i.e. *Natya Shastra of Bharata* and the work of Jagannatha
 - b. i.e. languages of Tamil and Urdu
2. Debate on how far these traditions can be adapted to the needs of modern criticism

for Indian literature.

3. Debate, in some part, has been about decolonization
 - a. Reconstitute a scene of the 'Indianness' of text considered.
4. K. Krishnamoorthy, U.R. Anantha, and Anantha Murthy
5. R. Parthasarathy: poem about returning to write in Tamil after writing in English.
6. Indian concepts pre-date and pre-figure the main terms of 20th century European and American aesthetics...

B. Problems of Contemporary criticism of Indian writing in English

1. Debate of Indian writing in English
2. The task of creating an effective history of Indian writing in English
 - a. Help establish its form, its audience, and its effectiveness
3. Problem: Critics of Indians writing in English defend and justified the decisions of these authors to write in English.

III. African Literature Theories

A. Négritude and 'Black literature'

1. Négritude was the earliest attempt to create a consistent theory of modern African writing.
 - a. One of the decisive concepts in the development of modern Black consciousness.

2. Frantz Fanon

B. Anglophone social and functional theory

1. The function, the role of the writer, its traditional forms of the African views of art.
 - a. Also to show the differences from the European models...
2. 'Africa and her writers'
3. The demand for recognition of the Africanness of literature and the rejection of universal readings.
 - a. Achebe

4. Recovering a sense of the importance of African oral art
 - a. Bolekaja critics Chinweizu, Jemie, and Madubuike.
5. Problems began with this assertion: 'African literature is an autonomous entity separate and apart from all other literature'
6. Wole Soyinka
7. Ngugi wa Thiong'o and Emmanuel Ngara

IV. The Settler Colonies

A. The United States, Canada, Australia, and New Zealand

1. The texts can be shown to constitute a literature separate from that of the metropolitan center
 - a. Russell Reising's recent guide
 - b. H.M. Green's *A history of Australian Literature* and Carl F. Klinck's *Literary History of Canada: Canadian Literature in English*
 - c. L. Kramer's *The Oxford History of Australian Literature* and W.H. New's *A History of Canadian Literature*
2. *The New Oxford Book of Australian Poetry* and *The Penguin Book of New Zealand Verse*.
3. The struggle to defined the characteristics of the independent literatures has also lead to other studies.
 - a. Frye's *The Brush Garden* and Warren Tallman's 'Wolf in the snow'
 - b. Frank Davey's 'Surviving the paraphrase': against the dominance of thematic criticism
4. Thematic studies have been less prominent in Australia and New Zealand
 - a. T. Inglis Moore's *Social Patterns in Australian Literature*
5. Basic tensions which exist in all post-political literatures

- a. The relationship between social and literary practices in the old world and the new
- b. The relationship between the indigenous populations in settled areas and the invading settlers
- c. The relationship between the imported language and the new place

B. Constructing 'indigeneity'

1. P.R. Stephensen 'The foundations of culture in Australia'
2. The backward-looking importance of exile and the forward-looking impetus to indigenously collide.
 - a. The works of Charles Brockden Brown and James Fenimore Cooper
3. The problem with the use of the language distinguishes the literature of the settler colonies

B. Language, place, and theory

1. Language and 'space' in conjunction indicate one creative site of conflict in the writing of settler colonies
 - a. Judith Wright in her Preface to *Preoccupations in Australian Poetry*
 - b. Allen Curnow's Introduction to *The Penguin Book of New Zealand Verse*.
2. The problem is more than a simple mismatch between language and landscape
3. The Canadian 'victim position' is occasioned by the radical problem of the 'word'
4. Lee helps partly answer the problem of the transplanted /transported post-colonial territories

C. Indigenous textuality

1. Relationship between the Indigenous and settler populations
 - a. The Jindyworobak Movement
 - b. Margaret Perston and K.S. Prichard's

V. Caribbean Theories

1. The Caribbean has the most extensive and challenging post-colonial literary theory.

A. Edward Brathwaite and creolization

1. The race and ancestry were issues of supreme and inescapable importance.
2. Edward Kamau Brathwaite
3. Brathwaite's 'model of Creolization'

B. Denis Williams and catalysis

1. Denis Williams: his essays and art
2. Williams proposes a theory of art based on the catalysis
 - a. The creative meaning of the present in terms of the individual.

C. Wilson Harris and the syncretic vision

1. Wilson Harris, practitioner of Caribbean catalysis
2. The racially mixed populations of the Caribbean offer unique possibilities for cross-cultural creativity...
3. Sees language as the key to these transformations
4. The works of Harris comprise the most radical experiment in post-colonial cultures of any revolutionary rewriting